

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**Music Education in the Military: Perceptions of Secondary Band Directors' Service as
Veteran Military Musicians**

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the Faculty of the School of Music
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Doctor of Music Education

by

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Abstract

Despite thousands of United States military veterans joining the teaching profession upon the completion of their service, the translation of their military skills to effectively serve as secondary band directors was largely unknown. An unknown disparity existed between pedagogical skills acquired by high school band directors with a bachelor's degree in music education and those with military music training, in addition to a bachelor's degree in music education. This descriptive phenomenological research study aims to examine the perceptions of high school band directors with prior military service as a musician concerning their musical programming choices, marching band techniques, and ensemble rehearsal pedagogy. To illustrate the perceptions of Navy and Marine Corps veteran high school band directors, surveys were conducted with 50 public secondary band directors with prior experience as military musicians in the Navy and Marine Corps. Once the surveys were completed, the data were compiled into their perceptions and others as applicable. This work is essential because it identifies the pedagogical and curricular military experiences most relevant for civilian music educators. Research on the intersection of military and civilian music education is deficient throughout the music education domain. This project serves as the foundation for future research in the field of military music education. Further, this study and the results of this investigation reveal the differences in the curriculum at the Naval School of Music and civilian music education at American colleges and universities and how they affect secondary band directors with military experience.

Acknowledgments

To my wife and children: Thank you for your support and patience throughout the entire process of my journey. You have encouraged me to reach my goals, and I hope I can inspire you to do the same.

To my parents: You have given me my initial music education, which has formed the basis for everything I do. I thank you both for the best childhood, and I am eternally grateful for everything you have sacrificed to give me. I still have not forgotten, “Wisdom is the principal thing; therefore get wisdom: and with all thy getting get understanding.”

To Dr. Kerr and Dr. Street: Thank you for your guidance, candor, and mentorship. Upholding high standards is not a simple task. I have learned and grown so much throughout this journey. Thank you for your support, and I hope that I can “pay it forward” one day.

Dedication

This thesis is dedicated to all military musicians across the world. The Marine Corps has been my profession for the past 21 years, and I owe a debt of gratitude. I hope that I can continue to make a positive impact on Marines and the organization.

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CHAPTER ONE: INTRODUCTION

Musicians in the military possess a wide range of musical experiences and educational pedigree. Serving in the military, specifically as a musician, requires extensive prerequisite knowledge and skill to successfully pass the audition entrance requirements. Military musicians and military bands serve in a variety of positions and purposes. Martin Rempe posited, “In this broad sense, military music served various purposes, from the transmission of messages and instructions and the ordering of military operations to ceremonial functions, social integration, and the entertainment of both troops and the nation or community.”¹ Many military musicians have backgrounds ranging from advanced students who have recently graduated from high school, to students with advanced musical training from colleges and universities around the nation. However, despite the vast number of music educators who serve as military musicians, little research has been conducted on how their military experience has benefited their teaching pedagogy as a civilian.² Patrick K. Freer recognized the deficiency of knowledge on the military’s role in music education. Freer posited, “Research about music education and the military is quite limited yet is broad in scope.”³ Although the scope of music education is extensive, limited comprehensive studies exist regarding military veterans serving as band directors at the high school level. Jill M. Sullivans wrote, “music education historians should be aware of the various ‘cultural contexts’ where teaching and learning music occurs. It then

¹ Martin Rempe, “Cultural Brokers in Uniform: The Global Rise of Military Musicians and Their Music,” *Itinerario* 41, no. 2 (2017): 328.

² Patrick K. Freer, “From the Academic Editor: Music Education and the Military – The Special Focus Issue,” *Music Educators Journal* 101, no. 3 (March 2015): 34.

³ Ibid.

follows that music educators need to research and publish on military music education.”⁴

Accordingly, exploration into how military service as a musician in the Navy and Marine Corps may affect secondary band directors’ curricular, pedagogical, and career attrition experiences is necessary.

Background

Military veterans who serve as teachers offer unique attributes that may serve them well as music educators. Despite some educators’ anxiety with military veterans, former service members possess unique experiences contributing to their classroom success.⁵ Although the military culture and professional educator environment drastically differ, veterans possess unique leadership skills that may prove beneficial in the classroom. As documented by Parham and Gordon, thousands of veterans become educators through alternative credentialing and may have gaps in their pedagogical knowledge.⁶ Additionally, many military members who enter the armed forces have already earned a degree, and may have many years of experience, in the field of education. The intersection of music education and the military, however, is somewhat limited.⁷

The skills acquired by military musicians throughout the course of their tenure in the military are vast. However, many of the skills gathered at the Naval School of Music (NSOM) and through on-the-job training may benefit the individual as a civilian educator. Although much

⁴ Jill M. Sullivan, “Women Music Teachers as Military Band Directors during World War II,” *Journal of Historical Research in Music Education* 39, no. 1 (2017): 80.

⁵ Janis Newby Parham and Stephen P. Gordon, “Military Veterans Bring Many Positive—and Some Needs—Into Teaching,” *Phi Delta Kappan* 97, no. 7 (April 2017): 43.

⁶ *Ibid.*, 43.

⁷ Freer, “From the Academic Editor,” 34.

of the life of a military musician is centered around performance, teaching music in schools remains a core mission requirement. Acknowledging the multidimensional mandate that music educators face, Mark and Madura posited, “But no matter how many different roles are included in the music education field, its central activity, the one around which all others revolve, is teaching music to children in schools.”⁸ The question of how the pedagogical skills a military veteran music educator acquires through their years of service translate to civilian music education remains unknown.

The NSOM, located in Virginia Beach, Virginia, provides basic and advanced musical instruction for members of the Navy and Marine Corps. Upon completing basic training, Navy Sailors and Marines attend the NSOM to build upon their musical knowledge and proficiency to attain the musician designation Navy Enlisted Classification (NEC) for Sailors or Military Occupational Specialty (MOS) for Marines.⁹ Likewise, in the civilian sector, music students attend a college or university to earn a bachelor’s degree that qualifies them to serve as music educators. The NEC for musicians in the Navy is “MU.” The four-digit MOS for Marine Corps musicians is 5524. There are additional designators for specific positions in military bands as servicemembers progress through their career. Similarly, in the civilian sector, a band director could become an arts administrator in their district, or an associate professor could become an assistant professor in a collegiate setting.

The NSOM offers three training programs for Navy and Marine Corps musicians. The entry-level course at the NSOM is the Basic Musicians’ Course (BMC). The BMC is six months

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

⁹ “Who We Are,” Naval School of Music, accessed May 24, 2022, www.netc.navy.mil/NSM/.

long, significantly shorter than the average four years required to earn a bachelor's degree. The curriculum at the BMC consists of basic music theory, aural training, and private instrumental lessons.¹⁰ Additionally, BMC students receive extensive training in military marching techniques. Next, the Unit Leader Course (ULC) is an intermediate course offered to Marines and Sailors who have agreed to a second enlistment and have previously completed the BMC. The ULC is seven months in length and delivers a curriculum that concentrates on intermediate music theory, ear training, instrumental lessons, conducting, and arranging. Upon completion of the ULC, the military members are qualified to perform the duties of a ceremonial conductor, drum major, and small ensemble leader. Finally, the Advanced Musician Course (AMC) is offered to graduates of the ULC. The AMC is four months long and concentrates extensively on wind ensemble conducting. The AMC is a prerequisite for selection to become a Band Officer and to serve as a Bandmaster in the Marine Corps. Despite the overt time requirements between the three programs, numerous cases exist in which NSOM students who possessed a bachelor's degree did not successfully complete the BMC at the NSOM. This research study examined the differences in curriculum between the three programs and how they compare to a traditional music education curriculum.

In addition to seeking a job as a band director upon completing a degree program in music, joining the armed forces as a military musician is a viable option for recent graduates. Bruce Gleason stated, "As of 2014, the U.S. Department of Defense is the largest employer of musicians in the United States, with more than 6,000 musicians serving in active-duty, reserve, and National Guard Bands."¹¹ Despite the competitive wage and job security provided by

¹⁰ Naval School of Music, "Who We Are."

¹¹ Bruce P. Gleason, "Military Music in the United States: A Historical Examination of Performance and Training," *Music Educators Journal* 101, no. 3 (March 2015): 37.

working for the Department of Defense (DoD), thousands of military veterans enter teaching as a second career.¹² Huff posited, “Few academic leaders have an intimate knowledge of military music careers, but many musicians find musically rewarding jobs – and careers – in the military.”¹³ Understanding why some educators decide to become career musicians in the military and, alternatively, why some decide to leave the military to become civilian educators may help identify attributes of each classification. Additionally, the attributes discovered may assist in identifying the positive and negative aspects of military service as a musician. These data are significant in advising future music educators on possible career options upon graduation.

Statement of the Problem

The military provides job training for over 100 occupations that have civilian equivalents. Dillon has reported that, in addition to gaining leadership and teamwork skills, the military will train members to be proficient in the MOS they are assigned.¹⁴ Despite these claims, little research has been conducted on the translation of military skills in the field of music education. In summer 2013, the National Association for Music Education (NAfME) published the following,

We begin to plan a special focus issue on the relationship between ‘The Military and Music Education.’ This could include a range of articles addressing how American music education’s development was influenced by the military (historical), the effect of this relationship on our conceptions of music education (theoretical/philosophical), the current state of affairs, and an article about best practices emerging from a research study of teaching in a current military-affiliated music setting (if there is one...)¹⁵

¹² Stephen P. Gordon and Janis Newby Parham, “Transitioning from the Military to Teaching: Two Veterans’ Journeys Through the Entry Year,” *The Educational Forum* 83, no. 2 (April 2019): 142.

¹³ Silas N. Huff, “Military Bands and Their Place in the Music Performance Job Market,” *Journal of Performing Arts Leadership in Higher Education* 6 (Fall 2015): 26.

¹⁴ C. Hall Dillon, “Military Training for Civilian Careers,” *Occupational Outlook Quarterly* (2007): 8.

¹⁵ Freer, “From the Academic Editor,” 34.

Brandon P. Carbonari's 2021 thesis, "A Survey of Musical Expectation in the Marine Forces Reserve Band stationed in New Orleans, Louisiana," investigated the musical expectations of Marine musicians in one Marine Corps band, however, the study did not focus on music educators that have completed their service in the military.¹⁶ Chua and Welch conducted research in 2019 on experiences that impacted music teacher development, however, their investigation did not focus exclusively on military experiences.¹⁷ The problem is that literature has not fully addressed precisely how serving as a military musician impacts the curricular and pedagogical approach of high school music educators. This descriptive qualitative research study intends to survey the perceptions of former Navy and Marine Corps musicians who have served as secondary high school band directors and discover and evaluate the benefits of their military service.

Statement of the Purpose

This descriptive phenomenological research study aimed to investigate how serving in the Navy or Marine Corps as a musician can affect the curricular and pedagogical experiences of secondary high school band directors. The purpose of this study is to address the gap in literature pertaining to military experience impacting high school music educators. Central to the study are current or former high school music educators who formerly served in the Navy or Marine Corps as musicians and who attended the NSOM. Additionally, this body of work can serve as a reference for future investigations regarding the correlation between music education and military service as a musician.

¹⁶ Brandon P. Carbonari, "A Survey of Musical Expectation in the Marine Forces Reserve Band stationed in New Orleans, Louisiana" (DMA diss., West Virginia University, 2021).

¹⁷ Siew Ling Chua and Graham Frederick Welch, "A Quantitative Study of Experiences Impacting Music Teacher Development," *Psychology of Music* 49, no. 3 (2019): 450.

Significance of the Study

The intersection of music education and the military is vastly under-researched. In 2015, Patrick K. Freer presented a call for article proposals in numerous online forums regarding “the military’s role in United States Music Education and how music education presently functions within military schools.”¹⁸ Although Freer’s request yielded enough content for a special focus issue of the *Music Educators Journal*, the articles merely presented historical data that raised additional questions. The experiences of Navy and Marine Corps musicians may affect their curricular and pedagogical approach as high school music educators. The theoretical, empirical, and practical significance of this research study may address the gap in literature between the correlation of music education and the military.

Though many Navy and Marine Corps musicians possess college degrees from universities across the nation, little research has been conducted to investigate how military service as a musician supplements their knowledge and skill base. This research study provides a framework to recognize how serving in the military as a musician can benefit instructional pedagogy as a secondary high school band director. Further, this study can solve Freer’s theoretical assertion, “research about music education and the military is quite limited yet is broad in scope.”¹⁹ Empirical data gathered from surveys of former Navy and Marine Corps musicians will provide significant information regarding the lived experiences of military musicians.

Additionally, this research can practically benefit the Navy and Marine Corps music programs to determine the most influential element of the curriculum at the NSOM and the

¹⁸ Ibid.

¹⁹ Freer, “From the Academic Editor,” 34.

experiences of military musicians. The researcher focused solely on Navy and Marine Corps Field Band musicians. Premiere military bands, which include “The President’s Own” United States Marine Band and The United States Navy Band, were omitted from this study as the members of these organizations do not attend the NSOM. Additionally, this study can be used as a model to investigate military service as a musician in other branches of the armed forces.

Research Questions

The researcher developed the research questions from the problem and purpose statements. The three research inquiries are intended to potentially fill a gap in literature regarding music education and the military. This research study sought to explore how military service as a musician in the Navy and Marine Corps may affect secondary band directors through the following questions:

Research Question One: In what ways could military service as a musician in the Navy and Marine Corps influence high school band directors’ teaching pedagogy?

Research Question Two: In what ways does the curriculum at the Naval School of Music differ from civilian music education curriculum at an American college or university?

Research Question Three: What are the reasons military musicians exit military service to become civilian high school band directors?

Hypotheses

Research question one may be answered with the following hypothesis:

Hypothesis One: Military service as a musician in the Navy and Marine Corps influences high school band directors’ teaching pedagogy regarding music programming selection, marching band techniques, and ensemble rehearsal pedagogy.

Sheri White-Manning's research has suggested that translating military skills to a civilian employer is among the most significant challenges military veteran educators face.²⁰ Despite this challenge, military musicians acquire skills throughout their careers as servicemembers that may positively contribute to their future career aspirations as musicians. Military veterans may possess strong leadership skills and resiliency, which may prove beneficial in educating secondary band students and developing an effective curriculum for a successful music program. Military service as a musician may affect the concert programming style of a military veteran band director. A trend for military marches and other standard concert pieces performed during their time in the service may emerge. Navy and Marine Corps bands perform at hundreds of military ceremonies every year. Traditionally, martial music is performed prior to the beginning of military ceremonies. John Philip Sousa, often referred to as "The March King," composed 136 marches that military bands use for preceremony music.

Marching band techniques may trend to a more stringent and militaristic style reminiscent of military veteran teachers' time in the armed forces. Regardless of the servicemember's MOS or NEC, military culture tends to trend towards authoritative leadership where subordinates are expected to have instant willing obedience to all orders.²¹ Many veterans' imposing leadership style may pose a problem in their classroom management style, particularly regarding marching band instruction. Additionally, military veteran teachers may adopt a rehearsal pedagogy style reminiscent of one that active-duty military musicians utilize. ULC students are taught an error-correction process that goes by the acronym DICMO (detect, isolate, correct, move on). The

²⁰ Sheri White-Manning, "From Combat to Classroom: A Qualitative Phenomenology Study of Military Veterans Who Become Educators" (EdD diss., Northcentral University, 2019), 49.
<http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fdissertations-theses%2Fcombat-classroom-qualitative-phenomenology-study%2Fdocview%2F2383601554%2Fse-2%3Faccountid%3D12085>.

²¹ Linda Cooper, Sharon Andrew, and Matt Fossey, "Educating Nurses to Care for Military Veterans in Civilian Hospitals," *Nurse Education Today* 47 (2016): 69.

DICMO process is effective in a professional setting; however, the process may not fare too well with young adult students in civilian life.

Research question two may be answered with the following hypothesis:

Hypothesis Two: The curriculum at the Naval School of Music differs from civilian music education curriculum by prioritizing instrumental performance, marching techniques, and ensemble performance.

The NSOM is a training institution that prepares new Sailors and Marines for service at their first duty stations. The NSOM is often a new Sailor or Marine's initial indoctrination into what their future jobs will resemble. This institution is vital to developing its graduates to become worldwide musical ambassadors.²² The staff is prepared to teach all students regardless of their educational or performance background. Additionally, the NSOM places a significant emphasis on instrumental and ensemble performance. Students are subject to numerous assessments that determine their eligibility to graduate. NSOM students are also required to participate in "Field Drill." Field Drill is a one-hour-long daily class that teaches BMC students how to march in a military style and follow the mace commands of a Drum Major. The NSOM course of study may emphasize performance due to its relatively short length of six months, versus four years for most colleges and universities.

Research question three may be answered with the following hypothesis:

Hypothesis Three: Military musicians exit military service to become civilian high school band directors due to a lack of job satisfaction, work culture, or uncertain geographical locations.

²² Naval School of Music, "Who We Are."

Gordon and Parham asserted, “Adults give up other careers to become teachers for a variety of reasons, including a desire to give back to society, need for new and adequate employments, deferred vocation to teach, or a transformational experience leading them to teaching...”²³ Although military musicians have an abundance of advantages for their service, many service members fail to adapt to military culture. Unexpected moves and a high operational tempo are commonplace within military culture. Many military musicians often seek a departure from education to try an alternative career and find that they prefer teaching in a classroom environment. Job satisfaction, work culture, and frequent geographical relocations may contribute heavily to military servicemember attrition.

Core Concepts

Instructional pedagogy, curriculum, and career attrition, the core concepts of this study, are critical elements of a successful band director both in the civilian sector and as a musician in the military. The core concepts of this research project also rely heavily on teaching and making music. Helen Phelan suggested, “music involves making music. Thus, teaching music must involve making music, and thinking about music must involve making music – not to the exclusion of everything else, but as an integrated, perform approach of musical knowing.”²⁴ Military musicians have a unique job requiring them to simultaneously act as performers, educators, advocates, and ambassadors for their specific service. Military bands have an established precedent of performance. Patrick Jones agreed when he wrote, “The school’s curricula have evolved over the years to meet the changing needs of military bands, particularly

²³ Gordon and Parham, “Transitioning from the Military to Teaching,” 141.

²⁴ Wayne D. Bowman and Ana Lucía Frega, *The Oxford Handbook of Philosophy in Music Education* (New York: Oxford, 2012), 67.

popular music to entertain troops.”²⁵ This performance precedence of military bands does not negate the mandate to establish community relations through music education in schools across the nation. Additionally, this study examined concepts of the curriculum at the NSOM and civilian organizations and explored the rationale for why musician servicemembers exit active duty to become civilian secondary band directors.

Concert programming differs widely among music educators across the United States. Civilian music educators may choose many musical selections based on personal preference or external requirements. The military strategically uses music to shape the emotional environment of an audience for which they perform. Silas Huff wrote, “Military bands do not perform for the sake of making beautiful music. They play marches to be marched to, patriotic songs to elicit particular emotions, and musical selections to tell stories and send messages.”²⁶ Veteran military musicians’ previous experience of “story-telling through programming” may influence their programming style as civilian music educators. An additional factor that may affect the programming choices of a veteran military musician is familiarity. The military strongly emphasizes tradition, and as a result, much of the music programmed for ceremonial band concerts consists of traditional march music by composers such as John Philip Sousa and Henry Fillmore.

The NSOM dedicates a significant portion of the curriculum to marching band and ensemble rehearsal techniques. One of the primary missions of military bands is to provide musical support for military ceremonies. Most of these ceremonies include a marching band

²⁵ Patrick M. Jones, “The Naval School of Music: Relevant Training for Real-World Musical Missions,” *Music Educators Journal* 101, no. 3 (March 2015): 48.

²⁶ Huff, “Military Bands,” 23.

portion. Military marching bands have influenced civilian music educators through their marching customs. Bailey, Cannon, and Payne explained, “Over the short history of the marching band in the United States, various styles of show formats have gained and lost popularity... The earliest show style grew out of the military tradition.”²⁷ Experience as a military musician may influence the decisions civilian band directors make regarding marching band techniques as a civilian band director.

Additionally, it is imperative that military musicians perform at a professional level with limited rehearsal time. Conductors in the military acquire skills and methods throughout their time as musical unit leaders that enable them to realize superior performances in relatively short time frames. Prior to auditioning for a position with a military band, civilians are assessed on their ability to perform instrument-specific musical excerpts and their ability to sightread music. Although many secondary band directors possess specialized skills in rehearsing high school band students, military conductors are tasked to rehearse professional adult musicians with a wide degree of proficiency levels. Becoming a musical leader for a group with an extensive range of proficiency levels requires conductors to expand their leadership abilities and creativity.

Furthermore, all military bands have a support staff comprised of members of the band. Brian McDonie postulated that military bands are self-sufficient. The musicians within the band also work as the transportation staff, stage crew, sound technicians, and public affairs.²⁸ Military musicians may possess higher-than-average abilities to handle multiple responsibilities due to their experience in the military.

²⁷ Wayne Bailey, Cormac Cannon, and Brandt Payne, *The Complete Marching Band Resource Manual* (Philadelphia: University of Pennsylvania Press, 2015), 10.

²⁸ Brian McDonie, “A Musician’s Guide to Military Bands,” *ITA Journal* 47, no. 2 (April 2019): 21.

Definition of Terms

Band Officer – The Band Officer (Marine Corps) serves as the Director and Officer-in-Charge of the band to which they are assigned. The Band Officer is the principal conductor of the band and advises the commanding general of the command to which they are assigned on the current capabilities and standing operating procedures that govern the control of a band.²⁹

Bandmaster (Marine Corps Senior Enlisted) – The Bandmaster (Marine Corps Senior Enlisted) serves as the senior enlisted member of the band to which they are assigned. The Bandmaster is responsible for the operations and training of the band they are assigned.³⁰

Bandmaster (Navy Officer) – The Bandmaster (Navy Officer) plans and directs Navy music and band activities. Additionally, the Bandmaster develops musical programs, including composing, arranging, and scoring music. They also conduct band rehearsals and performances and prepare schedules of activities.³¹

Enlisted Conductor – The Enlisted Conductor trains, leads, and conducts the ceremonial band. They are also responsible for logistical and operational support for the ceremonial band.³²

Drum Major – The Drum Major trains, leads, and conducts the marching band. They are also responsible for the logistical and operational support for the marching band.³³

²⁹ Department of the Navy, *Military Occupational Specialties Manual* (Washington, DC: Headquarters United States Marine Corps, 2019), 1-187.

³⁰ Ibid., 3-273.

³¹ “643X – Bandmaster LDO,” Navy COOL, accessed June 29, 2022, <https://cool.osd.mil/usn/officer/odc643x.htm>.

³² Department of the Navy, *Military Occupational Specialties Manual*, 3-274.

³³ Ibid., 3-275.

Small Ensemble Leader – The Small Ensemble Leader trains, supervises, and leads various small ensembles throughout their assigned band. They are also responsible for coordinating logistical and operational support for small ensembles in the band.³⁴

Military Occupational Specialty (MOS) – A system that the Marine Corps uses to categorize occupations. Musicians in the Marine Corps are given the MOS 5524.³⁵

Naval Enlistment Code (NEC) – A system the Navy uses to categorize occupations (or “rates”) for enlisted personnel. Musicians in the Navy are given the “MU” rating.³⁶

Basic Musician Course (BMC) – The Basic Musician Course (BMC) is the entry-level course for Navy and Marine Corps musicians who have just completed basic training.³⁷

Unit Leader Course (ULC) – The Unit Leader Course (ULC) is an intermediate-level course for Navy and Marine Corps musicians.³⁸

Senior Musician Course (SMC) – The Senior Musician Course (SMC) is an advanced-level course for Navy and Marine Corps musicians. This course is a prerequisite to becoming a Band Officer in the Marine Corps (Bandmaster in the Navy) and to serve as the senior enlisted leader in Navy or Marine Corps bands.³⁹

³⁴ Department of the Navy, *Military Occupational Specialties Manual*, 3-275.

³⁵ Ibid., viii.

³⁶ Department of the Navy, *Manual of Navy Enlisted Manpower and Personnel Classifications and Occupational Standards* (Washington, DC: Office of the Chief of Naval Operations, 2021), 1.

³⁷ Jones, “The Naval School of Music,” 51.

³⁸ Ibid., 52.

³⁹ Ibid.

Premiere Band – Members of premiere military bands are competitively screened by audition prior to enlisting in the service. There are ten premiere bands in the United States military and their members typically remain permanently stationed where they are assigned.⁴⁰

Tattoo (military tattoo) – A ceremonial performance of military bands. Tattoos often include international military bands, dancers, and drill teams, culminating with a combined performance from all participants.⁴¹

Chapter Summary

Music education has a significant role in the lives of military and civilian musicians. Therefore, as educators and students, it is critical to identify the significant factors that contribute to improving musicianship and pedagogical skills. Critical aspects of musicianship were examined to determine how serving in the Navy or Marine Corps as a musician affected participants. This descriptive phenomenological study categorized recurring themes through surveys to determine how military music education affects civilian music educators. In addition, this study intended to understand the effects of military service as a musician on secondary high school band directors. The findings of this study may provide valuable feedback for the Navy and Marine Corps music programs, in addition to identifying elements of civilian music education curriculum that can be augmented by military music education.

⁴⁰ “Military Bands,” National Band Association, accessed June 29, 2022, <https://nationalbandassociation.org/about/military-bands/>.

⁴¹ Mike Lawson, “The 2018 Virginia International Tattoo,” *School Band and Orchestra* 21, no. 5 (May 2018): 8.

CHAPTER TWO: LITERATURE REVIEW

Patrick M. Jones, in his 2015 article, stated, “America’s Naval School of Music offers a training model for other institutions preparing musicians and music educators for the real world.”⁴² Past literature regarding music education in the military explicates the history of the Armed Forces School of Music and its progression since its inception in 1935. However, current research is critical to examine the real-world experiences of military musicians to fully understand how their service may affect their effectiveness as music educators. Research literature by Sheri White-Manning hypothesized why military members transition to civilian education positions instead of remaining in the military. A review of current and past literature revealed that no research study had been conducted on the effects of the influence of military service as a musician on high school band directors. In his thesis, *A History of the Armed Forces School of Music*, Patrick M. Jones suggested,

This curriculum (NSOM) could also be compared with civilian music educational offerings. Other studies could focus on the effectiveness of the Armed Forces School of Music by comparing the graduates with those of similar military or civilian music schools, and on the interactive influence of music education in the military and civilian communities.⁴³

The pedagogical and curricular experiences military musicians acquire throughout their time in the armed forces require a thorough analysis to pinpoint institutional successes.

Curricular Implications

In his role as Academic Editor for the *Music Educators Journal*, Patrick K. Freer asserted, “Research about music education and the military is quite limited yet is broad in

⁴² Jones, “The Naval School of Music,” 47.

⁴³ Ibid., 22.

scope.”⁴⁴ The NSOM, located on Joint Expeditionary Base Little Creek-Fort Story in Virginia Beach, Virginia, provides training and instruction for members of the Navy and Marine Corps fleet and field bands.⁴⁵ Established as a “tri-service” school in 1951, the Armed Forces School of Music, located in Washington, D.C., was originally a joint services school divided into Army, Navy, and Marine Corps elements.⁴⁶ Air Force field musicians receive on-the-job training and do not attend a formal military school of music. In October 2010, the Army element terminated training with the Navy and Marine Corps to establish its own curricular training program.⁴⁷ Subsequently, the Armed Forces School of Music was renamed the Naval School of Music to better reflect the institution's personnel and, to date, serve the Navy and Marine Corps.

The curriculum provided by the NSOM has evolved since its inception to meet the changing needs of the Navy and Marine Corps music programs. NSOM faculty do not determine the curricular needs of the students; instead, Navy and Marine Corps music leaders and selected servicemembers identify the training requirements of their bands and the NSOM curriculum is provided accordingly. Through a formal process called a Training Requirements Review (formerly known as a Human Performance Requirements Review), working groups comprised of Navy and Marine Corps music program leaders recommend changes to the curriculum to increase the effectiveness of military musicians.⁴⁸ The NSOM provides basic, intermediate, and

⁴⁴ Freer, “From the Academic Editor,” 34.

⁴⁵ The Naval School of Music does not provide training for the three Navy and Marine Corps premiere bands: the United States Navy Band, the Naval Academy Band, and the “The President’s Own” United States Marine Band.

⁴⁶ Patrick M. Jones, “A History of the Armed Forces School of Music” (PhD diss., The Pennsylvania State University, 2002), 1, ProQuest Dissertations & Theses Global.

⁴⁷ Jones, “The Naval School of Music,” 48.

⁴⁸ Department of the Navy, *Training Requirements Review Management Manual* (Pensacola, FL: Naval Education and Training Command, 2016), 3-8.

advanced training programs ranging from 145 to 216 days.⁴⁹ The American Council on Education (ACE) recognizes all courses from the NSOM and recommends college credits to servicemembers for their military training and occupational specialties. In addition, the ACE approves the Joint Services Transcript (JST), an academically approved document that validates servicemembers' military occupational training and experience.⁵⁰

Despite the fluid nature of curricular changes throughout the past several decades, the NSOM maintains core courses critical in music education. In March 2015, Jones wrote,

Today's Music Basic course consists of music theory (3 credits), ear training and sight-singing (1 credit), applied lessons (1-3 credits), jazz theory and improvisation (1 credit), and performance in concert band, jazz band, rock/pop band, and marching band (3 credits).⁵¹

The BMC, as it is referred to currently, provides new Sailors (Navy) and Marines with enhanced musical and military knowledge to earn their musician designator (NEC/MOS).⁵² As the ACE recommends college credits for military occupational experience and training, it may be safe to deduce that the curricular offering at the NSOM is comparable to equivalent collegiate offerings. Patrick Jones wrote, “An analysis of the college credit equivalency for these courses, as evaluated by the American Council on Education, is a fair and unbiased way to provide a comparison to civilian educational offerings.”⁵³

⁴⁹ Department of the Navy, *Musician (MU)* (Pensacola, FL: Navy Learning and Development, 2022), 9.

⁵⁰ “Joint Services Transcript FAQ,” Joint Services Transcript, accessed September 20, 2022, <https://jst.doded.mil/faq.html>.

⁵¹ Jones, “The Naval School of Music,” 51.

⁵² Naval School of Music, “Who We Are.”

⁵³ Jones, “The Naval School of Music,” 51.

The National Association of Schools of Music (NASM) is an organization of schools, conservatories, colleges, and universities across America.⁵⁴ Colleen M. Conway suggested, “One of the organization's goals is to establish national standards for undergraduate and graduate degrees and other credentials.”⁵⁵ Although the NSOM is not obligated to adhere to the standards that NASM recommends, the ACE recommends college credits for several of the courses the NSOM offers. The ACE evaluated the BMC at the NSOM in April 2015. They recommended the following credits for the lower-division baccalaureate/associate degree: (a) two hours in applied music performance, (b) three hours in music fundamentals, (c) two hours in concert band, (d) one hour in jazz ensemble, and (e) one hour in marching band.⁵⁶ Curricular revisions often necessitate changes in credit recommendations from the ACE. The Naval Education and Training Command (NETC) is the chief authority in making curricular changes and supervision.

The *Music Educators Journal* published an article titled “Evaluating the Music Education Curriculum” that presented course requirements for a music education curriculum. Subject content areas for music education majors included sight-singing, ear training, keyboard harmony, form and analysis, counterpoint, composition, and Eurhythmics.⁵⁷ Additional musical performance areas included conducting, ensemble performance, piano class, and performance on a primary instrument.⁵⁸ Although many decades have passed since these standards were

⁵⁴ “Welcome to NASM,” National Association of Schools of Music, accessed September 20, 2022, <https://nasm.arts-accredit.org>.

⁵⁵ Colleen M. Conway, *Teaching Music in Higher Education* (New York: Oxford University Press, 2020), 22.

⁵⁶ s.v. “music basic,” ACE Military Guide, accessed October 3, 2022, <https://militaryguide.acenet.edu/?ga=2.125876877.1639441460.1665273661-4928866.1664963099>.

⁵⁷ “Evaluating the Music Education Curriculum.” *Music Educators Journal* 39, no. 5 (1953): 35. <https://doi.org/10.2307/3387731>.

⁵⁸ Ibid.

introduced, many requirements remain the same. Jill Wilson et al. remarked, “These academic and performance requirements are remarkably similar to those still in place at most institutions today.”⁵⁹ Unlike the NSOM curriculum, which is based on the needs of the Navy and Marine Corps music programs, the standards for a music education curriculum in America have undergone relatively minute changes. Wilson et al. posited,

College and university music education programs in this country (USA), however, have changed very little over the past six decades despite substantial cultural shifts in our increasingly globalized society and numerous calls for transformation.⁶⁰

Despite the differing curricular goals and outcomes, veteran Navy and Marine Corps musicians may acquire skills that enhance their abilities as civilian secondary school educators. Outside of the musical training at the NSOM, Navy and Marine Corps musicians undergo military indoctrination training by way of basic training (also called boot camp). Basic training introduces civilians to life in the military. Additionally, boot camp instills confidence, builds character, and promotes teamwork.⁶¹ Throughout a Navy and Marine Corps musician’s tenure, they may encounter several nonmusical experiences that may affect their lives.

Leadership

The military places a high value on an individual’s ability to lead. The *Marine Corps Manual* defined leadership from the words of General John A. Lejeune as “the sum of those qualities of intellect, human understanding and moral character that enable a person to inspire

⁵⁹ Jill Wilson et al., “Navigating Curricular Revision in Music Teacher Education Programs,” *Contributions to Music Education* 46, (2021): 110.

⁶⁰ Ibid.

⁶¹ White-Manning, “From Combat to Classroom,” 14.

and to control a group of people successfully.”⁶² The Navy and Marine Corps both adopted eleven leadership principles:

(1) know yourself and seek self-improvement, (2) be technically and tactically proficient, (3) develop a sense of responsibility among your subordinates, (4) make sound, and timely decisions, (5) set the example, (6) know your (Sailors or Marines) and look out for their welfare, (7) keep your (Sailor or Marine) informed, (8) seek responsibility and take responsibility for your actions, (9) ensure assigned tasks are understood, supervised, and accomplished, (10) train your (Sailors or Marines) as a team, and (11) employ your command in accordance with its capabilities.⁶³

A considerable amount of time is invested in servicemembers to develop their leadership abilities. The NASM does not formally require leadership classes to meet their national standards; however, many music education programs require instruction in classroom management. Classroom management strongly relates to overall student engagement, which differs from leadership. Educational leadership typically falls outside the scope of a baccalaureate music education degree program.

Andrew Sutherland and Phillip Cartwright argued that visual and auditive leadership are the two types of leadership that manifest in music ensembles.⁶⁴ Visual music ensemble leaders view their interpretation of music as an ultimate musical goal, whereas auditive music ensemble leaders consider the opinions of ensemble members in addition to their own to formulate a final musical vision.⁶⁵ Sutherland and Cartwright explained, “Ensemble leaders are responsible for motivating, managing, and directing the group toward agreed goals and objectives, usually at the

⁶² Department of the Navy, *Marine Corps Manual* (Washington, DC: Headquarters United States Marine Corps, 1980), 8-12.

⁶³ Department of the Navy, *Sustaining the Transformation* (Washington, DC: Headquarters United States Marine Corps, 2014), A-2.

⁶⁴ Andrew Sutherland, “Working Together: Implications of Leadership Style for the Music Ensemble,” *International Journal of Music Education* 40, no. 4 (2022): 615.

⁶⁵ Ibid.

pace of the leader.”⁶⁶ In comparison, the NETC directs unit leaders (musical ensemble leaders) to ensure military music ensembles meet their vision of each piece they perform. *Musician Volume I* posited, “The musician’s focus will be/should be on following the unit leader’s direction and blending their talents and skills as a group while preparing for the performance.”⁶⁷

The ULC at the NSOM is a thirty-week course that provides intermediate levels of instruction for midcareer Navy and Marine Corps musicians to serve as ceremonial conductors, drum majors, and small ensemble leaders.⁶⁸ On-the-job training has a large role in the development of servicemembers in the military. The ULC is the first formal school introduction for Navy and Marine Corps musicians in a musical leadership role. The ACE evaluated the ULC at the NSOM in March 2016. They recommended the following credits for the lower-division baccalaureate/associate degree:

(1) three hours in introduction to management, (2) three hours in interpersonal communications, (3) two hours in conducting, (4) two hours in conducting and rehearsal techniques, and (5) one hour in ear training.⁶⁹ At the upper-division baccalaureate degree level, the ACE recommended: (1) three hours in music theory and (2) two hours in contemporary band scoring.⁷⁰

The SMC is a thirty-week course for Navy and Marine Corps musicians who will serve as senior-enlisted personnel in a band. The SMC is also a prerequisite course for enlisted musicians to serve as Navy or Marine Corps officers in the music program. The ACE evaluated

⁶⁶ Ibid.

⁶⁷ Department of the Navy, *Musician Volume I* (Newport, RI: Center for Service Support, 2020), 5-13.

⁶⁸ Jones, “The Naval School of Music,” 52.

⁶⁹ s.v. “music unit leader,” ACE Military Guide, accessed October 3, 2022, https://militaryguide.acenet.edu/?_ga=2.125876877.1639441460.1665273661-4928866.1664963099.

⁷⁰ Ibid.

the SMC at the NSOM in March 2016. They recommended the following credits for the lower-division baccalaureate/associate degree:

(1) three hours in introduction to management, (2) two hours in conducting, (3) two hours in history of wind band, (4) three hours in music theory, and (5) two hours in ear training.⁷¹ At the upper-division baccalaureate degree level, the ACE recommended: (1) three hours in form and analysis, (2) two hours in counterpoint, (3) two hours in jazz arranging, (4) two hours in concert band arranging, (5) two hours in advanced conducting, and (6) two hours in advanced conducting/rehearsal techniques.⁷²

Pedagogical Implications

Pedagogical approaches in the United States in secondary general music classes usually combine teaching music history, theory, and composition while utilizing alternative notational strategies and performance activities.⁷³ Gould asserted,

Performance-based classes at both elementary and secondary levels usually utilize a diagnostic teaching approach by which the teacher (conductor) leads a student ensemble in singing or playing instruments, diagnoses performance errors, prescribes remediation, and checks for ‘understanding,’ which is to say, accurate performance.⁷⁴

Although music education in the military primarily focuses on music performance, traditional pedagogy aspects of music education are included in the curriculum for military musicians. For example, the current BMC emphasizes music theory and ear training in addition to instrumental performance, ensemble training in concert band, jazz ensemble, drill/ceremonies, jazz combo, improvisation, and percussion techniques. Graduation from the BMC requires Marine Corps and Navy musicians to achieve a minimum score of eighteen out of thirty-six points on their

⁷¹ s.v. “senior musician,” ACE Military Guide, accessed October 3, 2022, https://militaryguide.acenet.edu/?_ga=2.125876877.1639441460.1665273661-4928866.1664963099.

⁷² Ibid.

⁷³ Elizabeth Gould, “Uprooting Music Education Pedagogies and Curricula: Becoming-Musician and the Deleuzian Refrain,” *Discourse: Studies in the Cultural Politics of Education* 33, no. 1 (February 2012): 75.

⁷⁴ Ibid.

instrumental assessment. Additionally, instrumental instructors and BMC academic instructors are required to score twenty-four out of thirty-six points on their instrumental or content area assessments, respectively. The NSOM instructors are sourced from current active-duty Marines and Sailors.

Effective band directors in civilian and military sectors possess pedagogical content knowledge across numerous genres.⁷⁵ Bradley J. Regier hypothesized, “Directors may have higher self-efficacy for teaching concert and marching bands as a result of having more preparatory experiences in those settings.”⁷⁶ Jason Gossett reiterated this point when he wrote,

Music teachers develop their PVs (pedagogic values) through experiences prior to and throughout their professional lives in the form of social, musical, and educational experiences, acting as orientation toward learning and teaching.⁷⁷

Veteran Navy and Marine Corps musicians perform across several genres and multiple musical ensemble variations across their careers in the armed forces. The NSOM provides instruction on a broad set of musical skills that can prepare music teachers for a robust career.⁷⁸ Regier’s study suggested, “Band Directors have fewer undergraduate and professional pedagogical experiences in the jazz ensemble setting than marching and concert settings.”⁷⁹ In lieu of teaching and leading the ensemble, participation in jazz ensembles may provide carryover in professional teaching (including improvisation, stylistic knowledge, and theory) in a jazz setting.⁸⁰

⁷⁵ Bradley J. Regier, “A Measurement of Self-Efficacy Among Oklahoma Secondary Band Directors in Concert, Marching, and Jazz Ensemble Pedagogy,” *Update: Applications of Research in Music Education* 37, no. 3 (June 2019): 57.

⁷⁶ Ibid.

⁷⁷ Jason Gossett, “An Examination of the Pedagogic Values of Band Directors,” *Visions of Research in Music Education* 28 (2016): 2.

⁷⁸ Jones, “The Naval School of Music,” 53.

⁷⁹ Regier, “A Measurement of Self-Efficacy,” 61.

⁸⁰ Ibid., 62.

Gossett's multiple case study revealed that band directors' initial pedagogic values were influenced by their experiences in high school and college.⁸¹ Navy and Marine Corps musicians have varied backgrounds that may or may not include college experience. Gossett further posited that pedagogic values are fluid and not concrete constructs.⁸² Pedagogic values shape the decisions band directors make regarding their musical instruction.

The ULC provides advanced training and instruction in rehearsing and conducting ceremonial bands, performing the duties of drum major for ceremonial bands, rehearsing contemporary music ensembles, analyzing, and writing advanced music, and performing technical and nonmusical support for performances. Students enrolled in the ULC rehearse wind ensembles, jazz ensembles, and marching bands comprised of BMC students, staff, and faculty members. A critical element of the rehearsal process is identifying errors and providing corrections. BMC students observe this process as performing members of the ensembles to which they are assigned. Naval Education and Training Command (NETC) recognized the error detection and correction process through DICMO.⁸³ The error detection and correction process are refined as ULC graduates become unit leaders of small and large ensembles in their assigned bands. The ULC is required for Navy and Marine Corps musicians who desire to become Unit Leaders within their respective organizations. Marines are assigned the formal billet (job description) "Unit Leader" upon completing the ULC and attaining the rank of Gunnery Sergeant/E7. Sailors can also get assigned as a "Unit Leader" upon completing the ULC and

⁸¹ Gossett, "An Examination of the Pedagogic," 16.

⁸² Ibid., 18.

⁸³ Department of the Navy, *Musician Volume 1*, 4-16.

attaining the rank MUC/E7. Sailors and Marines who remain musicians and do not complete the ULC will typically not get promoted above E7.

Often, graduates of the BMC are given the opportunity to lead ensembles as opportunities become available. Many Navy and Marine Corps musicians have prior experience leading ensembles or have either attended or graduated college. Military OneSource reported that in 2020, 94.4 percent of enlisted Marines (between the rank of E1 to E9) had a high school diploma/GED or some college.⁸⁴ Of the 159,508 enlisted Marines, 2.6 percent, or 4,147, have a bachelor's degree.⁸⁵ In the same year, 82.8 percent of enlisted Navy Sailors have a high school diploma/GED or some college.⁸⁶ Of the 286,337 enlisted Sailors, 7.7 percent, or 22,047, have a bachelor's degree.⁸⁷ Although the percentage of enlisted Marines with a bachelor's degree throughout all occupational specialties is less than 3 percent, military musicians in the Marine Corps with a bachelor's degree have a higher percentage than the overall total. As of October 2022, 46 percent (twenty-four of fifty-two Marines) of the III Marine Expeditionary Force Band in Okinawa, Japan, have a bachelor's degree or some college experience.⁸⁸

Kaitlyn Koch asserted that many educators in the United States teach jazz courses and ensembles with limited jazz pedagogy skills.⁸⁹ Military musicians are taught to detect and correct

⁸⁴ "2020 Demographic Profile," Military OneSource, accessed November 4, 2022, <https://download.militaryonesource.mil/12038/MOS/Infographic/2020-demographics-active-duty-marine-corps-members.pdf>.

⁸⁵ Ibid.

⁸⁶ Military OneSource, "2020 Demographic Profile."

⁸⁷ Ibid.

⁸⁸ "MCTFSMS," Marine Corps Total Force Structure Management System, accessed November 5, 2022, <https://tfsms.mceits.usmc.mil>.

⁸⁹ Kaitlyn Fay Koch, "In Search of Effective Jazz Education: An Analysis and Comparison of Pedagogical Methods Employed by Directors of Successful High School Jazz Ensemble," *Jazz Education in Research and Practice* 1, no. 1 (Spring 2020): 80.

errors throughout their careers. Proficiency in error detection and correction is expected by the rank of Corporal in the Marine Corps and MU3 in the Navy (E4 pay grade).⁹⁰ Military musicians who exit the Navy or Marine Corps are exposed to rehearsal environments in multiple genres that employ the DICMO process as a pedagogical technique. Jones suggested that civilian music education programs provide future educators with broad skills in various genres and technologies.⁹¹ Additionally, Jones posited that modeling the curricular and pedagogical approach offered by the NSOM would assist civilian institutions in preparing students for modern demands and the ever-changing music education landscape.⁹²

Transitioning from Military to Civilian Education

In the article, “Transitioning from the Military to Teaching,” Gordon and Parham explained that military veterans transitioning to becoming civilian educators differ from traditional beginner teachers in three ways. Gordon and Parham wrote, “First, they are second-career teachers. Second, they usually are certified through alternative certification programs. Third, they come to teaching after having been socialized into the military culture.”⁹³ Military veterans will bring their life experiences and background with them regardless of the formal education they may receive before assuming a civilian education position.⁹⁴

Several factors contribute to the decision for military musicians to exit military service. Gordon and Parham explained that adults could seek a second career in teaching for numerous

⁹⁰ Department of the Navy, *Music Training and Readiness Manual* (Washington, DC: Headquarters United States Marine Corps, 2018), 10-18.

⁹¹ Jones, “The Naval School of Music,” 53.

⁹² *Ibid.*, 52.

⁹³ Gordon and Parham, “Transitioning from the Military to Teaching,” 141.

⁹⁴ *Ibid.*

reasons, including the desire to give back to society, increased job satisfaction, and a deferred desire to teach.⁹⁵ Military veterans who become second-career teachers also offer several benefits to their students. Gordon and Parham asserted, “They tend to be more intrinsically motivated, display more transferable skills, are better able to explain to students the real-world application of school subjects, and are more autonomous.”⁹⁶ In comparison, Jones suggested that NSOM students are prepared to meet the actual world demands of the current market.⁹⁷

Anke Tigchelaar, Jan D. Vermunt, and Niels Brouwer’s study on second-career teachers’ conceptions of teaching and learning revealed that the conceptions of learning differed between first-career teachers and second-career teachers. The learning conceptions of second-career teachers were shaped by earlier experiences in work and life and enhanced through theory and expertise.⁹⁸ Alternatively, Tigchelaar, Vermunt, and Brouwer concluded that first-career teachers’ conceptions of learning were shaped by their experience as students in classrooms.⁹⁹ The researchers agreed that “during their transition to teaching, second-career teachers engage in a deeply personal process of transformation.”¹⁰⁰

Although many musicians enter the military with previously attained degrees and education credentials, some may require alternative certification to become music educators. Larissa Maria Troesch and Catherine Eve Bauer suggested that combining traditional academic

⁹⁵ Ibid.

⁹⁶ Ibid.

⁹⁷ Jones, “The Naval School of Music,” 52.

⁹⁸ Anke Tigchelaar, Jan D. Vermunt, and Niels Brouwer, “Patterns of Development in Second-Career Teachers’ Conceptions of Teaching and Learning,” *Teaching and Teacher Education* 41 (2014): 119.

⁹⁹ Tigchelaar, Vermunt, and Brouwer, “Patterns of Development,” 119.

¹⁰⁰ Ibid.

coursework with previous workplace learning was an efficient means to qualify individuals for the teaching profession.¹⁰¹ Many veterans use their military education and experience to acquire college credits. Additionally, veteran military members have seen success in mentorship from experienced teachers and on-the-job opportunities from experienced colleagues in the civilian sector.¹⁰² Despite the success veteran military members may see as educators, their previous careers may not directly contribute to their success. Troesch and Bauer posited, “The accumulation of work and life experiences does not automatically lead to better teaching skills.”¹⁰³ Purposeful implementation of prior vocational skills is necessary to translate into classroom instruction.¹⁰⁴ In addition to properly implementing prior experiences, Frei, Kocher, and Buschor asserted, “Career changers need to learn the rules of their new professional community.”¹⁰⁵ Gordon and Parham’s research revealed that military members missed “the clear policies and procedures, professionalism, and teamwork of the military.”¹⁰⁶

Gordan and Parham’s research on veterans transitioning from the military to teaching revealed that the initial transitional year is stressful due to the unknown organizational culture from their previous careers. Additionally, Heather C. Robertson and Pamela E. Brott suggested that training and leading adults may be required in some positions in the military; however, no

¹⁰¹ Larissa Maria Troesch and Catherine Eve Bauer, “Is Teaching Less Challenging for Career Switchers? First and Second Career Teachers’ Appraisal of Professional Challenges and Their Intention to Leave Teaching,” *Frontiers in Psychology* 10 (2019): 4.

¹⁰² Gordon and Parham, “Transitioning from the Military to Teaching,” 141.

¹⁰³ Troesch and Bauer, “Is Teaching Less Challenging,” 4.

¹⁰⁴ Ibid.

¹⁰⁵ Andrea Keck Frei, Mirjam Kocher, and Christine Bieri Buschor, “Second-Career Teachers’ Workplace Learning and Learning at University,” *Journal of Workplace Learning* 33, no. 5 (2021): 350.

¹⁰⁶ Gordon and Parham, “Transitioning from the Military to Teaching,” 156.

MOS prepares veterans to teach children in a traditional classroom setting.¹⁰⁷ Gordan and Parham's article asserted, "Hidden school norms and unprofessional cliques both contributed to their stress."¹⁰⁸ In contrast, Joel Jenne suggested, "Strategies used in those other work experiences may be transferred to school experiences, providing a smooth and seemingly unproblematic transition."¹⁰⁹ Gordan and Parham's research concluded that many veterans would face challenges when transitioning to education as a second career. However, despite the challenges veterans may experience, their commitment to student success and self-determination for improvement greatly aids in student success.¹¹⁰

The Troops to Teachers (TTT) initiative is a DoD-sponsored alternative certification program that assists service members and veterans in gaining certification to become teachers in K-12 schools in the United States. Principals state that 89.9 percent of TTT participants contribute to students' achievement greater than traditionally certified teachers with comparable experience.¹¹¹ Established in 1994, the TTT was funded to accomplish two primary goals.

William A. Owings et al. wrote,

First, TTT funding would help recruit, prepare, and support retiring military personnel make successful transitions into second careers in teaching. Second, TTT funding would improve public education by providing qualified teachers for work in high-poverty and/or high-needs schools throughout the United States.¹¹²

¹⁰⁷ Heather C. Robertson and Pamela E. Brott, "Military Veterans' Midlife Career Transition and Life Satisfaction," *The Professional Counselor* 4, no. 2 (2014): 140.

¹⁰⁸ Gordon and Parham, "Transitioning from the Military to Teaching," 156.

¹⁰⁹ Joel T. Jenne, "Conserving the Status Quo in Social Studies Teaching: The Case of Second Career Military Teachers," *Theory and Research in Social Education* 24, no. 4 (1997): 448.

¹¹⁰ Parham and Gordon, "Military Veterans," 47.

¹¹¹ "Troops to Teachers," DANTES, accessed October 25, 2022, <https://www.dantes.doded.mil/documents/infographics/Facts%20About%20TTT%20Flyer.pdf>.

¹¹² William A. Owings et al., "Troops to Teachers Update: Changing, but Still Pleasing Principals with High Teaching Quality," *National Association of Secondary School Principals* 99, no. 1 (March 2015): 72.

On October 1, 2020, the TTT program was canceled via the National Defense Authorization Act and reauthorized on December 27, 2021.¹¹³ The TTT program is available for all military personnel (service members and veterans), including the United States Coast Guard and all Guard and Reserve Components of the armed forces. The DoD is evaluating program requirements and funding levels for the twenty-five states participating in the TTT program.¹¹⁴

Teacher effectiveness has become an increasingly central topic in the national education debate.¹¹⁵ As an alternative certification program, the TTT program produces effective educators and increases student achievement. William A. Owings et al. surveyed 4,157 TTT educators and 517 administrators in 2011. Owings et al. found,

Over 90% of supervising principals said that their TTTs exhibited research-based best instructional and classroom management practices linked with increased student school environment at higher rates than did other teachers with similar years of teaching experience.¹¹⁶

Additionally, 74.8 percent of participants in the study taught ninth through twelfth grade. When comparing TTT educators with non-TTT educators, Owings et al. discovered, “Almost half the administrators rated the Troops teachers as ‘About the same,’ slightly more than 35% rated them *More effective*, and 11% rated them *Much more effective*.”¹¹⁷

Military culture encompasses a shared sense of values and norms.¹¹⁸ The Navy and Marine Corps indoctrinate recruits into their specific value system at recruit training. Further

¹¹³ DANTES, “Troops to Teachers.”

¹¹⁴ Ibid.

¹¹⁵ Owings et al., “Troops to Teachers Update,” 70.

¹¹⁶ Owings et al., “Troops to Teachers Update,” 71.

¹¹⁷ Ibid., 85.

¹¹⁸ Sarah A. Redmond et al., “A Brief Introduction to the Military Workplace Culture,” *Work* 50, no. 1 (2015): 10.

indoctrination and sustainment occur at follow-on MOS schools and in the units assigned by servicemembers. American journalist and Pulitzer Prize winner, Thomas Ricks, endured Marine Corps basic training to gain firsthand experience in the process of becoming a Marine. Ricks wrote, “The Marine recruit experience is more a matter of cultural indoctrination than of teaching military tactics, which are provided later at Marine Combat Training (MCT).”¹¹⁹

Several aspects of military culture define Marines and Sailors. Jay A. Mancini, Catherine Walker O’Neal, and Mallory Lucier-Greer suggested, “Military culture and values, such as uniformity, teamwork, stoicism, hard work, and orderliness, play an important role in defining behaviors and priorities of service members.”¹²⁰ Additionally, the military environment provides an opportunity for servicemembers and their families to have experiences that differ from civilians.¹²¹ The Navy and Marine Corps share the core values of honor, courage, and commitment that every Sailor and Marine is indoctrinated into at recruit training. Kerry B. Fosher et al. wrote, “The strong identity Marines share is developed quickly. Marines describe how the entry-level recruit and officer training is extremely effective in reinforcing the ideals the Marine Corps espouses.”¹²² Although the Navy and Marine Corps share the same core values, subcultures do exist between the two organizations. Montgomery McFate postulated, “The US military as a whole has an organisational culture, as does each branch of military service, as does

¹¹⁹ Eric B. Hodges, “Does U.S. Marine Corps Recruit Training Constitute a Type of Civic Education?” *Journal of Political Science Education* 13, no. 1 (2017): 95.

¹²⁰ Jay A. Mancini, Catherine Walker O’Neal, and Mallory Lucier-Greer, “Toward a Framework for Military Family Life Education: Culture, Context, Content, and Practice,” *Family Relations* 69, no. 3 (July 2020): 646.

¹²¹ Redmond et al., “A Brief Introduction to the Military,” 9.

¹²² Kerry B. Fosher et al., “Translational Research in a Military Organization: The Marine Corps Organizational Culture Research Project,” *Annals of Anthropological Practice* 44, no. 1 (May 2020): 21.

each sub-community.”¹²³ A commonality between the Navy and Marine Corps organizational cultures is the concept of decentralized leadership. Marine Corps Doctrinal Publication Six posited, “As with decision making, we should decentralize execution planning to the lowest possible levels *so that those who must execute have the freedom to develop their own plans.*”¹²⁴

Adult Learning

In 2020, the average age of an enlisted Marine was 24.1 years old, and the average age for an enlisted Sailor was 27.6 years old.¹²⁵ The population encompassing the NSOM comprises adult learners. Kaitlyn S. Leahy and Tawnya D. Smith hypothesized that “adult music learners may expect to be more independent and therefore more inclined to engage in self-directed learning than younger learners.”¹²⁶ Leahy and Smith also proposed that cultural expectations play a part in determining a student’s predilection to function as a self-directed learner.¹²⁷ According to Gerald Grow, self-directed learning occurs across four stages. Grow’s Staged Self-Directed Learning Model consists of four stages: (a) low self-direction, (b) moderate self-direction, (c) intermediate self-direction, and (e) high self-direction.¹²⁸ Each stage represents varying learning necessities in which educators must alter their teaching strategy to appropriately

¹²³ Montgomery McFate, “Being There: US Navy Organisational Culture and the Forward Presence Debate,” *Defense and Security Analysis* 36, no. 1 (2020): 44.

¹²⁴ Department of the Navy, *Command and Control MCDP 6* (Washington, D.C.: Headquarters United States Marine Corps, 1996), 125.

¹²⁵ Military OneSource, “2020 Demographic Profile.”

¹²⁶ Kaitlyn S. Leahy and Tawnya D. Smith, “The Self-Directed Learning of Adult Music Students: A Comparison of Teacher Approaches and Student Needs,” *International Journal of Music Education* 39, no. 3 (August 2021): 289.

¹²⁷ Ibid.

¹²⁸ Gerald Grow, “Higher-Order Skills for Professional Practice and Self-Direction,” *Journalism Educator* 45, no. 4 (December 1990): 58-60.

match the adult learner's education requirements.¹²⁹ John M. Persyn and Cheryl J. Polson proposed that the military's periodic review system contributes to the effectiveness of the use of adult education methodology in Professional Military Education (PME).

Pamela D. Pike's article, "Facilitating Adult Music Learning," conjectured that teaching techniques used to instruct children are ineffective in teaching adults.¹³⁰ Pike indicated five traits teachers exude to effectively teach adult students: (a) expertise, (b) enthusiasm, (c) empathy, (d) clarity, and (e) expectancy. Several traits identified by Pike share commonalities with the Marine Corps fourteen leadership traits. The Marine Corps leadership traits are justice, judgment, decisiveness, initiative, dependability, tact, integrity, enthusiasm, bearing, unselfishness, courage, knowledge, loyalty, and endurance.¹³¹ These leadership traits are instilled in Marines and Sailors at the rank of E-3 (Lance Corporal and Petty Officer 3rd Class, respectively) through service-specific PME requirements.

John Persyn and Cheryl Polson wrote that in addition to being the United States' largest employer, the DoD is also the largest provider of adult education.¹³² Persyn and Polson revealed that the DoD offers training and education "for a workforce of more than 3.2 million members including 1.4 million active-duty military, 1.1 million national guard and reserve forces, and 718,000 civilian personnel."¹³³ The DoD's workforce ranges from combat-related occupational specialties to music. Training and education programs today focus on lifelong learning that

¹²⁹ Leahy and Smith, "The Self-Directed Learning," 290.

¹³⁰ Pamela D. Pike, "Facilitating Adult Music Learning," *American Music Teacher* 71, no. 5 (2022): 23.

¹³¹ Department of the Navy, *Leading Marines* (Washington, DC: Headquarters United States Marine Corps, 2002), 103.

¹³² John M. Persyn and Cheryl J. Polson, "Evolution and Influence of Military Adult Education," *New Directions for Adult and Continuing Education* (2012), 5-16.

¹³³ Ibid.

extends through MOS professional development, voluntary higher education opportunities, and postmilitary educational prospects.¹³⁴ Additionally, Persyn and Polson insisted that “the Army, Navy, Marine Corps, and Air Force have all integrated adult learning principles and theory to increase their organizations’ effectiveness and address their learners’ educational needs.”¹³⁵

Militarism and Music Education

David G. Hebert's article, “Another Perspective: Militarism and Music Education,” discusses how “militarism – excessive emphasis on the military and its interests – threatens the cultural balance of society.”¹³⁶ Musicologist Martin Shaw proposed that militarism “should be specified not in terms of how military practices are regarded, but how they influence social relations in general.”¹³⁷ Navy and Marine Corps musicians have a longstanding history of promoting patriotism through musical performances.¹³⁸ Hebert contended that in addition to a disproportionate allocation of military funding and an emphasis on progressing technical skills, militarism endangers music education curriculum by promoting patriotic songs and limiting the curriculum.¹³⁹

Regarding militarism and music education, music philosopher Estelle Jorgensen wrote, “Music teachers need to take a measured approach that eschews fundamentalism, rampant

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ David G. Hebert, “Another Perspective: Militarism and Music Education,” *Music Educators Journal* 101, no. 3 (March 2015): 77.

¹³⁷ Martin Shaw, “Twenty-First Century Militarism: A Historical-Sociological Framework,” in *Militarism and International Relations: Political Economy, Security, Theory*, ed. Anna Stavrianakis and Jan Selby (New York: Routledge, 2013), 20.

¹³⁸ “How the Navy Keeps Music in Schools,” Jenn Lebron, accessed November 28, 2022, <https://www.defense.gov/News/Feature-Stories/story/Article/1937508/how-the-navy-keeps-music-in-schools/>.

¹³⁹ Herbert, “Another Perspective,” 77.

militarism, and excessive patriotism.”¹⁴⁰ Additionally, Jorgensen suggested, “It may be tempting, for example, to ally ourselves with the powerful forces of nationalism and militarism in this county and see the claims of patriotism to the United States as imperative.”¹⁴¹ Author of *Music Matters*, David Elliott, also implied that militarism affects music education through his concept of *artistic citizenship*. In his article, “Another Perspective: Music Education as/for Artistic Citizenship,” Elliott submitted that “citizens can often spotlight, pressure, subvert, attack, and overturn unjust laws, policies, and politicians, among other things.”¹⁴²

NETC uses the term “training” to describe the curriculum the NSOM provides to Navy and Marine Corps musicians.¹⁴³ Hebert argued that a music education that does not empower creativity in students relegates itself to “training.” Wayne Bowman agreed when he wrote, “Teaching that seeks to develop habits, attitudes, and dispositions that support the open-ended process of growth is educational in nature; teaching directed to concrete aims and objectives is training.”¹⁴⁴ Additionally, Hebert asserted that an emphasis on technical proficiency related to predetermined standards relegates artistic education to athletics rather than a creative process.¹⁴⁵ Mexican composer and conductor Carlos Chávez does not share the same sentiment regarding musical training as Bowman and Hebert. Luis Alfonso Estrada Rodríguez wrote, “For

¹⁴⁰ Estelle Jorgensen, “Songs to Teach a Nation,” *Philosophy of Music Education Review* 15, no. 2 (2007): 150.

¹⁴¹ *Ibid.*, 152.

¹⁴² David J. Elliott, “Another Perspective: Music Education as/for Artistic Citizenship,” *Music Educators Journal* 99, no. 1 (September 2012): 23.

¹⁴³ Naval School of Music, “Who We Are.”

¹⁴⁴ Wayne Bowman, “Music’s Place in Education,” in *The Oxford Handbook of Music Education*, ed. Gary McPherson and Graham Welch (New York: Oxford University Press, 2012), 24.

¹⁴⁵ Herbert, “Another Perspective,” 80.

Chávez...music schools should be devoted primarily to composers and the so-called music stand or ensemble performers, and second, to the training of music teachers.”¹⁴⁶ Rodríguez additionally suggested that his disparagement is directed towards those who reduce music education to simply developing technical facility and correcting technical problems.¹⁴⁷

Military musicians have a longstanding history of supporting military and civilian musical commitments since the Marine Band’s inception on July 11, 1798. The Navy officially allowed new recruits to enlist as musicians in 1830.¹⁴⁸ In his article, “Military Music in the United States: A Historical Examination of Performance and Training,” Bruce Gleason wrote, “Trained within military and civilian structures, these musicians have had a long connection with American music education – associations that have become gradually stronger in recent years as military bands have become more involved in educational outreach.”¹⁴⁹ Gleason also implied militarism would continue to affect civilian and military music as United States foreign policy evolves amid global fluctuations.¹⁵⁰ Within the past decade, the Government Accountability Office (GAO) began to conduct research on how to measure the success of the 136 bands maintained by the DoD.¹⁵¹ Regarding the GAO, Jessica Mathews wrote, “The military services

¹⁴⁶ Luis Alfonso Estrada Rodríguez, “Education in Latin American Music Schools: A Philosophical Perspective,” in *The Oxford Handbook of Philosophy in Music Education*, ed. Wayne Bowman and Ana Lucía Frega (New York: Oxford University Press, 2012), 234.

¹⁴⁷ Rodríguez, “Education in Latin American Music Schools,” 234.

¹⁴⁸ “Early Navy Music,” The United States Navy Band, accessed December 1, 2022, <https://www.navyband.navy.mil/about/history>.

¹⁴⁹ Gleason, “Military Music in the United States,” 37.

¹⁵⁰ Ibid.

¹⁵¹ Jessica Tuchman Mathews, “America’s Indefensible Defense Budget,” *The New York Review* 66, no. 12 (July 2019): 1.

have not developed objectives and measures to assess how their bands are addressing the bands' missions, such as inspiring patriotism."¹⁵²

Navy and Marine Corps musicians in field bands are subject to the same orders from higher commands and can be called upon to serve in combat environments. In his article, "Keeping Marine Corps Music Soaring: Leatherneck Musicians Build Esprit," Don Bedwell wrote, "Bandsmen have fought in all modern wars. Musicians from five bands, representing the First and Second Marine Divisions, Second and Third Marine Aircraft Wings, and Quantico, have served in Iraq, some on multiple deployments."¹⁵³ Regarding music education opportunities, civilians interested in the Marine Corps music program are often promised incentives "comparable to what entry-level band directors receive."¹⁵⁴

In their article, "A Quantitative Study of Experiences Impacting Music Teacher Development," Siew Ling Chua and Graham Frederick Welch conducted research on nonmusic experiences that impacted their relationship to music teaching. Participants were given sixteen "music experiences" and asked to rate them on a five-point Likert scale (Appendix A).¹⁵⁵ Chua and Welch discovered that nonmusic experiences significantly and positively affected participants more than music experiences. Additionally, participants were given the option to provide additional responses. Four of the seven participants who provided additional responses stated that musical, pedagogical, and school experiences impacted their "music experiences."¹⁵⁶

¹⁵² Ibid.

¹⁵³ Don Bedwell, "Keeping Marine Corps Music Soaring: Leatherneck Musicians Build Esprit," *Leatherneck* 91, no. 9 (September 2008): 23.

¹⁵⁴ Ibid., 26.

¹⁵⁵ Chua and Welch, "A Quantitative Study of Experiences Impacting Music Teacher Development," 450.

¹⁵⁶ Ibid.

Three of the seven participants cited experiences outside of their work, such as “participating in religious activities,” produced an effect.¹⁵⁷ Chua and Welch wrote, “Military experience was mentioned by one respondent as having had a positive impact, since ‘important values such as discipline, teamwork...play an important role in how I want my students to learn music.’”¹⁵⁸

Literature Review Summary

This literature review highlighted the related research surrounding Navy and Marine Corps musicians and their experiences in music education. Patrick M. Jones emerged as a pertinent researcher of the NSOM and the influence of military musicians on civilian music education. Sherri White-Manning conducted a thorough research study on military veterans who become educators; however, her study did not specifically focus on Navy and Marine Corps veterans transitioning to music educators. Finally, Patrick Freer recognized a deficiency in research conducted on military music education and proposed a special focus issue in the *Music Educators Journal*.¹⁵⁹ Creswell and Creswell suggested,

One of the chief reasons for conducting a qualitative study is that the study is exploratory. This usually means that not much has been written about the topic of the population being studied, and the researcher seeks to listen to participants and build an understanding based on what is heard.¹⁶⁰

Understanding the various curricular, cultural, and pedagogical influences that affect Navy and Marine Corps musicians may help understand how their service as military musicians affect their effectiveness as high school band directors.

¹⁵⁷ Ibid.

¹⁵⁸ Chua and Welch, “A Quantitative Study,” 450.

¹⁵⁹ Freer, “From the Academic Editor,” 34.

¹⁶⁰ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches – 5th Edition* (Los Angeles: CA: Sage, 2020), 44.

CHAPTER THREE: METHODS

The literature review examined relevant research findings that supported the hypothesis of the three research questions. There is a lack of research on how military service in the Navy or Marine Corps directly influences the pedagogical and curricular choices of military veterans serving as high school band directors. An examination of veteran military musicians who currently or formerly served in the Navy or Marine Corps as a musician was needed to close the gap in research between music education and the military. Addressing this gap in research may help determine the relevant factors of service as a military musician that help positively influence civilian music education.

Research Design

This research study employed a qualitative descriptive phenomenological design to survey veteran Navy and Marine Corps servicemembers who served as military musicians. The researcher selected the design to explore the lived experiences of former Navy and Marine Corps musicians who currently, or formerly, worked as public high school band directors, and how their experiences as military musicians affected their pedagogical experiences. Katheryne T. Leigh-Osroosh stated, “Descriptive phenomenology focuses on the exploration of how phenomena are experienced as they arise into subjects’ consciousness.”¹⁶¹

Fifty former Navy and Marine Corps musicians were surveyed from the United States. Data collection was conducted via the survey, and the researcher posed open-ended questions to determine the participants’ lived experiences and perceptions. The National Center for Education Statistics (NCES) reported that approximately 33,000 military veterans were teaching in

¹⁶¹ Katheryne T. Leigh-Osroosh, “The Phenomenological House: A Metaphoric Framework for Descriptive Phenomenological Psychological Design and Analysis,” *The Qualitative Report* 26, no. 6 (2021): 1817.

secondary schools in 2019.¹⁶² Additionally, the NCES reported that 1,211 (3.67 percent) of all teachers instruct arts and music courses.¹⁶³ The DoD is composed of the Army, Marine Corps, Navy, Air Force, Space Force, and Coast Guard. All the armed forces, excluding the Space Force, have a service component music program. The Navy and Marine Corps account for 40 percent of all music programs in the armed forces. The potential group from which the sample was drawn was 484 educators. Criterion restricted the sample group to veteran Navy and Marine Corps musicians with an NEC or MOS of a musician who has been or is currently employed as a public high school band director.

The researcher chose a sample size of 50, representing approximately 10 percent of the total sample of 484 educators, to achieve statistical and analytical generalization. In addition, the participants in the research study had to meet the required criteria of being a Navy or Marine Corps veteran musician who has served as a high school educator. The results of this study provide clarity on the intersection of music education and the military and how service in the military as a musician affects future curricular and pedagogical approaches for high school band directors.

Questions and Hypothesis

The survey posed the following questions, collecting data from military veteran educators who currently or previously taught at the high school level:

1. Are you a veteran of the Navy or Marine Corps with a Naval Enlistment Code or Military Occupational Specialty of a musician?

¹⁶² “Table 209.27,” National Center for Education Statistics, accessed December 14, 2023, https://nces.ed.gov/programs/digest/d20/tables/dt20_209.27.asp.

¹⁶³ “Table 209.50,” National Center for Education Statistics, accessed December 14, 2023, https://nces.ed.gov/programs/digest/d20/tables/dt20_209.50.asp.

2. How many years did you serve in the military?
3. Did you attend the Naval School of Music (formerly the Armed Forces School of Music)?
4. Where do you currently teach (or where did you teach), and for how many years?
5. What is your current level of education?
6. Did you attain a bachelor's degree or higher prior to joining the military? If so, what degree and level?
7. Did you complete any undergraduate or graduate education after leaving the military?
8. Did you complete any undergraduate or graduate education while on active duty in the military?
9. What band (or multiple bands) did you serve in as a musician while in the military?
10. How did the Naval School of Music compare to receiving formal education from a major college or university?
11. Why did you choose the field of music education after exiting the military?
12. Why did you decide to leave the military?
13. What leadership qualities translated best from the military to the classroom?
14. Describe how your experiences as a military musician positively or negatively contributed to your abilities as a high school band director.
15. How did military culture affect your teaching philosophy and pedagogy?
16. In what ways did your military training prepare you to reach your goals as an educator?

The data gathered from the survey may help clarify the intersection of music education and the military. The primary research question was as follows: In what ways could military service as a musician in the Navy or Marine Corps influence high school band directors'

teaching pedagogy? The primary hypothesis was that military service as a musician in the Navy or Marine Corps influences high school band directors' teaching pedagogy regarding music programming selection, marching band techniques, and ensemble rehearsal pedagogy. The secondary research question was as follows: In what ways does the curriculum for BMC students at the NSOM differ from the civilian music education curriculum at an American college or university? The secondary hypothesis was that the curriculum for BMC students at the NSOM differs from the civilian music education curriculum by prioritizing instrumental performance, marching techniques, and ensemble performance. Finally, the tertiary research question was as follows: What are the reasons military musicians exit military service to become civilian high school band directors? The tertiary hypothesis was that military musicians exit military service to become civilian high school band directors due to a lack of job satisfaction, work culture, or uncertain geographical locations.

Participants

The data derived from the survey focused on current or former high school band directors who are military veterans. The participants must have served in either the Navy or Marine Corps and have an Naval Enlistment Code (NEC) or Military Occupation Specialty (MOS) concurrent with that of a musician. Identifying participants from the Navy and Marine Corps presented the opportunity to gather data from ten Marine Corps Fleet Bands and nine Navy Fleet Bands. Creswell and Creswell stated that qualitative research “involves reporting multiple perspectives, identifying the many factors involved in a situation, and generally sketching the larger picture that emerges.”¹⁶⁴ To reach the specific group of participants, the researcher asked for potential contributors through the Marine Corps Musicians Association (MCMA), the Armed Forces

¹⁶⁴ Creswell and Creswell, *Research Design*, 206.

School of Music group, and the Navy Musicians Association (NMA) via Facebook, and through research survey assistance from the National Association for Music Education (NAfME).

Participation in the survey was voluntary, and the researcher contacted participants via social media, in-person, and email. The recruitment documents were approved by the Institutional Review Board (IRB) at Liberty University and distributed to the MCMA, NMA, and NAfME via email. Figure 1.1 displays the recruitment advertisement for the MCMA and NMA. Figure 1.2 displays the recruitment advertisement for the NAfME. Appendix B displays the recruitment email.

Figure 1.1 Survey Advertisement (MCMA and NMA)
ATTENTION MCMA AND NMA FRIENDS:

I am conducting research as part of the requirements for a Doctor of Music Education degree at Liberty University. The purpose of my research is to investigate how serving as a Navy or Marine Corps musician can affect the curricular and pedagogical experiences of secondary high school band directors. To participate, you must be a current or former high school music educator and a veteran of the Navy or Marine Corps with a Naval Enlistment Code or Military Occupational Specialty of a musician. Participants will be asked to complete an anonymous online survey, which should take about 10 to 15 minutes. If you would like to participate and meet the study criteria, please click the link provided at the end of this post. A consent document will be provided as the first page of the survey. Please review this page, and if you agree to participate, click the “proceed to survey” button at the end.

Figure 1.2 Survey Advertisement (NAfME)
ATTENTION Military Veterans NAfME members:

I am conducting research as part of the requirements for a Doctor of Music Education degree at Liberty University. The purpose of my research is to investigate how serving as a Navy or Marine Corps musician can affect the curricular and pedagogical experiences of secondary high school band directors. To participate, you must be a current or former high school music educator and a veteran of the Navy or Marine Corps with a Naval Enlistment Code or Military Occupational Specialty of a musician. Participants will be asked to complete an anonymous online survey, which should take about 10 to 15 minutes. If you would like to participate and meet the study criteria, please click the link provided at the end of this post. A consent document will be provided as the first page of the survey. Please review this page, and if you agree to participate, click the “proceed to survey” button at the end.

Instrumentation

The researcher created the data collection tools in this study consisting of a consent form and open-ended questions (Appendix C). Data collection was conducted through an online survey administered using Google Forms. The survey contained sixteen questions. Seven of those inquiries required long-form responses. The final prompt on the survey included the researcher's email and asked participants to contact the researcher if they would like to receive a copy of the study upon completion.

Long-Form Questions

1. How did the Naval School of Music compare to receiving formal education from a major college or university?
2. Why did you choose the field of music education after exiting the military?
3. Why did you decide to leave the military?
4. What leadership qualities translated best from the military to the classroom?
5. Describe how your experiences as a military musician positively or negatively contributed to your abilities as a high school band director.
6. How did military culture affect your teaching philosophy and pedagogy?
7. In what ways did your military training prepare you to reach your goals as an educator?

When developing the survey questions, the researcher developed questions that would solicit a response about participants lived experiences and perspectives as a military musician and a music educator.

Setting and Procedures

The researcher obtained approval from the Liberty University IRB and the thesis chair. Upon IRB approval, the researcher distributed the recruitment material to MCMA, NMA, and

other potential candidates via social media and email. The NAFME research survey assistant tool was utilized to reach potential participants. The research survey assistance tool included the music educators who, upon joining NAFME, categorized themselves as “high school” educators and a “band” educator. These categories resulted in 12,361 potential participants to whom the research survey was emailed. The research study was anonymous and conducted solely online. A survey link was provided at the end of the recruitment document (Appendix B). After reading and acknowledging the research consent form, willing participants completed the survey questionnaire on Google Forms. The consent form provided clarifying guidance of the study parameters and requirements. The recruitment material remained online through Google Forms for 3 months when a minimum of fifty participants were obtained. Fifty participants represent approximately 10 percent of the total sample of 484 music educators who were former military musicians in the Navy and Marine Corps and attended the NSOM.

The researcher continued to gather data from participants beyond the minimum number within a given timeframe of 3 months. Each participant voluntarily completed the survey through Google Forms without compensation. Names were not collected to ensure the anonymity of each participant. The data collected from the open-ended questions through the online surveys were analyzed and subcategorized. Creswell and Creswell suggested that surveys “allows researcher control over the line of questioning.”¹⁶⁵ This analysis revealed the perceptions of former Navy and Marine Corps musicians who currently or formerly served as high school music educators. Per Liberty University IRB policies, all data will be deleted after a period of 7 years has passed, and no copies will be saved.

¹⁶⁵ Creswell and Creswell, *Research Design*, 188.

Data was collected into a Google Forms document. Statistical data was analyzed for survey questions that did not require a long-form response. A thematic analysis of the data gathered was conducted using the qualitative data analysis software (QDAS), Delve. Data was transcribed verbatim from the Google Forms survey into the Delve software. Each participant was entered sequentially and given the label participant one, participant two, and so forth. Recurring themes were coded and password-protected within the Delve software.

The initialization phase of coding consisted of reading and taking reflective notes on the data. During the construction phase, the researcher created codes with the Delve software and assigned them to appropriate participant responses. The rectification stage consisted of related the codes and themes identified to the researcher's hypotheses. During the finalization stage, the researcher developed a story line.¹⁶⁶ The resulting analysis using the Delve online tool resulted in reoccurring and emerging themes that are presented in the next chapter. Each question is examined sequentially and has a corresponding graph or table when appropriate.

Braun and Clarke posited, "The concept of saturation, often broadly and loosely defined as information redundancy, the point at which no new information, codes or themes are yielded from data, evolved from the more tightly conceived notion of theoretical saturation...."¹⁶⁷ The sample size of fifty allowed new theories to arise through comprehensive explanations of similar lived experiences. The culmination of the data collected and examined verified or nullified the hypotheses of this study and aided in discovering traits military musicians have that contribute to civilian music education.

¹⁶⁶ Mojtaba Vaismoradi et al., "Theme Development in Qualitative Content Analysis and Thematic Analysis," *Journal of Nursing Education and Practice* 6, no. 5 (2016): 103.

¹⁶⁷ Virginia Braun and Victoria Clarke, "To Saturate or not to saturate? Questioning data saturation as a useful concept for thematic analysis and sample-size rationales," *Qualitative Research in Sport, Exercise and Health* 13, no. 2 (2021): 202.

Qualitative research has been criticized for its lack of scientific rigor and the findings being a compilation of opinions subject to researcher bias.¹⁶⁸ Credibility, transferability, dependability, and confirmability are all attributes of trustworthy research. Credibility of the study was ensured by survey participants meeting the criteria of being a veteran of the Navy or Marine Corps and having graduated from the NSOM. Additionally, the researcher posed questions to the participants regarding former duty stations and time in service. Addressing bias may also increase credibility and validity. Jones and Donmoyer wrote, “Historically, bias has been viewed as a problem with qualitative research, in large part because the researcher is often a qualitative study’s primary research ‘instrument.’”¹⁶⁹ As an active-duty Marine musician, the researcher recognizes bias may exist. In addressing this bias, the researcher aimed to incorporate methodological strategies such as acknowledging researcher bias and meticulous the record keeping ensuring the findings were valid and reliable.

¹⁶⁸ Helen Noble and Joanna Smith, “Issues of Validity and Reliability in Qualitative Research,” *Research Made Simple* 18, no. 2 (April 2015): 34.

¹⁶⁹ Jennifer A. Jones and Robert Donmoyer, “Improving the Trustworthiness/Validity of Interview Data in Qualitative Nonprofit Sector Research: The Formative Influences Timeline,” *Nonprofit and Voluntary Sector Quarterly* 50, no. 4 (August 2021): 889.

CHAPTER FOUR: RESEARCH FINDINGS

The study results presented in this chapter reflect the lived experiences of high school music educators who previously served as military musicians in the Navy or Marine Corps. Their collective experience represents a generalizable sample size of all Navy and Marine Corps musicians who became secondary music educators. This descriptive phenomenological research study investigated how serving as a military musician in the Navy or Marine Corps may affect high school music educators' curricular and pedagogical experiences. The findings of the study were compiled from an anonymous online questionnaire, and the survey results were coded using Delve to organize and analyze data. The findings provide a vision of the comparable traits NSOM graduates possess and how military musicians' experiences may shape their lives as high school music educators.

Data Analysis

The researcher compiled a statistical analysis from the questionnaire on all questions that did not require a long-form response. Additionally, the researcher utilized the qualitative data analysis software, Delve, to conduct a thematic analysis of the data responses from long-form responses. The participants' responses were inputted into Delve in the same order they were received from the survey questionnaire on Google Forms and identified by participant one, participant two, etc. Analyzing emerging themes from the data presented in the survey responses allowed for a clearer understanding of the main points from the participants, as well as discovering what ideas participants have in common and which ideas differ. The thematic analysis also revealed unanticipated perspectives from the data. Emerging themes were developed for each of the researcher's hypotheses.

Description of Participants

This descriptive phenomenological research study was conducted solely online via an anonymous survey on Google Forms. The researcher received data from 50 participants over approximately sixty days. Forty-nine participants answered that they were Navy or Marine Corps veterans with an NEC or MOS of a musician. Forty-eight participants responded that they attended the NSOM (formerly the Armed Forces School of Music). The gender, ethnicity, and age of the participants remained anonymous. Several codes and themes were identified through coding survey responses.

Military Experience

The survey asked each participant how many years they had served in the military. One participant served for zero years. One participant served for three years. Eighteen participants served for four years. One participant served for five years. One participant served for six years. Four participants served for eight years. One participant served for ten years. One participant served for eleven years. Four participants served for twelve years. One participant served for twelve and a half years. One participant served for fifteen years. Eight participants served for twenty years. Three participants served for twenty-one years. Two participants served for twenty-five years. One participant served for thirty years. One participant served for thirty-two years. Table 1.1 summarizes the statistics of the study participants' years of experience.

Table 1.1. Military Experience

Years of Experience	N	Percentage
0	1	2
3	1	2
4	18	36
5	1	2
6	1	2
8	4	8
10	1	2
11	1	2
12	4	8
12.5	1	2
15	1	2
20	8	16
21	3	6
22	1	2
25	2	4
30	1	2
32	1	2

Education Level Prior to Joining the Military

The survey asked participants if they had attained a bachelor's degree or higher prior to joining the military. Twenty-seven participants did not earn a bachelor's degree or higher prior to joining the military. Twenty-four participants did earn a degree prior to joining the military. Six participants earned a bachelor of music education (BME) degree. One participant earned a bachelor of music (BM) performance degree. Two participants earned a BM degree. Two participants earned a bachelor of arts (BA) degree in music. One participant earned a master of music (MM) degree. One participant earned a master of music education degree. Nineteen participants did not earn a degree prior to joining the military. Table 1.2 summarizes the study participants' education level prior to joining the military.

Table 1.2. Education Level Prior to Joining the Military

Education Level	N	Percentage
BME	7	13.7
BM Performance	2	3.9
BM	1	1.9
BA Music	12	23.5
MM	1	1.9
MM Education	1	1.9
No	27	45.7

Education Level After Leaving the Military

The survey asked participants if they completed any undergraduate or graduate education after leaving the military. Forty-two participants completed undergraduate or graduate education after serving in the military. Nine participants did not complete undergraduate or graduate education after serving in the military. Table 1.3 summarizes the study participants' education level after leaving the military .

Table 1.3. Education Level After Leaving the Military

Education Postmilitary	N	Percentage
Yes	42	82.3
No	9	17.6

Education Completed on Active Duty

The survey asked each participant if they completed any undergraduate or graduate education while on active duty in the military. Twelve participants completed an undergraduate or graduate degree while serving active duty in the military. Thirty-eight participants did not complete an undergraduate or graduate degree while serving active duty in the military. Table 1.4 summarizes the study participants' education completed on active duty.

Table 1.4. Education Completed on Active Duty

Education on Active Duty	N	Percentage
Yes	12	24
No	38	76

Bands Served

The survey asked each participant in which band or multiple bands the participant served.

Table 1.5 summarizes the bands in which study participants served.

Table 1.5. Bands Served

Band Served	N	Percentage
Parris Island Marine Band	10	12.6
2 nd Marine Aircraft Wing Band	2	2.5
Marine Corps Band Albany	5	6.3
III MEF Band (III MAW)	8	10.1
Quantico Marine Corps Band	6	7.5
2d Marine Division Band	6	7.5
Marine Forces Reserve Band	6	7.5
Marine Force Pacific Band	7	8.8
Cinclant Fleet Band	1	1.2
MCRD San Diego	5	6.3
NSOM	1	1.2
1 st Marine Division Band	4	5
Navy Band San Francisco	1	1.2
US Navy Band	1	1.2
Navy Band Northeast	1	1.2
MCAS El Toro	2	2.5
ComSixthFleet Band	1	1.2
US Naval Academy	1	1.2
NATO Band	1	1.2
3 rd Marine Aircraft Wing Band	5	6.3
Commandant's Own	1	1.2
29 Palms Marine Corps Band	3	3.7
Navy Band Southeast	1	1.2

Hypothesis One

Military service as a musician in the Navy and Marine Corps influences high school band directors' teaching pedagogy regarding music programming selection, marching band techniques, and ensemble rehearsal pedagogy.

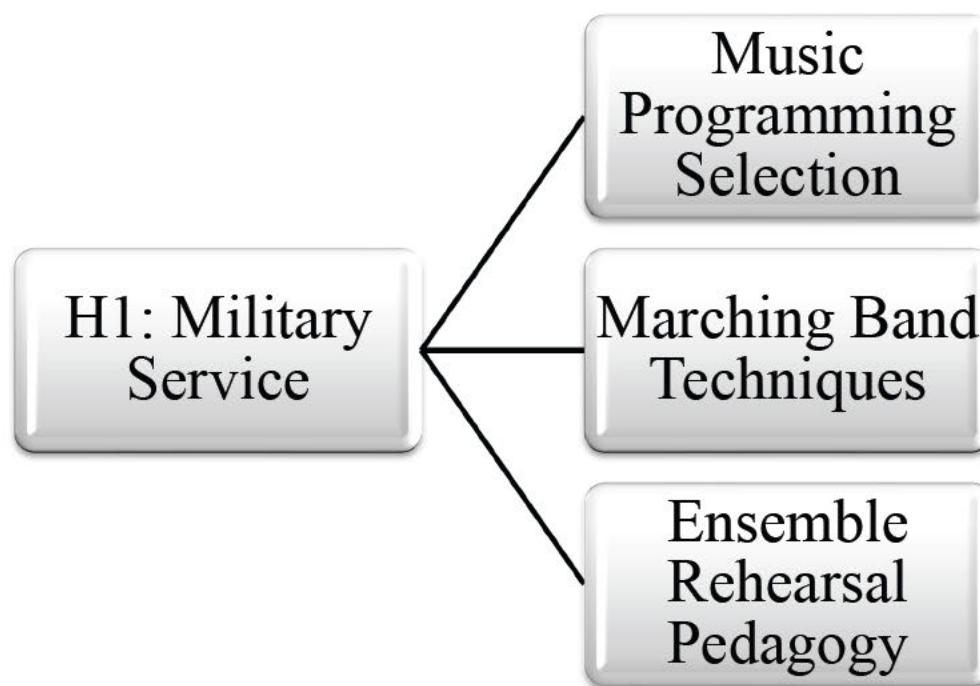


Figure 1. H1: Military Influences on High School Band Directors

The experiences of former Navy and Marine Corps musicians' data analysis revealed themes in response to research question one. The survey responses were based on the participants' experience as military musicians and the impact of military culture on their lives as music educators. The three themes that emerged from this study's band directors' responses were military musician experiences, military culture, and rehearsal pedagogy.

Military Musician Experiences

Musical and logistical responsibilities and rapport building emerged as one of the dominant influences from the survey participants regarding their teaching pedagogy. The survey

responses indicated that the participants' experiences with musical and logistical responsibilities benefited them as first-year teachers. For example, participant six responded, "I feel that my experience with both my music responsibilities and various logistical responsibilities really gave me a huge head start as a music teacher." Participant six also stated, "These experiences have greatly influenced how I run my programs and I believe set me apart from most 1st-year music teachers." Participant seven noted, "I also utilize my public relations knowledge daily." Regarding musical experiences, participant five wrote, "I was able to play in bands of the highest quality (both in the fleet and in DC) and learned so much from other musicians in the way they approached musical excellence that applied directly to my role as a music educator."

Surveyed participants also indicated that military experience as a musician developed their ability to build rapport with students and enhanced their experience working with administrators. For instance, participant nine stated, "My positive experiences included: gaining perspective through travel, working with incredibly diverse groups of people, learning how to lead and follow, learning how to serve as part of a team, and developing a desire to work in a positive culture through shared vision and values." Regarding military experience and working with administrators, participant seven responded, "It also helped me with approaching administration from the perspective of a leader."

Several participants stated their military experience provided them with a method of connecting with their students. Regarding their military experience, participant two stated, "It has given me a connection point with those students who are coming from tough circumstances, as well as those who are considering military service." Participant two also exclaimed, "The students I've worked with love hearing about my time in the military," and "I only served for four years, but I still walked away with so many amazing experiences, and sharing those with

students have been some of the best learning moments I've had as a teacher." Participant twenty-four added, "I had the opportunity to work with a diverse group of individuals which translated well."

Military Culture

Military culture affected many of the participants of this study's sample group. To illustrate, participant twelve stated, "The strict adherence to Marine Corps Orders made me re-evaluate what is really worth getting upset about and what things we can let go and don't really matter, as long as we're moving in the right direction." Concerning teaching philosophy and pedagogy, Participant five stated, "In my teaching philosophy and pedagogy, I am motivational and expect students to surpass their own expectations as they are almost always conservative and easily attainable with not much effort." Participant twenty-seven stated, "Military culture taught me to be a no-nonsense teacher and how to be an effective problem solver." Regarding attitude toward students, participant forty-two stated, "I feel as though I'm more patient." Participant eleven stated, "I come off as rough and mean, but every student knows that they can trust and turn to me with ANY problem and I will do ALL that I can to support them." Participant nine indicated, "One thing I really took away from my military musician experience was to be more empathetic with musicians under my direction." The survey responses indicated that military service positively influenced the attitudes of former military musicians who served as high school band directors.

Several participants expressed that they needed to adjust their attitudes toward their students as a result of their military service. Participant three stated,

School kids do not respond positively to the rigid standards instilled into Marine musicians. Kids these days have to be babied to an extent. The drive that I had was better put to use in building the infrastructure of the program itself, not for disciplining students. Dealing with parents is difficult, so the military mindset is best placed on the shelf for most of them. Most kids are in band just to participate in something. They couldn't really care less about being the best they could be. That's really tough for a military person to grasp.

In comparing the approach between students compared to military members, participant four responded, "At first I wanted to treat my band similar to military in discipline and work ethic, not considering age/maturity or why people were there." In response to how military experience impacts teaching pedagogy, participant thirty-four stated, "Helps students see the advantages of self-discipline, had to soften approach occasionally." Additionally, participant nineteen wrote, "One negative aspect I've noticed is a lack of empathy. In the military, we often adopted a 'no excuses' mindset that isn't necessarily beneficial in the classroom."

Participants three and twenty-six underscored the importance of differentiating high school band students and Marines by stating, "Kids these days have to be babied to an extent," and "They move slower, need more reminders, and ought not be yelled at." Participant fourteen added, "Making the shift to working with and leading adults to teaching high school-aged students was a challenge. Initially, remembering that my students are not adults that get paid to play music was a challenge." Participant ten revealed, "It helped me see what is important to teach in high school. Negative: It created a sense of high expectations from musicians, which high schoolers in inner city programs cannot achieve, leaving me with a desire to transition to teaching at the university level." Additionally, participant thirteen wrote, "It made me more detail oriented, for better or worse. I have less tolerance for deviation from the expectations (which has proven difficult when working with younger students) and it has been a continued effort to just loosen up."

The leadership modeled in the military influenced many participants' views on student leadership in the classroom. For example, participant three stated, "I also run my band with student leadership making it their band." Additionally, participant three stated, "I teach them to do my job and have leaders at all levels to help the younger band members foster an appreciation for the work of the senior band leaders." The participants surveyed demonstrated ownership as a critical factor in developing student leaders. Participant six stated, "Philosophically, I have brought the music performance team (MPT) concept into my classes and given students the opportunities to learn by their own leadership and creativity."

Rehearsal Pedagogy

Military experience influenced the rehearsal pedagogy of many of the participants surveyed. Many participants indicated repetition as a significant aspect of their rehearsal pedagogy. Participant four stated, "Just like everything in the Marines was taught slowly and through careful repetition, I make sure that no bad habits exist before I introduce the next skill to my band students." Participant twenty-nine stated, "Repetition and breaking it down into smaller bites to learn has helped me in the classroom." Regarding repetition, participant twenty-six stated, "Performing 'reps' was extremely helpful for most activities with Marines and high school students."

Several participants cited rehearsal pedagogy strategies used at the NSOM in their current pedagogical practices. Participant two stated, "I use DICMO (detect, isolate, correct, move-on) process with my students in rehearsals every day." Participant six stated, "I have also utilized 'talk through, walkthrough, run through' as an effective teaching strategy too." Participant six also stated, "I have wholly embraced the 'break it down Barney style' mentality, it's called scaffolding in education speak." The responses from participant six indicate that rehearsal

pedagogy strategies may have civilian equivalent formal titles. For example, participant six compared the civilian strategy formally called “instructional scaffolding” to the military jargon term “break it down Barney style.”

Efficiency in rehearsal, preparation, and forthright communication was a common trait mentioned by many study participants. Participant two stated, “I strive for maximum efficiency within each rehearsal,” whereas participant seven responded, “I am more decisive and have a hugely greater ability to maximize time in rehearsals.” Regarding the influence of military culture on rehearsal pedagogy, participant forty stated that the military “stressed the importance of preparation.” Participant twenty-eight exclaimed, “[he is] very fast-paced and practical in my delivery,” whereas participant fifteen stated he “explain[s] concepts in various ways to ensure students understand.” Additionally, participant fifteen indicated, “I think the most positive thing was preparing and performing high profile gigs. It taught me how to prepare better for a concert and also how to adapt to challenges when they arose.” Participant five responded, “I was able to play in bands of the highest quality (both in the fleet and in DC) and learned so much from other musicians in the way they approached musical excellence that applied directly to my role as a music educator.”

Hypothesis Two

The curriculum for BMC students at the NSOM differs from civilian music education curriculum by prioritizing instrumental performance, marching techniques, and ensemble performance.

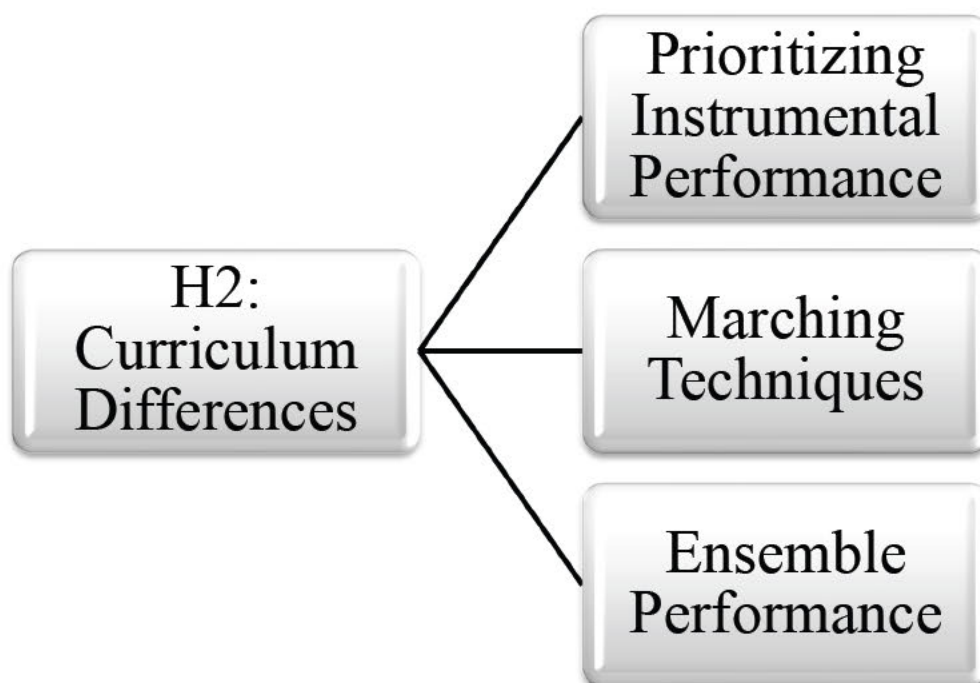


Figure 2. H2: Curriculum Differences Between the NSOM and a Civilian Music Education Institution.

The survey responses from former Navy and Marine Corps musicians who attended the NSOM revealed several aspects of the curriculum that were similar and differed from the curriculum offered at civilian music education institutions. Survey responses indicate that 46.8 percent of participants received their undergraduate degrees before joining the military. Additionally, 82.3 percent received an undergraduate or graduate degree after completing their military service. The emerging themes from the participants' responses included instrumental and ensemble performance, abbreviated specialized instruction, and practical application.

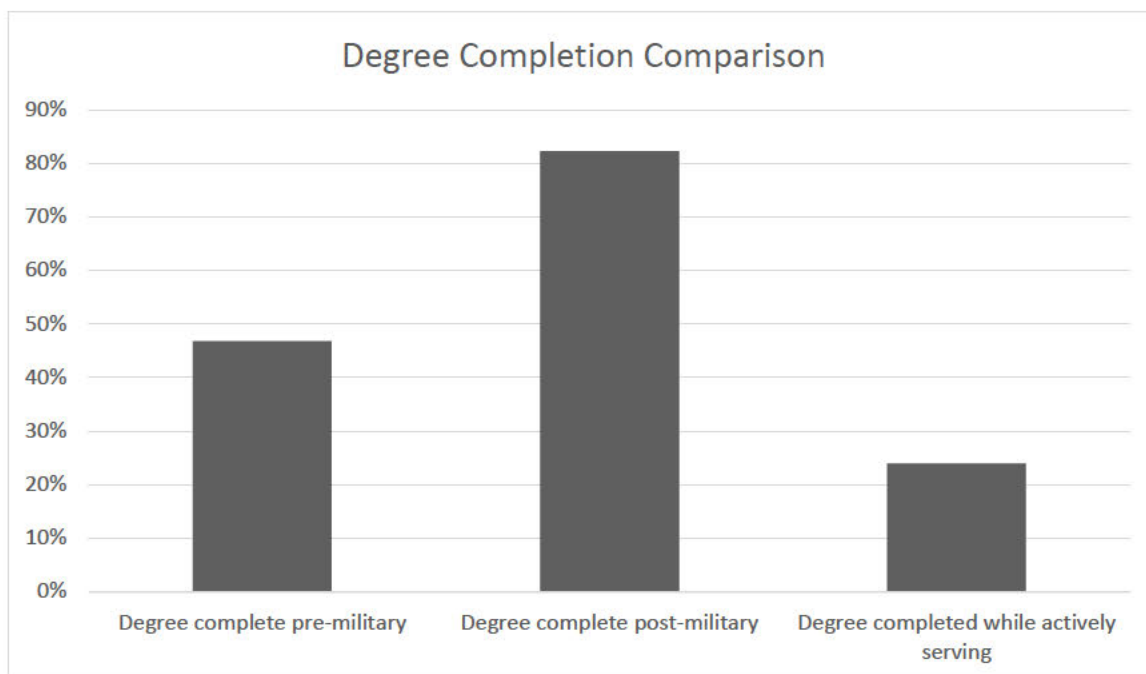


Figure 3. Degree Completion Comparison

Instrumental and Ensemble Performance

Numerous participants recalled an emphasis on instrumental performance from their experiences at the NSOM. Participant four elicited positive experiences and stated, "Private lessons were great; having a required number of practice hours each week held me accountable in a different way while on active duty than when I was practicing from self-motivation as an undergrad." Participant eleven also reflected on his experience with practice hours: "Each student had a set amount of practice hours they were required to accomplish at the NSOM." In comparing their experience at the NSOM compared to civilian music education, participants thirty and twenty exclaimed, "More emphasis on performance, no formal instruction in classroom teaching pedagogy," and "...it was heavy in instrumental performance (both individual and ensembles)." Participant seventeen responded, "In terms of playing as an individual and as a member of an ensemble, it was a much-needed challenge."

NSOM Comparison to Formal Education

Several participants stated that the NSOM provided instruction that was specialized towards the requirements of becoming a military musician. When comparing the NSOM and a civilian formal education institution, participant nine stated, “The NSOM tailors its training to prepare students to become military musicians specifically.” Participant twenty-seven similarly stated, “College was geared toward becoming an educator, NSM was geared toward the military music job.” Participant thirty-six noted that the NSOM and a civilian education institution are “very different, but overall appropriately specialized for the job.” Participant twenty-six stated, “There was more of a focus on music education (my major) while I was attending my university.”

Two participants commented more directly on coursework comparison at the NSOM and their civilian formal education institution. Participant twelve noted, “My ‘formal’ education included more courses that weren’t directly relevant to my current job as a music educator.” Participant seven shared that the NSOM was “more practical in the areas applicable to the Music Program.” Participant seven also stated, “Theory and Aural Skills were taught at a practical rather than theoretical level, and my percussion training was geared toward drum set in all styles with little emphasis on other areas of percussion (ironic, since I went to the Concert Band in DC 3 years after leaving the School of Music).”

Several participants noted similar experiences at the NSOM and a formal education institution. Participants nine, forty-seven, forty-six, and forty-four generally noted that their experiences were comparable or the same. Participant five stated, “The military and civilian education are similar in some ways but I feel that early in my military career, the military put a weird spin on bandsman education classes.” Participant four declared, “In general, the actual

instructors knew their stuff, and that I felt like I grew as a musician, similar to my professors and time spent in college.” Participant three noted, “The training received at AFSOM [Armed Forces School of Music] and NSOM was much more compact in terms of time, and the musical expectations on par with those of a four-year university or college experience.” Participant twenty-eight stated, “It was similar to first year of music education at community college or university level.” Participants thirteen and nineteen similarly posited, “It felt equivalent to the first two years of content for a music degree” and “comparable to the first year of most music programs (ear training, music theory, instrumental lessons).” Regarding NSOM coursework transferring to college credits, participant eight commented, “My University (Kent State) accepted my SOM credits for: 2 semesters of Music Theory/Ear Training; all marching band credits; about ½ of my private lesson credits; all of my ensemble credits.”

Four participants recalled their NSOM experience as more intense than their formal education experience. Participant twelve stated, “The NSOM focused more on performance and was more time intensive.” Participants thirty-nine and forty-one stated, “It was more difficult and time intensive,” and “Harder and much more intense.” Participant eleven also noted that his experiences were “pretty similar except there was an emphasis on individual practice and ensemble performance.”

Seven participants in the sample group had experiences that favored the NSOM over their formal education experiences. Participant five stated, “There are some wonderful things that I learned in the military that have no comparison in the civilian world.” Participant forty-five noted that his experience at the NSOM was “vastly superior.” Participant four exclaimed, “I was impressed with the approach to ear training,” and “I learned more from that class at the Naval School of Music than I did at my undergraduate institution.” Participant three noted a salary as a

benefit to attending the NSOM. Participant three posited, “Getting paid to improve my musical and leadership skills was definitely a benefit of AFSOM and SOM training as opposed to paying to take courses and pursue degrees from a university.” He also wrote, “I do not believe all courses I have taken in university settings have been as valuable to me as the courses I took and the lessons I learned while at AFSOM and NSOM.” Participants fifteen and one noted specific coursework at the NSOM that they considered superior to their formal education experience. Participant fifteen indicated, “SOM is a far superior rehearsal lab in all genres of music.” Participant one noted, “The music library was far superior to that at my undergrad,” and “The rehearsal labs, ear training, and private instruction were far better than my undergrad.”

Several participants mentioned that the NSOM provided an overview compared to their formal education experiences. For example, participant eight stated, “It was a great start, but not as in-depth.” Participant twenty-five echoed the sentiment: “[the] Naval School of Music is a great six-month program but doesn’t allow time for in-depth musical training.” Participant eighteen wrote, “The Naval School of Music provides an ‘overview’ when compared to formal education at a university.” Participant six expounded,

The musical training at the School of Music is designed to refine skills and in very few cases, add different skills to a musician’s capabilities to help them have a successful career in the military in a very short time, while education in a major college or university is designed for musicians to be able to play any piece of music in the common wind band and orchestral repertoire.

Participant two echoed the “abbreviated” sentiments and posited,

The Naval School of music leadership course provided an abbreviated yet extremely intense course on Theory, Form and Analysis, Ear-training, Drum Majoring, Rehearsal Techniques in all ensemble settings including Contemporary ensembles, conducting, and band arranging that rivals my four years of study as a music ed major in a California state University. In fact, I had 8-12 more times spent in front of an ensemble at the SOM than a collegiate program could have ever afforded me short of a master's graduate assistant program. I had more conducting chops in 8 months than those other 4 years ever provided.

Hypothesis Three

Military musicians exit military service to become civilian high school band directors due to a lack of job satisfaction, work culture, or uncertain geographical locations.

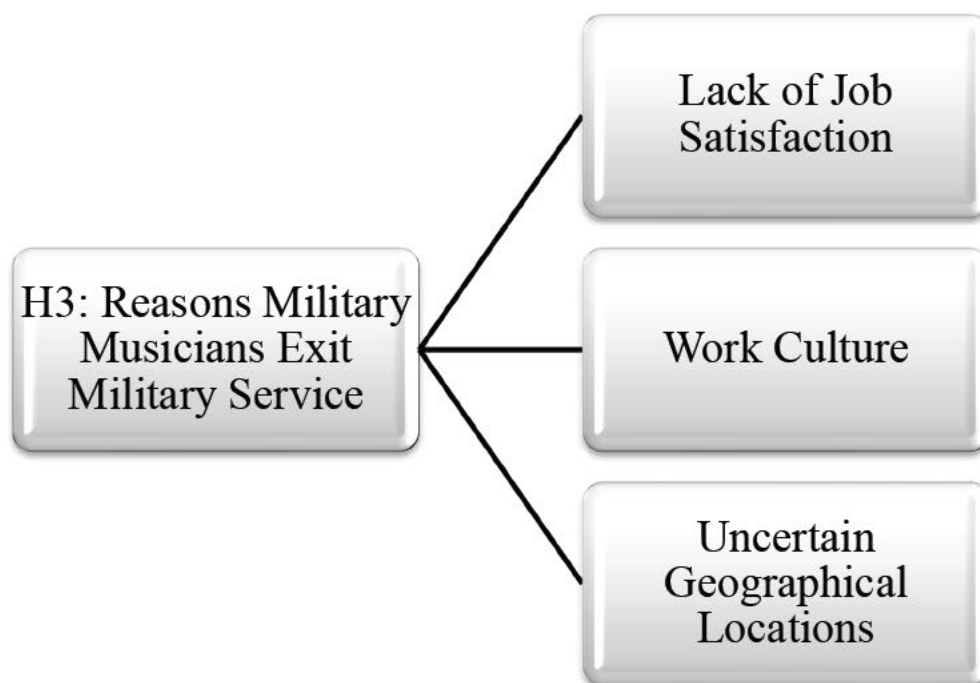


Figure 4. H3: Reasons Military Musicians Exit Military Service

The survey responses from former Navy and Marine Corps musicians who currently or formerly served as high school music educators indicated several reasons for exiting military service. Twenty-seven percent of the survey participants indicated they exited military service due to retirement. Participants one and ten expounded on their retirement comments and stated, respectively, “Retirement – I completed my obligations to the military and wanted to leave while it was still a positive experience,” and “I reached 20 years of service and I had accomplished all my goals as a military musician.” Participant eleven exited military service twice and noted, “The first time was to become a music educator, and the second time was full retirement.” Participant six posited, “I had plenty of time in service and it was just time to retire.”

According to the data, the second-highest surveyed reason for exiting military service was to pursue a career in civilian music education. Survey responses indicated that 14.5 percent of participants left active-duty military service to pursue being a music educator. For example, Participant seventeen noted, “[it] was time to settle down and wanted to teach.” Participant eleven exited military service initially to become a music educator and later rejoined the military.

The third most indicated reason for departing military service was evenly split between medical separations and family concerns. Survey responses revealed that 15.7 percent of the participants exited military service due to a medical separation. Participant five stated, “I also felt like my ability to perform on my instrument was declining due to a playing injury while serving and I am still dealing with it today.” Participant fourteen wrote, “I was medically separated due to challenges with my knees and spine.” Participant thirteen similarly wrote, “I was medically boarded out with a nerve issue in one of my legs and a hand.”

Survey responses indicated that 15.7 percent of the participants exited the military for “family” reasons. Participants forty-five and forty-two noted they left for “family reasons” and “family stability.” Participant four mentioned two reasons for leaving military service: “For us, it was leaving active duty and pursuing further education, closer to extended family.” Participants thirty-nine and fifteen both started a family and wrote, “I started a family,” and “Started family and did not want to uproot every three years.”

Additional reasons for exiting military service among the participants included military culture and lifestyle disagreements, lack of the intention to continue military service, and the desire to “settle down.” Survey responses revealed that 10.4 percent of participants disliked the military culture. For example, participants thirty-three and twenty-five wrote, “The lifestyle wasn’t for me” and “The military lifestyle was not for me.” Participant twelve expounded and

stated, “Tired of running and the fact that I was musically better than most of the SNCO [Staff Non-Commissioned Officers].” Survey results indicated that 8.3 percent of participants did not intend to reenlist in the military beyond one term. Participant sixteen wrote, “Just kept with the game plan to do four and get out.” Participant thirty-two wrote, “It was my plan from the start.” An additional 8.3 percent of the survey participants expressed a desire to settle down as the reason they exited military service. Participants twenty-nine, twenty-seven, and twenty-four stated they did not want to move frequently. Participant seventeen posited, “[It] was time to settle down and wanted to teach.”

REASONS TO LEAVE MILITARY

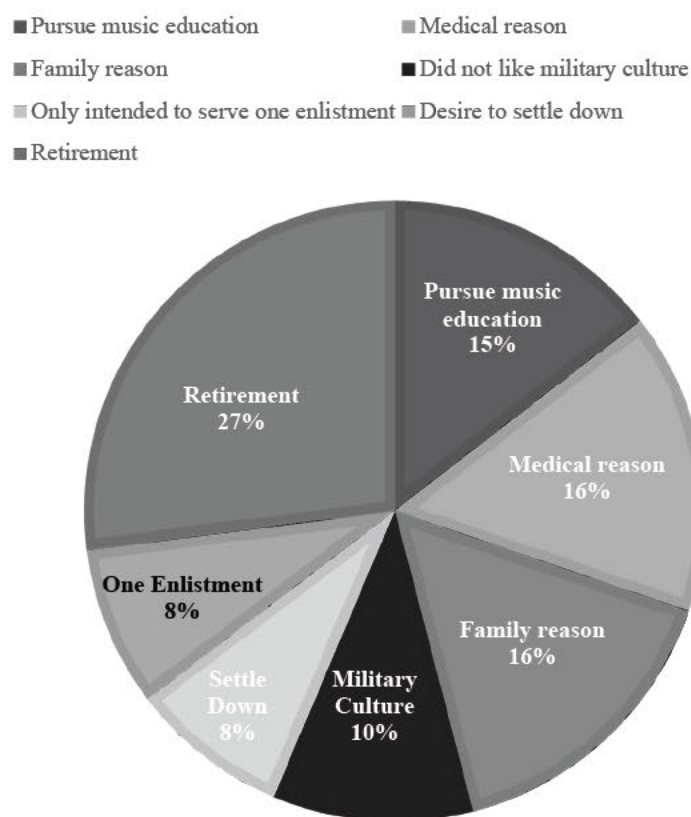


Figure 5. Reason to Leave the Military

CHAPTER FIVE: CONCLUSION

Music education in the Navy and Marine Corps has been studied and researched; however, few studies have investigated the effect of military service as a musician on high school music educators. Additionally, there is a gap in the literature surrounding the differences between the NSOM and civilian music education institutions and why Navy and Marine Corps musicians exit military service. The findings of this research study may add to the scholarly literature and provide a framework for future studies in military music education.

Chapter 4 provided a statistical and thematic analysis of the survey participants' responses. Chapter 5 explores the emerging themes and data supporting the research questions and hypothesis. The second section of chapter 5 investigates the interpretation of the data and presents the study's limitations. Chapter 5 ends with recommendations for future study, followed by the study's conclusions.

Summary of Findings

This qualitative phenomenological research study examined how serving as a Navy or Marine Corps musician may affect high school music educators' curricular and pedagogical experiences. The primary purpose of this study was to devise the three research questions and hypotheses. Chapter 1 described the researcher's intent to investigate the correlation between music education and the military. The first research question and hypothesis are restated for clarity.

Research Question One: In what ways could military service as a musician in the Navy and Marine Corps influence high school band directors' teaching pedagogy?

Hypothesis One: Military service as a musician in the Navy and Marine Corps influences high school band directors' teaching pedagogy regarding music programming selection, marching band techniques, and ensemble rehearsal pedagogy.

The data suggest that military service as a musician in the Navy and Marine Corps does influence high school band directors' musical and logistical preparation, rapport building, military cultural adaptations, and rehearsal pedagogy.

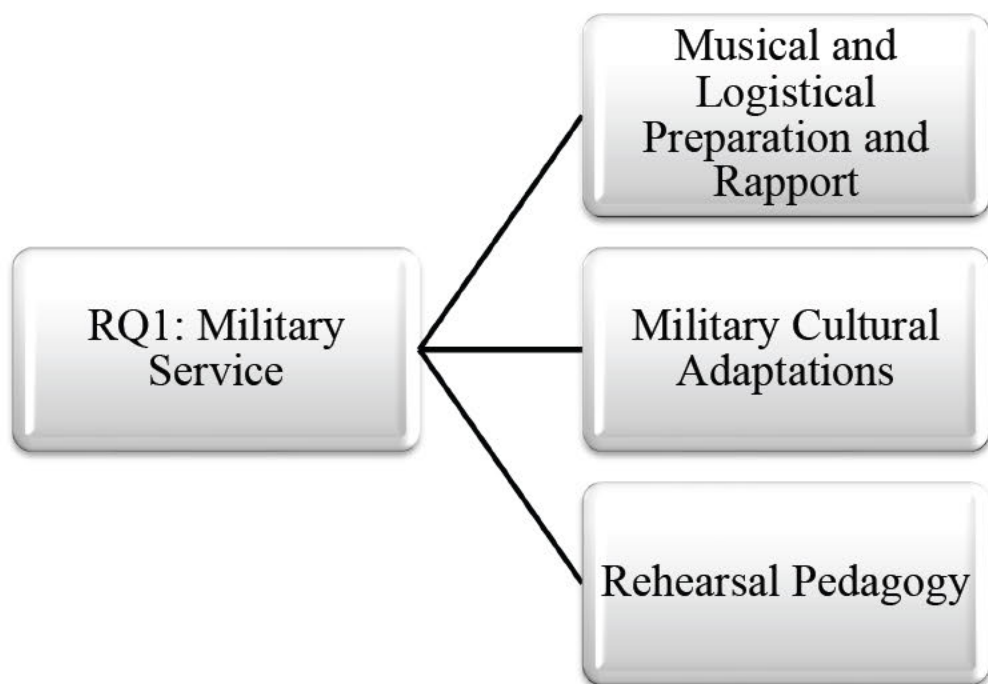


Figure 6. RQ1: Military Service Influences on High School Band Directors.

Musical and Logistical Preparation and Rapport

Based on the survey responses, the musical and logistical experiences the survey participants experienced while they were military musicians positively influenced their teaching pedagogy. Military musicians in the Navy and Marine Corps are stationed around the world. Several surveyed participants have been stationed nationwide and worldwide and have accumulated experiences that have musically prepared them for their careers as high school

educators. Additionally, military musicians gain experience working in collateral duty areas that positively impact their logistical planning skills.

The leadership and teambuilding abilities of high school music educators who formerly served as Navy or Marine Corps musicians positively affected their teaching pedagogy. Military musicians are given opportunities for leadership throughout their careers and must learn to follow. Survey participants indicated enhanced relationships with their administration due to learning to lead in the military. Additionally, survey participants suggested they were able to build stronger connections with students because of their experiences in the military due to working with a diverse community.

Military Cultural Adaptations

The survey data from the participant responses indicated positive and negative effects of military culture on former Navy and Marine Corps musicians who serve as high school music educators. Many survey participants suggested military culture affected their pedagogical approach. Regarding military culture, participant fourteen responded, “It made me a very demanding teacher and gave me confidence to be able to teach any instrument well.” Participant thirty-four stated, “It taught me very high standards and not settling for the status quo.” Participant thirty said, “I am a bit too firm at times.” Participant nineteen confirmed the influence of military culture on student expectations by stating, “It led me to have higher expectations for my students and realize that most times, they are capable of more than most educators think.” Participant eleven stated, “I have an extremely hard time accepting ‘no.’” Participant seven indicated that military culture cultivated excellence: “It helped me know how to pursue excellence at any level.”

Survey data also indicated that participants gained patience from dealing with other military members in their experience as military musicians, which aided in their pedagogy. Participant seventeen wrote, “Dealing with other military members from across the nation helped me develop patience to deal with students.” Additionally, participant twenty-nine revealed, “On the positive end I am much more relaxed as a teacher and I am much more goal/mission oriented.” Participants gained perspective as former Navy and Marine Corps musicians, which allowed them to focus on the result of their educational goals.

Rehearsal Pedagogy

Based on the survey responses, the rehearsal pedagogy skills taught at the NSOM benefited the participants’ pedagogical skills in a high school setting. The rehearsal technique mnemonic “DICMO” was cited as a tool participants used frequently in their rehearsals. Participants also cited consistent repetition as a rehearsal tool used in military music that is also used in civilian education, known as instructional scaffolding. Military musician experience also contributed to the participants’ rehearsal efficiency, preparation, and effective communication. Several participants revealed that their experience as a military musician resulted in clear and forthright communication.

Research Question Two: In what ways does the curriculum at the Naval School of Music differ from civilian music education curriculum at an American college or university?

Hypothesis Two: The curriculum at the Naval School of Music differs from civilian music education curriculum by prioritizing instrumental performance, marching techniques, and ensemble performance.

The emerging themes that developed from analyzing data from the participants regarding the differences in curriculum between the NSOM and civilian music education institutions

include an emphasis on instrumental and ensemble performance, abbreviated specialized instruction, and practical application. The researcher's hypothesis included instrumental and ensemble performance; however, marching techniques were not mentioned in any survey participants' responses. Additionally, several participants cited similar experiences between the NSOM and their civilian music education institution.

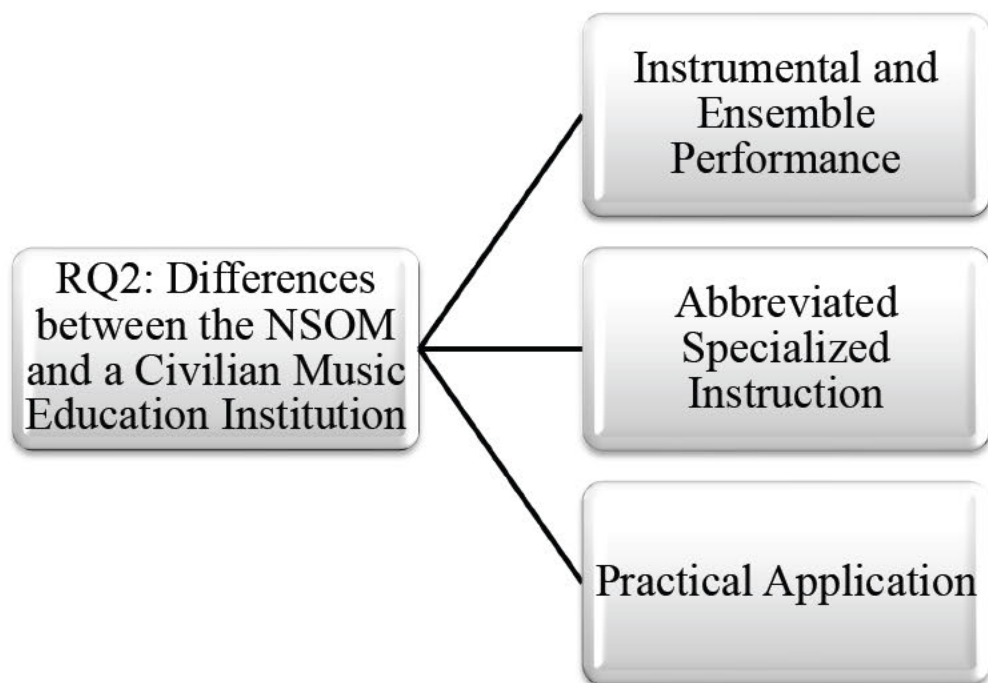


Figure 7. RQ2: Differences Between the NSOM and a Civilian Music Education Institution.

Instrumental and Ensemble Performance

The survey participants noted that the NSOM requires musicians to practice for a specified amount of time every week. Additionally, participants noted that NSOM students are assigned weekly to various ensembles. The experiences the survey participants described indicated that the NSOM emphasized individual and ensemble performance. Survey participants described their experiences with individual and ensemble performance as a “much-needed challenge.”

Abbreviated Specialized Instruction

When comparing the curriculum at the NSOM with the curriculum at a civilian music education institution, participants experienced musical training that was less in-depth. Many participants experienced coursework described as “intense” and an “overview” during their time at the NSOM. During the six-month program, participants stated that they took courses in theory, form and analysis, ear training, drum majoring, and rehearsal techniques. Additionally, the participants expressed that the NSOM was meant to refine their skills as musicians and, in a few cases, add to their capabilities. This statement implies that there is a prerequisite skill set required to be successful at the NSOM.

Several survey participants expressed positive experiences at the NSOM despite the abbreviated coursework. The participants lived experiences that, according to participant five, “have no comparison in the civilian world.” Several courses, including ear training, private lessons, and rehearsal labs, were explicitly mentioned as superior to the participants’ experiences at their undergraduate institution.

Practical Application

The survey participants experienced practical application of the information they were taught in private lessons and practicality in the NSOM curriculum. Participants revealed that the curriculum at a civilian music education institution did not always include coursework directly related to their current jobs as music educators. Additionally, participants expressed that coursework, for example, theory and aural skills, was taught more practically rather than theoretically. The participants' experiences revealed that the NSOM was more practical than their formal civilian music education institution.

Research Question Three: What are the reasons military musicians exit military service to become civilian high school band directors?

Hypothesis Three: Military musicians exit military service to become civilian high school band directors due to a lack of job satisfaction, work culture, or uncertain geographical locations.

Based on the data from survey responses, the reasons military musicians exit military service to become civilian high school band directors is due to retirement, medical separations, and family concerns. Survey participants indicated that the primary reason for exiting military service was due to retirement. Participants cited that they had a positive experience and accomplished all their goals as military musicians. The second and third highest reported reason for exiting military service from survey participants was evenly split due to two causes, medical separations and family concerns.

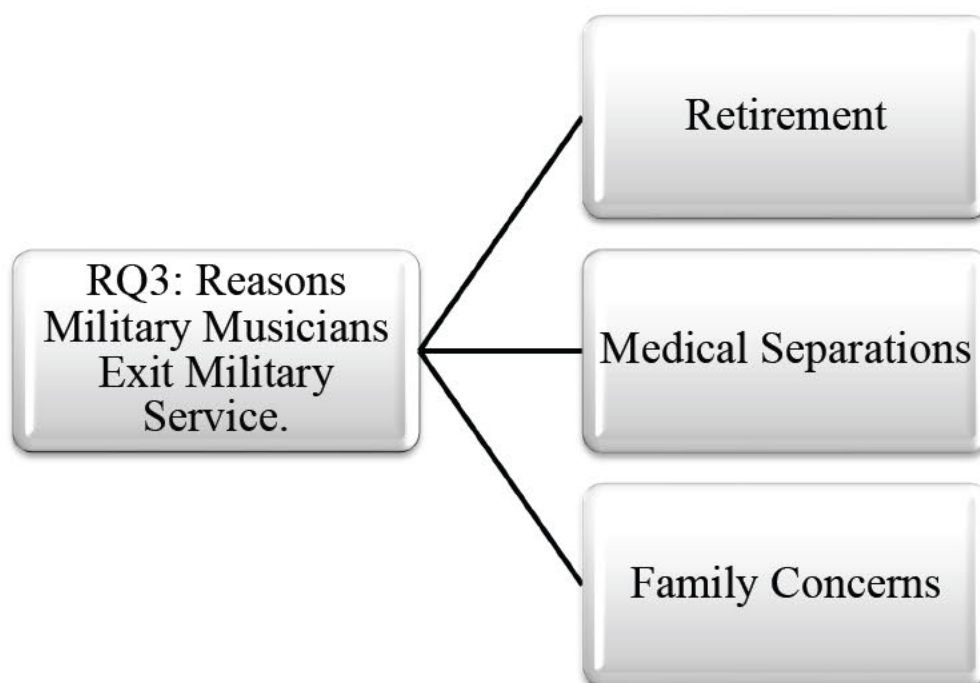


Figure 7. RQ3: Reasons Military Musicians Exit Military Service.

Limitations

This research study focused on former Navy and Marine Corps musicians who exited active-duty service and served or are currently serving as high school music educators. Prior to 2010, the NSOM was a tri-service school servicing the Army, Navy, and Marine Corps. The sample population of this study was limited to participants who were veterans of the Navy and Marine Corps. The survey data did not include numerous potential participants due to them being prior Army, current Army National Guard members, and members of a United States premiere musical ensemble. An inherent limitation of qualitative research is the time needed to collect and analyze data. Additionally, several participants were disqualified from participating because they were elementary or middle school music educators or did not attend the NSOM before going to their initial duty station.

Recommendations for Future Study

Further studies may be encouraged for researchers to investigate the experiences of former Army, Air Force, or Coast Guard musicians who serve as music educators. The United States Army currently has twenty active-duty, thirteen Army Reserve, and fifty-one Army National Guard bands.¹⁷⁰ The Air Force has ten active-duty bands and five Air Force National Guard bands.¹⁷¹ The potential sample size of Army or Air Force band members may exceed the sample size of this research study. The Coast Guard has one premiere band comprising fifty-five members, comparable to a single Marine Corps field band.¹⁷² Additional research is warranted for public school music educators who remain members of an Army Reserve Band or an Army National Guard Band. The United States Army is the only service that has a non-active-duty component band servicemember option. Finally, further research may investigate former military musicians' experiences transitioning into collegiate teaching. A qualitative analysis exploring the experiences of military musicians in premiere bands may potentially lead to further discoveries into the intersection of civilian and military music education.

Conclusions

The experiences of veteran Navy and Marine Corps musicians who formerly or currently serve as high school music educators produced data that clarify the connection between music education in a military and civilian setting. The experiences military musicians accumulate

¹⁷⁰ "Army Bands," U.S. Army, accessed June 3, 2023, <https://www.goarmy.com/careers-and-jobs/specialty-careers/band.html#:~:text=U.S.%20Army%20Bands%20are%20comprised,own%20unique%20mission%20and%20qualifications>.

¹⁷¹ "U.S. Air Force Band," Air Force Bands, accessed June 3, 2023, <https://www.music.af.mil/Bands/#:~:text=United%20States%20Air%20Force%20bands,Command%20area%20of%20Southwest%20Asia>.

¹⁷² "About the Band," United States Coast Guard, accessed June 3, 2023, <https://www.uscg.mil/Community/Coast-Guard-Band/history/>.

through their years of service positively affect their pedagogical approach as civilian music educators. Musical and logistical preparation, military culture, and rehearsal pedagogy were all themes that emerged from the survey data. The NSOM provides a curriculum that is service-specific and tailored toward creating effective musicians in military bands. The coursework at the NSOM is focused on specific elements of musicianship that will enhance musicians in a relatively short amount of time. Many Navy and Marine Corps musicians enjoy fulfilling careers in the military and later pursue civilian music education as a profession. The experiences these veteran military musicians gather greatly benefit their careers and interactions with students, faculty, staff, and administration.

Appendix A: IRB Study Approval

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

March 17, 2023

DeMarius Jackson
Stephen Kerr

Re: IRB Exemption - IRB-FY22-23-750 Music Education in the Military: Perceptions of Secondary Band Directors' Service as Veteran Military Musicians

Dear DeMarius Jackson, Stephen Kerr,

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

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46.104(d):

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

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

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

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at [REDACTED]

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

Appendix B: Siew Ling Chua and Graham Frederick Welch Research Findings¹⁷³

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¹⁷³ Chua and Welch, *Psychology of Music*, 450.

Appendix C: Recruitment Email

Dear potential participant:

As a doctoral candidate in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to investigate how serving as a Navy or Marine Corps musician can affect the curricular and pedagogical experiences of secondary high school band directors, and I am writing to invite eligible participants to join my study.

Participants must be current or former high school music educators, a veteran of the Navy or Marine Corps with a Naval Enlistment Code or Military Occupational Specialty of a musician, and have attended the Naval School of Music (formerly known as the Armed Forces School of Music) in Virginia Beach, VA. Participants, if willing, will be asked to complete an anonymous online survey consisting of 16 questions, which should take approximately 15 minutes. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here <https://forms.gle/wzmmRu3kYkVeuDXH9>

A consent document is provided on the first page of the survey. The consent document contains additional information about my research. After you have read the consent form, please click the button to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.

Sincerely,

DeMarius D. Jackson
Doctoral Candidate



Appendix D: Survey Participant Consent Form

**Consent Form - Read first!****Consent**

Title of the Project: Music Education in the Military: Perceptions of Secondary Band Directors' Service as Veteran Military Musicians

Principal Investigator: DeMarius D. Jackson, Doctor of Music Education candidate, School of Music, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be a current or former high school music educators who previously served in the Navy or Marine Corps with a Naval Enlistment Code or Military Occupational Specialty of a musician, and you must have attended the Naval School of Music (formerly the Armed Forces School of Music) in Virginia Beach, Virginia. 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 investigate how serving as a Navy or Marine Corps musician can affect the curricular and pedagogical experiences of secondary high school band directors

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:

1. Complete a short, anonymous survey that should take 15 minutes.

How could you or others benefit from this study?

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

Benefits to society include a clearer understanding of how serving in the military as a Navy or Marine Corps musician affects the curricular and pedagogical approaches of a secondary high school music educator.

What risks might you experience from being in this study?

The expected risks from participating 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. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be anonymous.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted.

How will you be compensated for being part of the study?

Participants will not be compensated for participating in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether 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 without affecting those relationships.

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

If you choose to withdraw from the study, please exit the survey and close your internet browser.

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

The researcher conducting this study is DeMarius Jackson. If you have questions, **you are encouraged** to contact him at [REDACTED] or [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Stephen Kerr, at [REDACTED].

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 IRB. Our physical address is Institutional Review Board, [REDACTED]. [REDACTED] our phone number is [REDACTED], and our email address is [REDACTED].

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

Your Consent

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

Press next to continue.




[REDACTED] (not shared) Switch account



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Appendix E: Survey Questionnaire



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Consent Form - Read first!

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* Required

Music Education in the Military: Perceptions of Secondary Band Directors' Service as Veteran Military Musicians

Survey Questionnaire

*Participants may write as much detail as they would prefer for all questions.

Are you a veteran of the Navy or Marine Corps with a Naval Enlistment Code or Military Occupational Specialty of a musician? *

☐ Yes

☐ No

How many years did you serve in the military? *

Your answer

Did you attend the Naval School of Music (formerly the Armed Forces School of Music)? *

☐ Yes

☐ No

Where do you currently teach (or where did you teach), and for how many years? *

Your answer _____

What is your current level of education? *

Your answer _____

Did you attain a bachelor's degree or higher prior to joining the military? If so, what degree and level? *

Your answer _____

Did you complete any undergraduate or graduate education after leaving the military? *

Your answer _____

Did you complete any undergraduate or graduate education while on active duty *
in the military?

Your answer

What band (or multiple bands) did you serve in as a musician while in the *
military?

Your answer

How did the Naval School of Music compare to receiving formal education from a *
major college or university?

Your answer

Why did you choose the field of music education after exiting the military? *

Your answer

Why did you decide to leave the military? *

Your answer

What leadership qualities translated best from the military to the classroom? *

Your answer

Describe how your experiences as a military musician positively or negatively contributed to your abilities as a high school band director. *

Your answer

How did military culture affect your teaching philosophy and pedagogy? *

Your answer

In what ways did your military training prepare you to reach your goals as an educator? *

Your answer

Please email [REDACTED] if you would like to request a copy of the results of this study

☐ ok

Back

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Appendix F: Thesis Defense Decision

APPENDIX F

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

The committee has rendered the following decision concerning the defense for

DeMarius Jackson
on the Thesis,

Music Education in the Military: Perceptions of Secondary Band Directors'
Service as Veteran Military Musicians

as submitted on August 4, 2023:

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

Dr. Stephen Kerr		8/5/2023
Print Name of Advisor/Mentor	Signature	Date
Dr. Nathan Street		8/5/2023
Print Name of Reader	Signature	Date

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