Liberty University

School of Music

Music Education for All: A Study of Non-Traditional Music Courses in Secondary Schools

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Abstract

Most elementary schools provide music education to all students at least once a week. Music education has been proven to be beneficial to all students. After elementary school, this benefit is no longer afforded to all students. Many secondary schools only offer music education in the form of ensembles such as band, orchestra, or chorus. Students who do not have the finger dexterity to play an instrument or the aural accuracy to match pitch have no place to receive music education after elementary general music class. Non-traditional music courses such as music technology or music media and industry provide all of the elements of music without requiring students to have any prior musical knowledge. This case study examined the benefits and barriers of offering nontraditional music courses in secondary schools. The study gathered information through district data from two of the largest school districts in Georgia. One of the key findings from the study is the substantial increase in overall enrollment in music education courses. Although the results may suggest that nontraditional music courses are beneficial to music education in secondary schools, there are districts that still have not implemented nontraditional courses to provide a comprehensive music education to all students. The study shows one secondary school that implemented non-traditional courses and saw the same benefits as a neighboring district who chose to offer these courses in all secondary schools. Music education was available to all students.
Keywords: traditional music course, nontraditional music course, enrollment, comprehensive music education.

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Chapter One: Introduction

Background

Music has always been considered an elective course and not a core class. This often has pushed music lower on the list of priorities in public education. In 2015, the United States passed the Every Student Succeeds Act (ESSA).[1] This changed the language from core classes to well-rounded courses. In this new document, music was listed as a well-rounded course. In addition to explicitly listing music in the components of a well-rounded education, the bill also protects students' music and other art classes' seat time.[2] This bill also provides new opportunities for music and arts education with the addition of grants. For years, the National Association of Music Merchants and music industry leaders have met with congressional leaders on the importance of every child having access to music education in schools. In passing this act, congress has shown that it believes music is an essential part of a well-rounded education for all students.[3] If there was ever a time for music education to stand on its ground to provide every student with the opportunity to have a comprehensive music education, that time is now. Even with the passing of the ESSA, music education is still an elective class beyond elementary school and in most middle schools. Most public high schools offer traditional music courses to students as an elective. A comprehensive music education should be afforded to all students. Comprehensive music education refers to a well-rounded and inclusive approach to teaching music that encompasses various aspects of musical learning. It goes beyond just teaching basic music theory and performance skills.

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[1] Lynn M. Tuttle, "Another Perspective: The Every Student Succeeds Act: Opportunities for the Music Educator," *Music Educators Journal* 103, no. 2 (2016): 64-66. https://doi.org/10.1177/0027432116674149

[2] Ibid, 65.

[3] Ibid.

A comprehensive music education aims to provide students with a holistic understanding and appreciation of music. This is from an aesthetic and praxial standpoint.

Before any act was passed, leaders of the music education field have been advocating for music education to be an equal necessity of public education. The Housewright Declaration, also known as Vision 2020, stated that "All persons, regardless of age, cultural heritage, ability, venue, or financial circumstance deserve to participate fully in the best music experiences possible."[4] The opportunity to participate in music education is not afforded to all students in the current model of high school music departments. The Goals and Objective Project priority seven states that the organization will assume leadership in the application of significant new developments in curriculum, teaching-learning techniques and technology, instructional and staffing patterns, evaluation, and related topics to every area and level of music teaching.[5] Ensuring all students are afforded the benefits of music education directly aligns with this project. Bringing nontraditional music courses to the forefront and providing resources to sustain this type of music education will benefit student learning while fulfilling some of the goals that were discussed during the symposium. Despite the symposium and the perceived and demonstrated value of arts education, there is not yet a consistent policy for the universal availability of arts education in the nation's schools, and a relative lack of published data to understand how access to arts education is distributed.[6]

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[4] Michael L. Mark, "From Tanglewood to Tallahassee in 32 Years," *Music Educators Journal* 86, no. 5 (2000): 25-28.

[5] Jesse C. McCarroll, "Another Perspective," *Music Educators Journal* 103, no. 1 (September 2016): 70–74, https://doi.org/10.1177/0027432116664513.

[6] Kenneth Elpus and Carlos R. Abril, "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009–2013," *Journal of Research in Music Education* 67, no. 3 (February 2019): 323-338. https://doi.org/10.1177/0022429419862837

Statement of the Problem

There should be a comprehensive music education for every child in every school.[7] When students start their public-school experience in elementary school, they are required to take music class at least once a week until leaving elementary school. Reports from the U.S. Department of Education suggest that curricular music education is widely available in most elementary schools at a rate of 94%.[8] Elementary music courses are an introduction to music with songs, instruments, and body percussion. This type of music education continues at the secondary level, but it becomes an option and more specific to each of the skills previously learned at the elementary level. There is an effort to give most students a comprehensive music education in middle school. By the time the student reaches high school, there is no focus on offering every student music education. At this stage of education, little attention is placed on the benefits of various forms of music reception, or at the influence of different levels of engagement with music or providing a comprehensive music education to every student.[9] Instead, the focus is placed on the student's ability to perform in an ensemble. Limited course offerings decrease the ability of all students being able to participate in music education. Nontraditional music courses are instrumental in expanding the horizons of music education in secondary schools. They recognize that music is a dynamic and multifaceted discipline that thrives on innovation and evolution. By embracing these nontraditional offerings, schools can provide a more comprehensive, relevant, and inclusive music education that prepares students to navigate the diverse and ever-changing landscape of music in the modern world.

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[7] Walter Bitner, "Universal Music Education," *Choral Director*, Jan 2020. 6

[8] Elpus and Abril, "Who Enrolls in High School Music," 331.

[9] College Music Symposium 59, no. 1 (2019).

In most secondary schools, traditional music courses are the only music education courses offered. Nontraditional music courses provide this comprehensive music education. In music education, traditional music courses have long held a prominent place as the cornerstone of music education. These traditional courses typically encompass foundational areas such as choir, band, orchestra, and music theory. Although they undeniably offer invaluable musical experiences and nurture essential skills, it is essential to recognize that the realm of music education is rich and diverse, extending far beyond the confines of these traditional offerings.

Statement of the Purpose

The purpose of this comprehensive case study was to focus on the multifaceted subject of secondary school music education, with a specific focus on the introduction of nontraditional music courses. This project was driven by a set of objectives aimed at highlighting various aspects of music education and its availability within the secondary school system. The purpose centered around three main goals. The first goal was to study the advantages and benefits that arise from the incorporation of nontraditional music courses into the secondary school curriculum. The study aimed to uncover how nontraditional music courses contribute to students' musical growth, creativity, and engagement, ultimately providing a holistic perspective on the educational value they bring. The second goal was to study how the introduction of nontraditional music courses influences overall enrollment in music education programs within secondary schools. This involved analyzing enrollment trends, patterns, and shifts that occurred as a result of offering a more diverse range of music courses. The third goal was to identify any barriers or challenges that may impede the successful implementation of nontraditional music courses in secondary schools. These barriers could encompass a variety of factors, such as financial constraints, teacher preparedness, or institutional resistance to change. By pinpointing

these barriers, the study sought to inform strategies for overcoming obstacles and facilitating the seamless integration of nontraditional music education courses to make a comprehensive music education accessible to all students. This case study offers an extensive exploration into the potential of nontraditional music courses within the secondary school context. The study contributes to the ongoing discourse surrounding music education, offering guidance and inspiration for educators, policymakers, and stakeholders who are committed to providing a rich and diverse comprehensive music education for all students.

Significance of the Study

Traditional music courses include band, orchestra, and chorus.[10] These courses are all ensemble and performance based. This limits the number of students who can participate. Playing an instrument takes a lot of aural skills and finger dexterity. Chorus class also requires certain listening and pitch-matching skills that all students do not have. The purpose of the study was to determine the effects of nontraditional music courses on high school music departments. Many students do not choose to enroll in a music course because of a lack of interest in the traditional music courses that are offered.[11] Traditional music courses have been the primary offerings at the high school level and have reached between 20% and 30% of the high school population.[12]

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[10] Seth Pendergast and Nicole R. Robinson, "Secondary Students' Preferences for Various Learning Conditions and Music Courses: A Comparison of School Music, Out-of-School Music, and Nonmusic Participants," *Journal of Research in Music Education* 68, no. 3 (2020): 264-285. https://doi.org/10.1177/0022429420931826

[11] David M. Rolandson "Motivation in Music: A Comparison of Popular Music Course Students and Traditional Large Ensemble Participants in High School," *Contributions to Music Education* 45 (2020): 105-126. https://files.eric.ed.gov/fulltext/EJ1255884.pdf

[12] Rolandson, "Motivation in Music," 116

Based on the analysis of data extending over a twenty-year period, there is support for the estimate that 80% of U.S. students are not active in music ensembles.[13] Traditional music courses have even lower enrollment in districts with a large group of families from a lower socioeconomic status.

Studies have shown that socioeconomic status is significantly relevant to student participation and retention in traditional music courses.[14] Researchers have shown that students whose families have a lower socioeconomic status are less likely to participate in school music at the secondary level due to requirements associated with the courses such as instruments, trips, or uniforms.[15] There are many fees associated with ensembles that are not covered by public school districts. Instruments always need personal items such as reeds, bows, and mouthpieces. Some students from lower socioeconomic households work to contribute financially to their families, which does not leave much time to attend rehearsals or performances.[16] This is a barrier that nontraditional music education courses will not have. Students can work independently or in groups. Students who work to help their family financially will not enroll in an elective ensemble class and take days off work for a music class from which they cannot see an immediate benefit. The findings from this research can assist music supervisors to determine if public high schools should offer nontraditional music courses based on student interest and current trends in music

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[13] David Brian Williams, "The Non-Traditional Music Student in Secondary Schools of the United States: Engaging Non-Participant Students in Creative Music Activities through Technology," *Journal of Music, Technology and Education* 4, no. 2 (2012): 131-147. http://dx.doi.org/10.1386/jmte.4.2-3.131_1

[14] Mara E. Culp and Matthew Clauhs, "Factors That Affect Participation in Secondary School Music: Reducing Barriers and Increasing Access," *Music Educators Journal* 106, no. 4 (2020): 43-49. https://doi.org/10.1177/0027432120918293

[15] Ibid., 44.

[16] Ibid.

education that will benefit student learning. The findings can also help pinpoint any barriers that may prevent these course offerings. The research is significant to scholars, music educators, education administrators, and curriculum leaders. All of these people have an interest in student learning or the advancement of music education.

Core Concepts

The core concepts of this study provide information on the benefits and barriers of offering nontraditional music classes in public high schools. The concepts addressed were comprehensive music education for all students, enrollment in music education courses, postsecondary opportunities, funding, and teacher preparation. Nontraditional courses were created to provide a different form of music education that traditional band, orchestra, and chorus classes do not offer.[17] These courses emphasize music composition, music industry, and music creation using technology as a tool for creation.[18]There is a challenge to guarantee a comprehensive music education to every student who attends a public high school. Through the use of nontraditional music courses, music education can be afforded to every student regardless of prior musical ability. By exploring these concepts, the study aimed to provide valuable insights and recommendations that can inform educational policy and practice, ultimately enhancing the quality and accessibility of music education for students across diverse backgrounds and interests. Without these courses, there is no way to ensure that every student is exposed to music education. The study examined how a comprehensive music education is achieved through nontraditional music courses that use the national music standards of creating,

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[17]Barbara Freedman and Elaine Reeder, "First Time Music Creators: A Glimpse into High School Students' Reactions to Creating Music," *College Music Symposium* 59, no. 1 (2019). https://doi.org/10.18177/sym.2019.59.sr.11434

[18]Ibid., 2.

performing, and responding.[19] Nontraditional courses' curriculum, pedagogy, and assessments were studied. Nontraditional music courses offer more inclusive music classrooms at the high school level and provide all persons the opportunity to participate in musical experiences.

The study examined the new developments in music education as they relate to high school music courses. Some music educators have created music classes at the middle and high school level in which technology is the primary medium for music instruction.[20] Music technology enhances students' musical abilities, critical thinking skills, and makes them career prospects in the ever-evolving music industry. The findings identify the learning benefits of students taking nontraditional music courses in public high schools. There is a direct correlation between academic achievement and participation in music education. Studies show that high school students who participated in music education had higher math achievement than students who did not.[21] It has also been found that there are significant connections between music ensemble participation and academic achievement, suggesting that higher academically achieving students may be drawn to the study of music.[22]

Music education works both hemispheres of the brain, which is why many studies have found that students who study music in school outperform their nonmusic participation counterparts.[23] Music technology is a nontraditional music course that uses skill sets that are beneficial to the processing of information and critical thinking. A new sector of skills is

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[19] Corin Overland and Alison Reynolds, "The Role of MENC: The National Association for Music Education in Early Childhood Music Education 1980–2007," *Journal of Historical Research in Music Education* 31, no. 2 (2010): 99-117.

[20] Elpus and Abril, "Who Enrolls in High School Music," 71.

[21] Ibid., 73.

[22] Ibid.

[23] Ibid.

growing alongside literacy and numeracy abilities, which are known as technological literacy.[24] The capacity of music technologies to enhance students' engagement with music is a key measure of their likely impact on learning.[25] Music technology is no longer a discrete subject; rather, the inclusion of technology into all music education is essential so that students learn to use technology efficiently and appropriately.[26] Furthermore, music technology classes embrace a constructivist approach promoting hands-on creative activities, which is a part of praxial music education. Praxial music education is informed knowledge that is embodied in action.[27] Music technology education encourages collaborative projects, mirroring real-world scenarios in the music industry. This collaborative aspect fosters teamwork, problem-solving, and innovation. Music technology curriculum is rooted in the importance of keeping music creativity and understanding at the forefront of the learning objectives.[28] In the past twenty-five years, music technology has gone through a tremendous change. This change has made resources more available with the advancements of technology, including the development of mainframe computers, microcomputers, multimedia capabilities, the Internet, and compressed music formats.[29]

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[24] Marcella Mandanici, Roberto Di Filippo, and Stefano Delle Monache, "The Discovery of Interactive Spaces: Learning by Design in High School Music Technology Classes," *Technology, Knowledge, and Learning* 26 (2021): 1131-1151. https://doi.org/10.1007/s10758-020-09464-4

[25] Andrew R. Brown, *Music Technology and Education: Amplifying Musicality* (New York, NY: Routledge, 2015).

[26] Richard McCready, "Book Review: Michael Fein's 'Teaching Music Improvisation with Technology,'" *School Band & Orchestra* (2017): 38.

[27] David James Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York, NY: Oxford University Press, 2019), 49.

[28] McCready, "Book Review," 38.

As technology advances, new pedagogical opportunities will continue to arise.[30] Studies have shown that music teachers enjoy utilizing technology for productivity away from their students, but fewer than half use it in their classrooms with their students.[31] Not only does music technology cover all of the standards, but the performance aspect can be turned into an ensemble through collaboration with classmates. Music business is another nontraditional music course that requires even fewer resources that could expose students to the rising industry. Postsecondary schools have created classes, minors, and even full programs for music business. Some universities have even formed partnerships with music industry personnel to create degree programs that will prepare the next generation of industry leaders.[32] The universities have a wide range of classes from music industry and media to music merchandising.[33] It is essential that students are introduced to this field prior to college to determine if this is something they would want to peruse. These courses can even provide cross-curricular studies with career technology and agricultural education departments that already offer courses such as graphic design, business, broadcast media and journalism, and marketing. All these courses align with music business in some way.

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[29]Richard J. Dammers, "Technology-Based Music Classes in High Schools in the United States," *Bulletin of the Council for Research in Music Education*, no. 194 (2012): 73-90. https://doi.org/10.5406/bulcouresmusedu.194.0073

[30] Richard J. Dammers, "Technology-Based Music Classes in High Schools in the United States," *Bulletin of the Council for Research in Music Education*, no. 194 (2012): 73-90. https://doi.org/10.5406/bulcouresmusedu.194.0073

[31] Ibid.

[32] Cathy Applefeld Olson and Thom Duffy, "Music Industry Transformation in Context," *Business Innovation and Disruption in the Music Industry* (n.d.): 11-12.

[33] Ibid., 12.

The music industry has shown steady growth over time. There is also a rising need and application of digital technologies in all business aspects.[34] It is time to upgrade the curriculum with opportunities that introduce students to various digital technologies and the possibilities they offer.[35] This will give graduates preparation if they choose to work in this field. Professional development opportunities will be offered for those who must learn how to include the digital technology applications for the enrichment of existing music courses.[36] This work was aimed not only at music industry educators but also at instructors in other disciplines willing to make their students aware of the latest technological trends.

Some public high schools offer law classes. These courses are normally focused on criminal law. There may be students who would like to learn about business law as it relates to the entertainment industry. Offering nontraditional music courses will allow for a more inclusive music education. A student who does not have any arms or hearing could participate in music education with nontraditional courses. Music technology would even allow them to perform their own music. A more inclusive music education requires music educators to move beyond cultural traditions and habits to provide more learning opportunities that will cater to students' individual needs and potential contributions.[37]

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[34] Reneta P. Barneva et al., "Enhancing Music Industry Curriculum with Digital Technologies: A Case Study," *Education Sciences* 11, no. 2 (2021): 52. https://doi.org/10.3390/educsci11020052

[35]Reneta P. Barneva et al., "Enhancing Music Industry Curriculum with Digital Technologies: A Case Study," *Education Sciences* 11, no. 2 (2021): 52. https://doi.org/10.3390/educsci11020052

[36] Ibid.

[37] Brittany Nixon May, Paul Broomhead, and Samuel Tsugawa, "A Music Literacy-Based Rationale for Popular Music Ensembles and Experiences in Music Education," *International Journal of Music Education* 38, no. 3 (February 2020): 470-491. https://doi.org/10.1177/0255761420923186

Research Question and Subquestions

Traditional music courses have become the only music education courses offered in secondary schools. Implementing nontraditional music courses provides a variety of concepts that are learned through music education and enhance the music education of all students. The primary questions for this study were as follows:

RQ1: What are the benefits of nontraditional music education courses in secondary schools?

RQ2: What are some barriers that prevent secondary schools from offering nontraditional music courses?

Hypotheses

The following hypotheses to the research questions were as follows:

H1: The benefits of offering nontraditional music education courses in secondary schools to provide a comprehensive music education may include an increase in enrollment of music courses, postsecondary opportunities, and better grades.

By offering nontraditional music courses in secondary schools, students will have more opportunities to take music education courses, which will lead to offering a comprehensive music education for every student. Students will be able to participate in the music education department with an inclusive atmosphere. Students will not feel left out of the opportunity to take a music course because they cannot sing or quickly move their arms or fingers or they have lungs that do not produce much air. Nontraditional courses can offer beginning courses at the secondary level because they do not require prerequisites or prior experience to be successful. Enrollment in music education will increase based on student interest and postsecondary opportunities that will present themselves. Student interest will rise by promoting diverse music

genres. Nontraditional music courses often include a wide variety of music genres that are not covered in traditional music courses, which is largely based on western music. Offering nontraditional courses can cover many different genres including world music, jazz, electronic, and contemporary styles. This will allow students to broaden their musical horizons and gain exposure to different cultural traditions and artistic expressions and lead to a more comprehensive music education.

Another benefit of offering nontraditional music courses is postsecondary opportunities. Nontraditional music courses can open alternative career paths within the music industry that students in traditional music courses would not be exposed to. Nontraditional courses can focus on music production or audio engineering, which can lead to careers in recording studios, film and TV soundtracks, or live sound production. These courses would equip students with the skills that are in demand in various music-related professions.

A comprehensive music education for all students can be beneficial to students' academic progress as they may experience improved performance in their overall grades. Studying music can help increase grades with enhanced cognitive skills, discipline, time management, multisensory learning, stress reduction, creativity, and critical thinking. Students may have higher grades when enrolled in a music course in comparison to a semester when they are not enrolled in a music course.

H2: The barriers that prevent secondary schools from offering nontraditional music courses may include funding and teacher preparation.

Funding is a barrier to overcome in most programs. One of the most important benefits of building educational partnerships is the resources that are attached to them. Other than funding and resources, teachers have not been properly trained to teach nontraditional music courses.

This will need to change quickly as the integration of technology into the curriculum is also a new advance in music teaching.[38]

Teacher preparation is another barrier. Nontraditional music courses often require specialized knowledge and expertise in specific genres, techniques, or technologies. Finding qualified teachers with experience in these areas may be difficult. Schools may struggle to find instructors who can effectively teach nontraditional music courses, especially if they are not readily available in the local community or in music education preparation programs.

There may be some reluctance from teachers to teach music technology because of their lack of technological literacy. However, in today's society, for a teacher to imagine a "technology-free" music-making experience is to fundamentally misunderstand that we are unavoidably technological beings.[39] In the current technological society, students are carrying smartphones and other devices to school, giving them instant access to learning.[40] Music technology is used to aid instruction, cut and paste digital music, and perform in virtual concerts. Syncing the many different students on different instruments with correct timing is a form of music education.

As reflective practitioners, music educators must be able to adapt and find professional development to refine a skill that is currently lacking. High levels of student learning require high levels of staff competence.[41] Music educators must always remember that it is about the

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[38] McCready, “Book Review,” 38.

[39] Alex Ruthmann and Roger Mantie, *The Oxford Handbook of Technology and Music Education* (New York, NY: Oxford University Press, 2020).

[40] McCready, “Book Review,” 38.

[41] Jennifer York-Barr et al., *Reflective Practice for Renewing Schools: An Action Guide for Educators* (Thousand Oaks, CA: Corwin, 2019).

music and never let technology get in the way of a good musical experience.[42] After experiencing a global pandemic, nontraditional music courses have already been in use around the world due to virtual learning.

Both hypotheses are testable statements that were investigated through research and data analysis. Through the research questions, the study sought to provide insights into the potential implementation of nontraditional music education courses in secondary schools, as well as overcoming the challenges that schools might face in implementing such courses.

Definition of Terms

Traditional Music Course- An ensembled-based music course that is commonly offered, such as band, orchestra, or chorus.[43]

Nontraditional Course- Any music course besides band, chorus, and orchestra. Examples include music technology, music appreciation, and fundamentals of the music industry.[44]

Praxial Music Education- Music learning through application and practice.[45]

Comprehensive Music Education- An all-inclusive and well-rounded music education.[46]

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[42] Ibid.

[43] Pendergast and Robinson, "Secondary Students' Preferences."

[44] Williams, "The Non-Traditional Music Student," 137.

[45] David James Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York, NY: Oxford University Press, 2019), 49.

[46] Bitner, Walter. "Universal Music Education." *Choral Director*, Jan. 2020. 6

Summary

This chapter provided a background of nontraditional music courses. All students deserve to have a music education during their tenure in high school. Music education is beneficial to students for multiple reasons. Nontraditional music courses offer students the opportunity to create, perform, and respond to music. Every student should be afforded the opportunity to have a comprehensive music education.[47] Elementary schools encompass the only level of education that consistently offers music education to every student in the building. Music technology and business are just two of the many nontraditional courses that can be offered in secondary schools. The study shows that offering nontraditional music education courses in secondary schools will benefit student enrollment and academic success while providing postsecondary opportunities.

Students will have a more available and inclusive comprehensive music education. Through legislature and national music organizations, there are resources available to remove any barriers that prevent secondary schools from offering nontraditional music courses to guarantee all students access to music education. A comprehensive music education will include practical skills that can be developed through nontraditional music courses. These courses often focus on skills such as music production, sound engineering, songwriting, improvisation, and performance techniques. These skills are highly relevant in today's music industry and can enhance a student's employability or facilitate independent musical endeavors.

Nontraditional music courses often incorporate interdisciplinary elements, blending music with other disciplines such as visual arts, theater, dance, or technology. This interdisciplinary approach fosters collaboration, expands creative possibilities, and encourages

[47] Bitner, Walter. "Universal Music Education." *Choral Director*, Jan. 2020. 6

students to think outside the box. Nontraditional music courses also often emphasize creativity and experimentation, encouraging students to explore their unique musical ideas and push the boundaries of traditional music. These courses can foster a sense of artistic freedom and present new avenues for musical expression.

Chapter Two: Literature Review

Introduction

The purpose of this chapter is to explore the existing literature that revolves around the utilization of nontraditional music courses and their profound impact on music education. The first section of this chapter looks at the study from a historical lens, highlighting significant advocacy movements and milestones in the field of music education. Pivotal moments when educators, musicians, and advocates rallied for the cause of comprehensive music education are reviewed.

The second section is dedicated to a comprehensive exploration of the diverse array of music courses that are made available to secondary schools. It examines the curriculum offerings including traditional courses such as choir, band, and orchestra, as well as the newer, nontraditional courses like music technology, world music, and contemporary music production. This section also investigates the dynamics of student enrollment in music education courses, providing valuable insights into the evolving trends and patterns in secondary school music programs.

The third section examines the cognitive benefits that music education has on students. It explores the extensive body of research that demonstrates how engagement with music enhances cognitive skills, including critical thinking, problem-solving, and creativity. Section 4 ventures into the postsecondary opportunities that stem from the skills acquired through nontraditional music courses. It examines how students who engage with music technology, production, or other nontraditional concepts are well-prepared for future endeavors, whether in music-related careers or advanced academic pursuits.

The final section of this chapter takes a critical look at the potential barriers and challenges that educational institutions face when considering the incorporation of nontraditional music courses. It scrutinizes issues such as funding constraints, teacher preparedness, curriculum alignment, and institutional resistance to change. By identifying and understanding these barriers, this section sets the stage for informed strategies to overcome obstacles and promote the integration of nontraditional music courses.

Music Advocacy

The National Association for Music Educators, formerly known as the Music Educators National Conference, has been the lead advocate for music education in America. The article titled, "Vision 2020: The Housewright Symposium on the Future of Music Education," explains one of the advocacy initiatives that the National Association for Music Educators took to move music education forward. In 1999, a meeting composed of prominent music educators and representatives from across the country was held to discuss the vision of music education for the next two decades. This meeting was known as The Housewright Symposium on the Future of Music Education.[1] During this symposium, the presentations focused on answering fundamental questions such as, "Why study music?" or "How can all people continue to be involved in music education?"[2] The answers to these questions are important as they established a connection to the value of music education. The presentations from the symposium were published in a book

[1] Clifford Madsen, ed., "Vision 2020: The Housewright Symposium on the Future of Music Education," *National Association for Music Education*, March 4, 2020. https://nafme.org/about/history/vision-2020-the-housewright-symposium-on-the-future-of-music-education/

[2] Ibid.

entitled, “Vision 2020.” This relates to the research by providing context of the importance of music education courses available to all students.

In "The Housewright Declaration: A Lens for Viewing Music Education in the Early Twenty-First Century," Marie McCarthy explained how The Housewright Symposium set forth plans for music education. The symposium produced a “summation of the agreements" known as the Housewright Declaration.[3] This article reviewed the Housewright Declaration in its entirety and offered a review of how well music education has advanced the twelve statements declared in the document and thirty-five priority objectives. The theme of widening horizons was addressed to better incorporate new technologies into music education. This also included collaborations and an expanded role for the music educator while focusing on three influential trends. Those trends included nationalism, justice and equity, and new forms of communication enabled by advancements in technology.[4] The declaration starts with a statement that would link music to every person: “Whenever and wherever humans have existed music has existed also.”[5] This statement is profound because it connects music to a natural way of life. For this study, statement 6 is key in the advocacy of music education and inclusion of nontraditional music classes. The statement reads,” Music educators should involve the music industry, other agencies, individuals, and music institutions in improving the quality and quantity of music instruction. This should start within each local community by defining the appropriate role of

[3] Marie McCarthy, "The Housewright Declaration: A Lens for Viewing Music Education in the Early Twenty-First Century," *Contributions to Music Education* 45 (2020): 47-66.

[4] Ibid., 54.

[5] Ibid., 60.

these resources in teaching and learning."[6] This article is important to the research by establishing a direct correlation between the goals of music professionals and offering nontraditional music courses.

The declaration was written in 1999. In 2016, Eric Branscome of Austin Peay State University began to evaluate the progress on six of the twelve statements in his article, "Vision 2020 and Beyond: Imminent Deadlines of the "Housewright Declaration." the article addressed the current state of music education and how it relates to the goals that were set at the Housewright Symposium. Branscome also identified new barriers that may prevent progress on the vision that may not have been present in 1999. He spoke about the six statements that are related to the advocacy of music education for all students, as well as music courses as a core subject. The author used a culmination of this information to make an analysis and a guide for the coming years in American music education. The Housewright Symposium presenters were adamant about music education being treated just as important as the other subjects in school.[7]

The passing of the ESSA was a step in the right direction for music advocacy. This act labels music as part of a well-rounded education. Tooshar Swain explained the significance of ESSA in his article inside *The Choral Journal*. Music is now a subject eligible for funding for different items including professional development.[8] This is important because other subjects can receive federal funds to get supplies as well as train teachers.

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[6] Marie McCarthy, "The Housewright Declaration: A Lens for Viewing Music Education in the Early Twenty-First Century," *Contributions to Music Education* 45 (2020): 47-66.

[7] Eric Branscome, "Vision 2020 and Beyond: Imminent Deadlines of the 'Housewright Declaration,'" *Contributions to Music Education* 41 (2016).

[8] Tooshar Swain, "Music Education Advocacy Post ESSA," *The Choral Journal* 60, no. 2 (2019): 18-25. https://www.jstor.org/stable/26870084

Title I and Title IV funds can now be allocated for music education. This decision marks a significant milestone and noteworthy triumph for the goals set forth during the Housewright Symposium. These funds, traditionally designated for educational equity and student success initiatives, now extend their reach to support music education programs. This development aligns perfectly with the symposium's objectives, which include fostering inclusivity, diversity, and innovation in music education. One of the emphases of Swain's article is on the use of music technology. Swain pointed out that music technology will play an increasingly crucial role in the future of the economy as well as music education. Music technology is a nontraditional music course that can be offered to afford all students access to music education.

A comprehesive music education is another advocacy goal of the National Association for Music Educators. Walter Binter spoke about this in his article entitled, "Universal Education." Walter Binter is a music educator who currently serves as the director of education and community engagement for the Richmond Symphony. Walter has also served as music director or performing arts director at private schools in New York and Florida, and taught at Nashville School of the Arts and metropolitan Nashville public schools' arts magnet high school.[9] His article explain how the current system of music education is upside down compared to the ancient Greeks. The Greeks included music as one of the seven essential components of education. Those components included grammar, logic, rhetoric, arithmetic, geometry, music, and astronomy.[10] These are all basic skills that were considered essential to function in society. The current system of music education in America cripples secondary music education according

[9] Binter, "Universal Music Education."

[10] Ibid.

to Binter. He stated that repetitive ensemble music should be introduced at the elementary level when students are more likely to embrace it.[11]

Binter continued to explain the purpose and importance of music education: "Music is too important to be left only to the professionals – it belongs to everyone, and always has, in every culture, in every time and place."[12] Binter is very passionate about the advocacy of music education. He believes every student should graduate high school with the ability to appreciate, recognize, and perform music. This relates to the study because it advocates for the availability of music education for every student at the secondary level.

John Benham is a music education advocate, educator, and author. Benham has been around music education for over forty years.[13] The majority of those years were spent as a consultant advocating for music programs. His book, *Music Advocacy: Moving from Survival to Vision*, outlines many topics that involve the success of music education programs. Benham guides music administrators on curriculum, budgets, staffing, and community involvement. The book is beneficial to music educators, school boards, principals, and district leadership. In this book, Benham provides step-by-step procedures to save music programs. Through this information provided in the book, Benham has saved seventy million in proposed music cuts. This is equivalent to approximately 2,000 teaching positions and service to 500,000 music students.[14]

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[11] Binter. "Universal Music Education."

[12] Ibid.

[13] John L. Benham, *Music Advocacy: Moving from Survival to Vision* (Chicago, IL: GIA Publications, 2016).

[14] Ibid.

The Give A Note Foundation and Country Music Association Foundation conducted a study that interviewed music educators and supervisors around the country about the status of public school music education programs. The study was entitled "The Status of Music Education in United States Public Schools-2017." The study explored support for expansion of the music curriculum, providing financial support for music teaching and learning, supporting the professional development of music teachers, supporting advocacy and policymaker education at the local levels, and continuing to monitor the field for adaptation.[15] Local leadership is the biggest key to music advocacy. Principals and site administrators have the biggest influences on what music education courses are offered in each school.[16] By educating local leadership on the importance of varied music education courses, it adds to the advocacy of music education for all students. This will be key in presenting a strategic plan to the school board for nontraditional music courses.

Denesse Odegaard wrote an advocacy article during her time as president of the National Association for Music Educators entitled, "Ode to Orchestrating Success: Music Education Is Key to Success in School and Life."[17] In this article, she explains the need for music education in schools. The strategies used in music education courses carry over to other subjects as well as outside of school. Deneese said, "Music and the other arts foster in our students the characteristics employers want to see in the people they hire."[18] The skills that are essential to

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[15] Give A Note Foundation, *The Status of Music Education in United States Public Schools – 2017* (Reston, VA: CMA Foundation, 2017).

[16] Ibid., 4.

[17] Denese Odegaard, "Ode to Orchestrating Success," *Music Educators Journal* 103, no. 2 (2016): 6–7, https://doi.org/10.1177/0027432116678200

[18] Odegaard, "Ode to Orchestrating Success."

students are communication, creativity, collaboration, and critical thinking.[19] The article advocates for the availability of comprehensive music education for all students.

Lilla Belle Pitts is a former officer of the National Association for Music Educators. As an advocate for music education, she wrote an article that discussed the importance of music as a part of all education practices. In the article, "Music Education, Isolated or Integrated?" Pitts explained that the integration of music education is very important at the secondary level. Music speaks the common spiritual tongue of mankind.[20] In this belief, Pitts explained that music education becomes distinctively essential to a universal education.[21] This is similar to the mindset of the ESSA, which lists music courses as part of a well-rounded education. This is partly because of the way music engages the brain. Pitts explained that music engages emotions and the imagination well beyond the point of any other subject.[22] Music's capacity to engage emotions and ignite the imagination goes hand in hand with the goals of providing a well-rounded education. It speaks to the transformative power of music education in nurturing well-rounded individuals who are not only academically proficient but also emotionally connected, creatively inspired, and culturally aware.

Music Courses & Enrollment

Many secondary schools offer traditional music courses such as band, orchestra, and chorus. There are other courses that can be offered at the secondary level. Seth Pendergast and Nicole Robinson conducted a study on students' preferences on learning music. Seth Pendergast

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[19] Odegaard, "Ode to Orchestrating Success."

[20] Lilla Belle Pitts, "Music Education, Isolated or Integrated?" *Music Educators Journal* 100, no. 1 (2013): 59–62. https://doi.org/10.1177/0027432113490671

[21] Ibid., 60.

[22] Ibid., 62.

is an assistant professor of music at Colorado State University. Nicole Robinson is the founder of Cultural Connections by Design. She has also served as professor of music education at the University of Utah, Syracuse University, University of Memphis, and Virginia Commonwealth University.[23] The two educators conducted a study on enrollment in music courses. The study set out to determine why students did not enroll in music classes.

The study used middle and high school students who participated in music courses in school, outside of schools, and students who did not take music courses at all. The results of this study can be used for comparison data for student participation in music during the school day as this study was key in the advocacy of enrollment in nontraditional music courses.[24] The research questions used during this study gathered responses to measure students' preferences for teacher role, group size, and repertoire in the music classroom as well as interest in six different secondary music courses.[25] The six different secondary courses included piano/guitar class, music composition, music technology, popular music groups, music industry, and music history/theory class.[26]

Students who participated in music in school preferred large ensembles. Students who participated in music outside of schools showed a low interest in large ensembles.[27] This shows the need for music education courses outside of traditional ensemble-based courses. The authors provided suggestions on bridging the gap and adding balance to traditional and nontraditional

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[23] Nicole R. Robinson, Suzanne N. Hall, and Fred P. Spano, *General Music: A K-12 Experience* (Dubuque, IA: Kendall Hunt, 2019).

[24] Pendergast and Robinson, "Secondary Students' Preferences."

[25] Ibid., 264.

[26] Ibid., 265.

[27] Ibid., 265.

music courses in secondary schools. The overall concept is that modern-day music education can continue to provide the traditional large ensemble-based music courses while opening a space to provide students with other courses that will appeal to a larger population of students.[28] This is important to provide a comprehensive music education for all students.

Enrollment gaps have also been identified. There are not many English language learners (ELLs) or special education students enrolled in music courses. Demographic disparities in enrollment exist along racial, socioeconomic, and academic lines.[29] A representative demographic study of high school music students around the nation found that music students were more likely to be White, native English speakers, and those with higher socioeconomic backgrounds when compared to their counterparts outside school music programs.[30] The students with the least amount of representation were those with low socioeconomic status backgrounds, ELLs, and students with individualized education plans.[31]

Music technology is a course that can be offered in secondary schools to provide all students with a universal music education. Alex Ruthmann and Roger Mantie explained the importance of music technology in their book, *The Oxford Handbook of Technology and Music Education.* Alex Ruthmann is the Area Head and Associate Professor of Interactive Media and Business, and Associate Professor of Music Education and Music Technology at New York

[28]Pendergast and Robinson, "Secondary Students' Preferences."

[29] Ibid., 265.

[30] Ibid., 265.

[31] Ibid., 265.

University.[32] Roger Mantie is an associate professor in the department of arts, culture and media at the University of Toronto Scarborough.[33]

Ruthmann and Mantie's book explains the benefits of using technology in all subjects, especially music education. The authors also spoke on the importance of music technology to the sustainability of music education. Music technology lessons and teaching strategies are provided in this text. The book also explores music teachers' training to implement music technology. Teachers would need to be trained to teach music technology to the National Music Standards from 2014.[34] The book is key to the advocacy of music technology as a course offering in secondary schools. It provides a blueprint that can be used in a strategic plan to present to a district. The authors explained the evolution of music technology and how it effects cultures around the world. Music technology should be offered in all schools as we are living in a digital society.[35] The authors explained that the idea of "technology-free" music making is an obsolete way of thinking.[36]

The integration of music technology into school curricula is not just a matter of convenience, it is a necessity in our digital society. In an era where technology pervades every facet of our lives, including the way we create, consume, and interact with music, offering music

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[32] S. Alex Ruthmann, "NYU Steinhardt," accessed April 1, 2022, https://steinhardt.nyu.edu/people/s-alex-ruthmann.

[33] Roger Mantie, "UTSC Homepage," Department of Arts, Culture and Media, accessed April 1, 2022, https://www.utsc.utoronto.ca/acm/roger-mantie

[34] Ruthmann and Mantie, *The Oxford Handbook of Technology and Music Education*.

[35] Ibid., 22.

[36] Ibid., 23.

technology courses in all schools holds immense significance. Everything in society is connected to technology in some form. Ruthmann and Mantie's book explains how music technology can bring music education to all students through the understanding of music and technology working together. The authors also offer different ways in which music technology provides a comprehensive music education through shaping how students create, listen, share, consume, interact, and conceptualize musical practices and the musical experience.[37] This is aligned with the National Music Standards of 2014.

The Give a Note Foundation, with support from the Country Music Association, conducted a study to understand the present status of music education in the nation's public schools. The study used surveys and interviews to provide an account of music education courses and enrollment across the country. The findings of the study had a few key takeaways for course enrollment purposes. The first finding of significance is that traditional courses that are ensemble-based music education courses are the most common in secondary schools.[38] According to the research, 75 percent of middle schools and 70 percent of high schools only offer traditional music courses.[39] The number of students enrolled in music courses drastically decreases from elementary to secondary school. Elementary students have a 95 percent participation rate in music education courses.[40]

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[37]Ruthmann and Mantie, *The Oxford Handbook of Technology and Music Education*.

[38] [38]Give A Note Foundation, *The Status of Music Education in United States Public Schools*.

[39] Ibid., 8.

[40] Ibid., 8.

This number drops to 60 percent in middle school and 34 percent in high school.[41] High school seniors have a 21 percent participation rate in music education courses.[42] The study went on to break down the course offerings for each secondary school. Middle school band and chorus were the most common courses offered with 91 percent of middle schools offering band and 83 percent of middle schools offering chorus.[43] This source of literature provides average course offerings in secondary schools across the country.

Andrew Brown is considered a computer musician. He works as professor of digital arts at Griffith University in Brisbane, Australia.[44] Brown has provided research that focuses on modelling creative intelligence, the aesthetics of computational processes, and the design of generative and interactive audiovisual experiences.[45] Brown wrote a book on music education from a technology perspective. The book is entitled, *Music Technology and Education: Amplifying Musicality Second* provides detailed information on music technology and its usefulness in the music education field. Music technology curriculum design and philosophies for teaching music technology are explained in this book. The book outlines how music technology meets the music education performance standards. Each area of the national music standards is addressed. Performing, understanding, and creating music are easily identified in a music technology course.

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[41] Give A Note Foundation, *The Status of Music Education in United States Public Schools*.

[42] Ibid., 9.

[43] Brown, *Music Technology and Education*.

[44] Ibid., 9.

[45] Ibid., 9.

Pamela Burnard and John Finney are both professors in the music department at the University of Cambridge. Together, they have over eighty years of experience in music education. Burnard and Finney wrote a book entitled, *Music Education with Digital Technology.* The book explains how digital technology is becoming the future of music education.[46] Burnard and Finney stressed the need for innovation in music education when it comes to technology. Many benefits of using digital technology in music education are highlighted in this book, including student retention of musical concepts. Using digital technology as a vehicle to deliver music education helps reinforce concepts previously learned.[47]

Mara Culp is a professor at the Eastman School of Music at the University of Rochester. Matthew Clauhs is an assistant professor of Instrumental Music Education at Ithaca College. Both music educators hold PhDs in music. The two professors published a story in The Music Educators Journal entitled, "Factors that Affect Participation in Secondary School Music: Reducing Barriers and Increasing Access."[48] This article discussed some of the barriers of a comprehensive music education for all students at the secondary level and provided strategies to overcome those barriers. Some of the barriers identified were financial constraints, parental involvement, ensemble offerings, repertoire selection, and scheduling.[49] Culp and Clauhs also provided options to be more inclusive in hopes that music educators may be able to offer more

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[46] Culp and Clauhs, "Factors That Affect Participation in Secondary School Music."

[47] Ibid., 43.

[48] Ibid., 43.

[49] Ibid., 45.

opportunities for all students throughout their educational journey.[50] Some of the same barriers that prevent access to nontraditional music courses are also barriers to providing traditional music courses for students. Culp and Clauhs can help with the development of a strategic plan to include strategies to overcome these barriers.

Richard Dammers is Dean of the College of Performing Arts at Rowan University.[51] Dammers conducted a study on music technology courses in American high schools. Dammers surveyed students to determine how many of their schools offered technology-based music classes. The study focused on New Jersey Public High Schools. There were 309 principals surveyed for the purpose of this study. The results showed that 28 percent of the schools offered any technology-based music course.[52] The study went on further to survey the thirty-six music-technology teachers to detect emerging trends. The teachers indicated that mainly nontraditional music students took these courses.[53] The study determined that there was a low percentage of high schools offering technology-based music courses to their students. The study also revealed that principals felt technology music courses were needed and could be added to the schools' curiculum.[54] Dammers stated, "The music education field has been seeking to incorporate technology in music instruction for over 40 years. The calls for integration of technology within music education date back to the Tanglewood Symposium."[55] It is important to note that music

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[50]Culp and Clauhs, "Factors That Affect Participation in Secondary School Music."

[51]Dammers, "Technology-Based Music Classes in High Schools in the United States."

[52] Ibid., 79.

[53] Ibid., 80.

[54] Ibid., 80.

[55] Dammers, "Technology-Based Music Classes in High Schools in the United States."

technology courses were stand-alone courses. The course also provides students with self-study skills.[56]

According to Mazzocchi, more than 50 percent of students quit band after as little as 2 years of instruction.[57] This is a huge decrease in enrollment if the school only offers traditional ensemble-based music education courses. Reasons for why students quit band so early are numerous, but an underlying reason is a feeling of inadequacy due to a lack of fundamental skills.[58] Students who quit band have expressed feelings of frustration because they do not feel they have musical talent or do not know how to improve on an instrument.[59] This can be a student who likes music, but just does not possess the skills to play an instrument. In the article, Mazzocchi raised the question of what can be done to combat the feeling of inadequacy in band. This feeling does not go away and pushes students away from music. This article is important to the study to highlight an area of decreasing enrollment in music education courses. The overall enrollment of music students may not decrease as much if students had an alternative course to take that did not require as much dexterity skill. More students would have a music education through a music technology class with the use of technological skills with digital instruments.

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[56] Dammers, "Technology-Based Music Classes in High Schools in the United States."

[57] Anthony Mazzocchi, "Why Students Really Quit Their Musical Instrument (and How Parents Can Prevent It)," *Children's Music Workshop*, May 11, 2015, https://www.childrensmusicworkshop.com/advocacy/why-students-quit/#:

[58] Ibid.

[59] Ibid.

Cognitive Benefits of Music Education

Stephanie Pitts is a professor of music at the University of Sheffield. She is most known for her work in the field of music psychology. Pitts wrote a journal entry about the psychological effects of music education and how the brain responds.[60] The journal entry entitled, "What Is Music Education for? Understanding and Fostering Routes into Lifelong Musical Engagement," set out to provide research that proves the cognitive benefits of a lifelong learner of music education. The author explained how expectations of music education must match the experience of music education. This is directly related to the psychological and sociological basis of music education. Creating a philosophy that includes cognitive and social advancement will solidify music education in schools.[61] Students involved in music education courses also have a sense of emotional well-being. Pitts explained that students participating in music develop a sense of accomplishment, enhanced determination, and persistence. These developments lead to students having a better ability to deal with their low emotions and express themselves more effectively.[62] The article lists several skills that are enhanced by musical activities. They are psychological well-being, school engagement, creativity, empathy, language and literacy, spatial awareness,

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[60]Stephanie E. Pitts, "What Is Music Education For? Understanding and Fostering Routes into Lifelong Musical Engagement," *Music Education Research* 19, no. 2 (May 2016): 160-168, https://doi.org/10.1080/14613808.2016.1166196

[61]Ibid., 160.

[62] Ibid., 160.

and numerous other skills and qualities that are enhanced by involvement in music education courses.[63]

Music and its correlation to brain functions has been an ongoing conversation. Judy Fletcher, a veteran teacher, wrote a magazine article entitled, "The Educational Benefits of Using Music in the Classroom."[64] This magazine article reviewed the integration of the brain when stimulated by classical music. The author recounted a workshop that emphasized activities that stimulated and engaged the brain. Music was identified as an activity that engaged both hemispheres of the brain.[65] Integration of the brain is essential to comprehension and retention. The article explained the benefits of music to brain activity and how it transfers to the classroom. The benefits mentioned were relationships, memory, movement, math ability, productivity, and emotions.[66] This article is an example of how important music is to the brain, which makes music education an important well-rounded subject to provide to all.

Steven Kelly is a professor of Music Education in the College of Music at Florida State University. He has a concentration in music therapy.[67] Kelly has authored many books on music and its correlation to cognitive functioning. In his journal entry, "A Sociological Basis for Music Education," he focused on the social contribution of music education. Kelly pointed out four

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[63]Ibid., 161.

[64] Judy Fletcher, "The Educational Benefits of Using Music in the Classroom," *Techniques* 89, no. 7 (2014): 8-9.

[65]Ibid., 9.

[66] Steven N. Kelly, "A Sociological Basis for Music Education," *International Journal of Music Education* 39, no. 1 (2002): 40-49, https://doi.org/10.1177/025576140203900105.

[67]Ibid.

major points in this entry. The first major point is that music behaviors are global behaviors.[68] Kelly believes these music behaviors have been associated with the earliest of human existence. Music is a natural occurrence to which the body responds. The second major point is that humans and music have always been directly connected to each other. The third point is that music education is a global practice due to music being considered a global behavior. The last point is that if music is part of the global society, music education should be a part of the global curriculum.[69]

The article titled, "Cognitive and Academic Benefits of Music Training with Children: A Multilevel Meta-Analysis" was written by Fernand Gobet and Giovanni Sala. Both are psychologist and cognitive scientists. The article offers a contrary approach to music training enhancing one's cognitive ability. In their study, no significant change was found in children's cognitive ability after continuous music training.[70] The study found that different skills did benefit from musical training such as motor skills and general intelligence. The musical training is repetitive and relies on muscle memory, which also enhances a person's working memory.[71] The cognitive growth comes from the processing skills that music students develop as they understand how music is formed. This is similar to the praxial versus aesthetic argument. Nontraditional courses can appeal to praxial and aesthetic styles of music education. The availability of music education to all students can enhance all students' fluid intelligence,

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[68]Ibid.

[69]Fletcher, "The Educational Benefits of Using Music in the Classroom."

[70]Giovanni Sala and Fernand Gobet, "Cognitive and Academic Benefits of Music Training with Children: A Multilevel Meta-Analysis," *Memory & Cognition* 48, no. 8 (2020): 1429-1441, https://doi.org/10.3758/s13421-020-01060-2.

[71]Ibid., 1429.

memory, language, sound perception, and consequently, phonological processing and even reading skills.[72] Nontraditional music courses provide praxial elements to music education through skill development and performance opportunities.[73] Nontraditional courses provide aesthetic elements for music education through musical appreciation and cultural understanding, creative expression and artistry, analysis and critical thinking, and diversity.[74]

There are several studies on the correlation of musicians and activity in certain areas of the brain. Dorina Geta Isuca conducted a study on the neuro-psychological benefits of music education. In this study, the cortical representations of musical functions were examined to provide more information on the implications that musical training has on the brain's development.[75] The functions included melody, harmony, absolute pitch, timbre, rhythm, music memory, and music emotions.[76] Isuca continued to explain the benefits of musical activity to the brain in each hemisphere. There is a difference in the way musicians and nonmusicians process musical functions. In the musical function melody, nonmusicians process melody in the right hemisphere of their brain, whereas musicians process melody in the left hemisphere of their brain.[77] The cognitive benefits of music education are present in multiple areas of human

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[72] Giovanni Sala and Fernand Gobet, "Cognitive and Academic Benefits of Music Training with Children: A Multilevel Meta-Analysis," *Memory & Cognition* 48, no. 8 (2020): 1429-1441, https://doi.org/10.3758/s13421-020-01060-2.

[73]Ibid., 1430.

[74]Sala and Gobet, "Cognitive and Academic Benefits of Music Training with Children."

[75]Dorina Geta Iușcă, "1. Neuro-Psychological Benefits of Music Education," *Review of Artistic Education* 23, no. 1 (2022): 1–8, https://doi.org/10.2478/rae-2022-0001

[76]Ibid., 2.

[77]Dorina Geta Iușcă, "1. Neuro-Psychological Benefits of Music Education," *Review of Artistic Education* 23, no. 1 (2022): 1–8, https://doi.org/10.2478/rae-2022-0001

processing, which is beneficial to all students. Music cultivates the whole child by gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication.[78] Other psychological advantages of music education are distributed across multiple areas. Those areas include self-esteem, increasing memory, self-expression, socialization, increasing academic performance, teamwork, structure, organization, discipline, enjoyment, and motor control.[79] A plethora of studies have concluded that playing music improves reading and verbal skills through improving concentration.

One study references music activity in the brain as the "Mozart effect." This study revealed that music activity in the brain is linked to increasing one's ability to solve reasoning tasks. This is crucial for higher brain functions like complex mathematics, chess, and science.[80] Engaging in music education courses offers students an ongoing stream of cognitive benefits that extend far beyond the realm of music itself. These enhanced cognitive skills serve as a valuable asset across all academic subjects, contributing to a well-rounded and enriched educational experience. This article is important to provide context on the benefits of every child being afforded the opportunity to participate in music education throughout their secondary school experience. The cognitive benefits of music education continue to appear in the form of enhanced brain activity and critical thinking skills. Participation in music education courses acts as a catalyst for holistic cognitive development.

Postsecondary Benefits

[78] Dorina Geta Iușcă, "1. Neuro-Psychological Benefits of Music Education," *Review of Artistic Education* 23, no. 1 (2022): 1–8, https://doi.org/10.2478/rae-2022-0001

[79] Iușcă, "1. Neuro-Psychological Benefits of Music Education."

[80] Ibid.

There are many benefits to alternative music courses after students leave high school. One of the most common benefits is the opportunity to be an entrepreneur. With the rise in digital media and music technology, there are more opportunities for people to work independently in the music industry.

Morten Hviid, Sofia Izquierdo-Sanchez, and Sabine Jacques, wrote an article entitled, "Digitalization and Intermediaries in the Music Industry: The Rise of the Entrepreneur?" The article explains how having an alternative skill set in the music industry can open many doors to entrepreneurship. The article explains the effect of digitalization on recorded music, media platforms, and peer-to-peer file sharing.[81] These are all concepts that can be learned in a music technology class. The article goes on to speak on the legal aspects of the music industry, market structure, and revenue. Students should develop skills in areas such as marketing and promotion, event planning, contract negotiation, artist development, and financial management.[82] These are all concepts that can be learned in a fundamentals of the music industry class. The class provides a solid foundation and understanding of the industry, offers networking opportunities, and prepares individuals for the dynamic and competitive world of the music industry. It can be a valuable steppingstone for those seeking a career in the music industry or pursuing entrepreneurial endeavors in the field. The music industry is constantly evolving, influenced by technological advancements, changing consumer behaviors, and emerging business models. Taking a class in the fundamentals of the music industry or music technology allows students to

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[81]Morten Hviid, Sofia Izquierdo-Sanchez, and Sabine Jacques, "Digitalisation and Intermediaries in the Music Industry: The Rise of the Entrepreneur?" *SCRIPT-Ed* 15, no. 2 (2018): 242-276, https://doi.org/10.2966/scrip.150218.242

[82]Ibid.

stay updated on the latest trends, challenges, and opportunities. It helps them understand the impact of digital platforms, streaming services, social media, and other technological advancements on the industry landscape.

The music industry has many jobs, but there are many more people attempting to get those jobs. Having the right skill set through music education can elevate a candidate to the top of the list. Daniel Gumble wrote an article on how the competition of the music industry has risen. Gumble cited a music executive stating, "while competition for roles in the music business has always been strong, the overall demand has definitely increased, and Gumble claims, it shows no sign of stopping."[83] Companies have even started hiring recruitment specialists to look for certain skills for openings. Gumble interviewed different record executives for information pertaining to getting ahead in the entertainment industry. Gumble also pointed out that the numbers that show the most hires in the industry are under the age of twenty-five.[84]

Shawn Young is an associate professor of music at York College of Pennsylvania. His field is music industry studies.[85] Young earned a bachelor of science degree in music industry studies after serving as a musician in the United States Army.[86] Young explained that music technology has made it possible for people with little musical background to become professional musicians.[87] This is important in a time where people are constantly looking for

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[83] Daniel Gumble. "WORK IN PROGRESS: Competition for jobs in the music industry is fiercer than ever, making the skill of identifying and recruiting the right candidates a truly invaluable commodity. Music Week hears from some of the industry's leading recruiters to find out more about the challenges they face in today's market..." Music Week, March 26, 2018, 23+. Gale In Context: Biography (accessed April 29, 2022).

[84] Ibid.

[85] Shawn Young, "A Work of Art in the Age of Technological Disruption: The Future of Work in the Music Industry," *Journal of the Music and Entertainment Industry Educators Association* 18, no. 1 (2018): 73-104, https://doi.org/10.25101/18.3

[86]Ibid., 73.

[87]Ibid., 78.

ways to earn a living. The continued growth of technology has forced the hand of employers to adapt.

Young referenced a study that predicts a 45 percent job reduction to automation. The people who know how to operate, repair, or design the automated replacements will still have work.[88] This has already been shown in the evolution of the music industry. Full bands were once needed to record music. One synthesizer can do the work of an entire band in a recording session. The U.S. Bureau of Labor Statistics projected that employment in the entertainment and sports industries will grow 10 percent by 2026, which is faster than the average for all other occupations.[89] Young explained that this is a result of the strong demand from the public for more movies, television shows, music, video games, and athletic events.[90] Students who participate in music courses show a tremendous amount of discipline in perfecting their craft. This is a trait that can transfer well to study habits and attention to detail on assessments. As things become more automated, the people who know how to program, fix, or manage the automated devices will continue to be needed in the industry. This article is useful to the research as it shows the disruption in the music industry that technological advancement is causing for musicians. The article also offers perspectives on the future of work for musicians and industry professionals as a postsecondary benefit. By embracing new tools and strategies, musicians can shape their careers and find success in the evolving digital era through nontraditional routes.

[88] Young, "A Work of Art in the Age of Technological Disruption."

[89] Ibid., 8

[90] Ibid., 8

Barriers to offering Nontraditional Music Courses

The successful implementation of nontraditional music courses in secondary schools hinges on the establishment of several crucial prerequisites. First and foremost, an allocation of resources, including adequate funding, is imperative. These resources are essential to not only initiate but also sustain these innovative courses over a long period of time. Funding ensures that schools can procure specialized equipment, technological tools, and instructional materials necessary to support these courses effectively. Before implementation can happen, it is imperative to identify and confront the potential barriers that may obstruct progress. Potential barriers could include resources like funding and equipment, or lack of support from personnel who do not understand the benefits of a comprehensive music education program for all students. Understanding these hurdles is the first step towards surmounting them effectively. Only by recognizing and addressing these impediments proactively can schools construct a viable blueprint for offering nontraditional music education courses that elevate the educational experience for secondary school students.

Funding is one of the barriers of music education. Money has been so scarce in some areas it has caused programs to be discontinued. In the study done by the Give a Note Foundation, the findings revealed that fundraising is an important part of being a music educator, especially in urban schools.[91] Many music educators in urban settings have a limited budget. In the study, these educators viewed fundraising as a necessity that is directly related to their ability to offer a quality music education program.[92] This is important to overcome the financial constraints placed on many music education programs. The results of the study showed a

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[91] Give A Note Foundation, *The Status of Music Education in United States Public Schools*.

[92] Ibid., 2.

consistent increase in the amount of money raised as the levels of schools got higher. High school teachers showed a significantly larger need for fundraising than elementary school teachers.[93]

Another aspect to the financial barrier is the manner in which music teachers would like to spend their money. The study conducted by the Give a Note Foundation determined that music teachers want to invest money in specific items for specialized classes. If given an allocated budget, 79 percent of teachers indicated that they would spend the money on musical instruments for their students to improve their music learning.[94] It is suggested that these unexpected funds be used for additional music education resources, for there are existing philanthropic organizations to provide instruments to schools that otherwise may not be able to purchase them.[95] The study questioned the role of elected officials for the future of financial planning and creating more equitable and properly funded music education programs.[96] Middle and high school budgets are supplemented by fundraisers or parent donations in many cases. This is often because of the extra-curricular activities such as marching band and other performing ensembles. Teacher allotments are also a funding barrier that may prevent secondary schools from offering nontraditional music courses. The study showed that middle schools average 1.3 full-time teachers per school and high schools average 2.1 full-time music teachers.[97] These teachers are commonly used for specialized courses. Only a third of music teachers in middle and high school

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[93] Give A Note Foundation, *The Status of Music Education in United States Public Schools*.

[94] Ibid.

[95] Ibid., 7.

[96] Ibid., 7.

[97] Ibid., 10.

teach across multiple specializations. Over 60 percent of those teachers would not teach across multiple specializations if it was not a requirement for their specific job.[98]

Besides funding, teacher preparation is another barrier to offering nontraditional music education courses in secondary schools. Danni Gilbert explained in the article, "Revitalizing Music Teacher Preparation with Selected 'Essential Conditions,'" that technology is no longer the future, but it is the present.[99] Technology is now in every aspect of life. Music educators are reluctant to incorporate music technology to its true potential, even though it has been proven to enhance instruction and engagement. The article explains that 83 percent of children are high users of digital music.[100] Teachers do not feel comfortable with music technology, according to the article.[101] The article goes on to provide three essential conditions for the revitalization of teacher preparation in music education. The first essential condition is student-centered learning. Gilbert explained that preparing teachers to use technology in the classroom is preparing them for student-centered instruction. Although this is not a new concept by any means, it must be revisited with the integration of technology. This will allow students to have flexible assignments and music educators can create a student-centered learning environment.[102] Preparing music educators in student-centered learning in music technology will allow students to compose and arrange their own music, use listening and self-assessment software independently, and foster collaboration.[103]

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[98] Give A Note Foundation, *The Status of Music Education in United States Public Schools*.

[99] Danni Gilbert, "Revitalizing Music Teacher Preparation with Selected 'Essential Conditions,'" *Journal of Music, Technology and Education* 9, no. 2 (January 2016): 161-173, https://doi.org/10.1386/jmte.9.2.161_1

[100] Ibid., 162.

[101] Ibid., 162.

[102] Ibid., 163.

[103] Ibid., 163.

The second essential condition is equitable access.[104] Preparing teachers to teach music technology will also provide equitable access to music education to a broader range of learners. Gilbert explained that barriers to access are created when music educators fail to adapt instruction to students' individual needs.[105] This is also the case for teacher preparation programs. Many colleges are teaching a one-size-fits-all method of music education that is largely based on ensembles.

Many undergraduate music education programs fail to adequately prepare music educators to work in a technological enhanced classroom, or in an inclusive environment.[106] Most college music education programs require students to take at least one class regarding students with special needs amongst other single classes that are related to music education. However, these single courses in one area of exceptional learners, or instrument methods, hardly prepare music educators to teach the large field in which they are earning a certification.[107] Gilbert explained that colleges are inconsistent about whether the courses that are on music education degree plans are designed specifically for music education students or for education students in general who also take music courses.[108] Music educators are often in classes with larger class sizes.

The third essential condition is engaged communities.[109] To overcome some barriers of technology use in music education, music educators must engage the community.

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[104] Gilbert, "Revitalizing Music Teacher Preparation with Selected 'Essential Conditions."

[105] Ibid., 168.

[106] Ibid., 169.

[107] Ibid., 169.

[108] Ibid., 169.

[109] Ibid., 169

The community will need to be engaged in technology to understand it and be able to advocate and account for the equitable access to music education through the use of nontraditional music courses. The equitable access of music education is important, but there is also a challenge for music educators if the community is not engaged. Music technology must be part of students' out-of-school everyday lives as well as their in-school music lives.[110]

Teacher preparation and the continuous professional development of music teachers is a barrier for offering nontraditional music courses in secondary schools. The Give a Note Foundation found through their research that professional development for music teachers varies considerably.[111] Secondary teachers often attend professional development outside of their schools and districts.[112] Many districts cannot offer adequate professional development for their music educators. The study determined that 54 percent of music teachers had participated in music-focused professional development that was provided by their school or district in-house.[113] A plethora of topics were covered in these professional developments. Music educators indicated that topics of professional development included music instructional techniques, assessments in music class, repertoire sharing, music standards, workshops with a teaching artist, and integrating other subjects into music.[114] More than 84 percent of music teachers reported that they have participated in school-provided professional development on topics that are not related to music education.[115]

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[110] Gilbert, "Revitalizing Music Teacher Preparation with Selected 'Essential Conditions."

[111] Give A Note Foundation, *The Status of Music Education in United States Public Schools*.

[112] Ibid., 6.

[113] Ibid., 22

[114] Ibid., 22.

[115] Ibid., 22.

This also becomes a financial barrier, as districts would need funding to support music educators attending these professional development sessions outside of the district.[116] Professional development of nontraditional courses can be driven through philanthropic efforts or funds through the ESSA. The Give a Note Foundation concluded that 67 percent of music teachers participate in out-of-district professional development opportunities.[117]

Many of these opportunities are conferences offered by state associations. Other professional development activities attended were provided by the National Association for Music Education, American Choral Directors Association, Midwest Band and Orchestra Clinic, Orff/Schulwerk Association, Bandmasters Association, and American String Teachers Association.[118] Music educators attend professional development by levels. Elementary school music course offerings are primarily limited to general music. This makes professional development in the local school more feasible.

The data presented paint a picture of the engagement of music educators in professional development within the context of their local school or district. The data also highlight some interesting trends across different educational levels. At the elementary level, it is quite encouraging to note that a substantial 61 percent of elementary music educators have actively participated in music-focused professional development opportunities offered by their local school or district.[119] This high level of engagement shows the commitment of elementary educators to continually enhance their skills and knowledge in music education.

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[116] Give A Note Foundation, *The Status of Music Education in United States Public Schools*.

[117] Ibid., 25.

[118] Ibid., 25.

[119] Ibid., 26.

It also suggests that the educators recognize the value that professional development brings to their teaching practices, which ultimately benefits their young students. The trend takes a somewhat different turn as we move up the educational ladder. Among high school music educators, the rate of participation in local professional development drops to 42 percent.[120] This dip in percentage is notable and may warrant further investigation. Possible reasons for this decrease could include competing demands on high school teachers' time, a perceived lack of relevance in local offerings, or a preference for more specialized or advanced training opportunities outside the district.

Conversely, 77 percent of high school music educators seek professional development opportunities beyond their local school or district.[121] This robust engagement suggests high school music educators are keen on seeking specialized or advanced training experiences that might not be readily available within their immediate educational context. This is an indication of their dedication to delivering a comprehensive and enriched music education experience to their students.

Middle school music educators seem to have a strong inclination towards seeking professional development outside of their district. An impressive 79 percent of middle school music educators have engaged in such opportunities.[122] This statistic suggests middle school educators value the broader perspectives and specialized training that may be offered by external organizations or institutions. This proactive approach to professional development may have a significant impact on the quality of music education in middle schools.

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[120] Give A Note Foundation, *The Status of Music Education in United States Public Schools*.

[121] Ibid., 26.

[122] Ibid., 26.

These data highlight the varying levels of engagement in professional development among music educators at different educational levels. Although elementary educators show strong participation in local offerings, high school and middle school educators tend to explore opportunities outside their immediate context. Understanding these trends can help educational institutions tailor their professional development offerings to better meet the needs and preferences of music educators at each level, ultimately contributing to the continuous improvement of music education programs.

Summary

All students are entitled to a well-rounded education. A comprehensive music education is included in a well-rounded education. The literature in this chapter aids in the research of nontraditional music education course offerings in secondary schools. Literature was presented on the social, emotional, and cognitive benefits of nontraditional courses. These benefits extend beyond just musical proficiency. Students can experience social growth by collaborating with peers in musical activities, emotional development through expression and creativity, and cognitive enhancement through improvisation and memory skills. The review of literature provides a solid rationale for exploring the implementation of nontraditional music courses. Literature was also presented on barriers such as teacher preparation and funding. The chapter also acknowledged the challenges schools may face when considering to implement nontraditional music education courses. Teacher preparation encompasses the need for educators with specialized expertise in nontraditional music courses.

Funding challenges may include the cost of equipment and resources needed for these courses. Understanding these barriers is crucial for developing strategies to overcome them and make a comprehensive music education more accessible. Advocacy efforts from many different

music philosophers, educators, and organizations were also presented in this chapter. These philosophers and advocates argue for the importance of music education and its inclusion in a well-rounded curriculum. By presenting these arguments and the work of these advocates, the chapter reinforces the idea that music education is not just an optional addition but an integral part of a student's educational experience. This chapter not only sets the stage for research on nontraditional music education courses in secondary schools but also provides insight on the significance of music education in providing students with a well-rounded education. It addressed both the potential benefits and obstacles, drawing on the knowledge and advocacy efforts of experts in the field. The literature presented in this chapter plays a crucial role in framing and interpreting the research findings.

Chapter Three: Methods

Introduction

Nontraditional music courses are different from the conventional offerings of chorus, orchestra, and band, ushering in a fresh perspective on music education in secondary schools. The objective of this mixed methods study was to explore the implementation of nontraditional music courses, comprehensively exploring their benefits, impact on music education enrollment, and uncovering potential barriers. This chapter serves as the guide to the study's methodology, including the research design, educational setting in which it unfolded, participants involved, tools used for data collection, procedures employed, and methods used for data analysis, all aimed at providing comprehensive answers to the research questions.

Design

This case study was meticulously designed to discern the benefits and barriers associated with the introduction of nontraditional music courses in secondary schools. The research was structured with a specific focus on uncovering the correlations between various factors related to nontraditional music education, highlighting how these courses influence overall music education course enrollment and exploring the variables that might impact the ability of secondary schools to integrate nontraditional music programs. The choice of research design was deliberate and aimed to provide a comprehensive understanding of the multifaceted landscape of nontraditional music education. The primary objectives were to investigate the potential advantages of these courses and identify the obstacles schools might encounter in offering them. Central to this design was the desire to establish a correlation between the presence of nontraditional music education courses and the enrollment trends in music education programs. Additionally, the study sought to explore how other variables, such as the availability of music

teacher preparation programs and budgetary considerations, influenced the implementation of nontraditional music courses. Data collection was a critical component of the case study, and it was carried out systematically and rigorously. The research drew on a range of primary sources, including official records, to access authentic and unfiltered information. Quantitative data played a significant role in this case study, allowing for a precise and detailed analysis of enrollment trends and academic performance. Both primary and secondary sources were used to ensure a comprehensive and accurate depiction of the differences in enrollment figures and student outcomes.

Research Questions

The primary questions for this study were as follows:

RQ1: What are the benefits of nontraditional music education courses in secondary schools?

RQ2: What are some barriers that prevent secondary schools from offering nontraditional music courses?

Participants

The participants in this comprehensive study were drawn from a diverse group of students, representing a wide range of grades within the school district. The sample size was extensive, encompassing a total of 2,874 students from both middle and high school levels. To provide a more detailed picture of the participant composition, it is important to understand the intricacies of the sampling process. The high school chosen as the focal point for this research had students ranging from ninth to eleventh grade. This sample selection was based on the premise that eighth-grade students would become ninth graders in the subsequent semester.

Thus, the study involved current eighth graders from five different feeder middle schools and current students from the ninth, tenth, and eleventh grades at the aligned high school.

The allocation of students from the different feeder middle schools was determined by the Cobb County middle school to high school feeder pattern. Each feeder school had a unique contribution to the high school's student body, and this diversity is a key aspect of the study's scope. For instance, Feeder School One had a direct and complete feed into the high school, meaning that all 333 eighth graders would transition into the high school. In contrast, Feeder School Two sent 52 percent of its 313 eighth graders to the high school, Feeder School Three sent 43.1 percent of its 298 eighth graders, and Feeder School Four sent 7.5 percent of its 412 eighth graders to the high school.[1] Feeder School Five sent 65 percent of its 294 eighth graders to the high school.[2] The ninth-grade class had a total of 852 students. The March Full Time Equivalency count shows 913 sophomores, 597 juniors, and 513 senioors.[3] (See Table 1)

Table 1. School Enrollment Data

Grade	Total	Percentage of Enrollment
9th	852	30%
10th	913	32%
11th	597	20%
12th	513	18%

Source: "GaDOE Enrollment Data," Georgia Department of Education, accessed July 24, 2022, https://oraapp.doe.k12.ga.us/ows-bin/owa/fte_pack_enrollgrade.entry_form.

[1] "GaDOE Enrollment Data," Georgia Department of Education, accessed July 24, 2022, https://oraapp.doe.k12.ga.us/ows-bin/owa/fte_pack_enrollgrade.entry_form

[2] Ibid.

[3] Ibid.

The ninth-grade class had a total of 852 students. The data for the rising grade levels were taken from the March Full Time Equivalency count. These data show 913 sophomores, 597 juniors, and 513 seniors.[4]

A comparison analysis was conducted on a similar school district (District B) to determines the possibilities of overcoming barriers of offering nontraditional music courses in secondary schools. The target school is the only school in the district that has five different feeder schools. School District B has 139 schools and over 177,000 students.[5] School District B was also listed as one of the best communities for music education by the National Association of Music Merchants.[6] District B has sixty-two secondary schools. There are thirty-five middle schools and twenty-seven high schools.[7] The median household income in District B is less than District A at 72,787.[7] Table 2 shows the two districts' secondary schools' data.

Table 2. Secondary School Data

District	High Schools	Middle School	Total Secondary Schools
A	18	26	44
B	27	35	62

Source: "Cobb County School District," *U.S. News and World Report*, accessed June 27, 2022, https://www.usnews.com/education/k12/georgia/districts/XXX-106759.

[4] "2022 Best Communities for Music Education Districts," NAMM Foundation, April 11, 2022, https://www.nammfoundation.org/articles/bcme-2022-districts

[5] "Cobb County School District," *U.S. News and World Report*, accessed June 27, 2022, https://www.usnews.com/education/k12/georgia/districts/XXX-106759

[6] Ibid.

[7] Ibid.

Setting

The setting for this study was a cafeteria of one high school and five middle schools. All the schools were in the same school district. The five middle schools feed into the one high school. The students entered the cafeteria to select electives for the following school year with the help of department chairs from each department. The high school added nontraditional music courses to the elective registration for the first time. The school had previously only offered ensemble-based music education courses that included band, orchestra, and chorus. The schools are in a large school district (District A) that has 109 schools and over 107,000 students.[8] The district has forty-four schools at the secondary level. There are twenty-six middle schools and eighteen high schools.[9] Despite the median income of the area at $80,830, the high school and three of the feeders are eligible for Title I funds.[10] The district was listed as one of the best communities for music education by the National Association of Music Merchantts.[11] The district previously had two music technology programs at the secondary level. Neither of those programs were at a high school.

Instrumentation/Data Collection Method

The instruments used were the elective enrollment form (Appendix D), the school catalog of fine arts courses (Appendix B), and the electives-at-a-glance worksheet (Appendix C). Data were transferred from the school system to Microsoft Excel for comparison data analysis. The enrollment data were organized by course, grade levels, and student demographics.

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[8] "xxx County School District."

[9] Ibid.

[10] Ibid.

[11] "2022 Best Communities for Music Education Districts."

All enrollment data were compared to the previous year as well as national averages. Grade data were compared to previous grades in the prior semester by using Microsoft Excel to gather descriptive statistics.

Procedures

This study started with a thorough comparison analysis. This analysis aimed to reveal the disparities in enrollment figures within a selected school's music education courses, specifically in terms of traditional offerings, between the previous year and the focus year. This examination was extended to not just the traditional music courses but also the inclusion of nontraditional music courses within the next academic year. The comparison analysis ventured beyond the confines of a single school to the inclusion of district-level comparisons. Specifically, it examined the availability and implementation of nontraditional music courses in secondary schools across two distinct districts. This comparative exploration serves as a valuable benchmarking exercise, highlighting how different educational entities are progressing towards a comprehensive music education for all students. This comparison analysis serves as a critical tool for educators, administrators, and policymakers alike. It not only helps gauge the effectiveness of educational strategies and the impact of curricular changes but also fosters a deeper understanding of the evolving dynamics within the realm of music education. By examining the enrollment numbers and availability of traditional and nontraditional music courses, educators and policymakers can make informed decisions that prioritize the diverse needs and interests of students, ensuring music education remains a vibrant and relevant component of the educational experience.

The chosen high school presented students with elective options for the next school year. These options are listed in the course catalog (Appendix B). This same catalog was given to the

eighth graders at each middle school that feeds into the target school. Students had to choose four electives and two alternate electives. Music technology and fundamentals of music media and industry were added to the course choices for the first time. These courses were added in addition to the traditional courses of band, chorus, and orchestra. Teachers had the opportunity to market all new electives that were added to the catalog. On the day of registration, students went to department chairs who were in the cafeteria to receive a label for their chosen elective. The students would place the labels on their registration worksheet (Appendix D). Students were to place their first four choices in the first four blanks of the registration sheet. The registration clerk would try to put students in those four classes first, depending on space. Students were instructed to select to four alternate classes in case one of the four original choices were not available. The incoming ninth graders were given the course catalog (Appendix B) and elective-at-a-glance worksheet (Appendix C) to take home to their parents to review. The students selected their electives with their parents and recorded them on the registration worksheet. The students returned the worksheets to the counselors at the middle school who would input them in the scheduling system.

Student profiles were reviewed for previous participation in music education courses during high school or middle school. Student demographics were also used to determine if enrollment was more inclusive to provide a more comprehensive music education. Public records were examined to determine the cost of funding nontraditional music courses. Concentrations in college music departments were evaluated for teacher preparation programs in fields related to nontraditional music courses. The value of offering the nontraditional music course was determined by comparing the percentage of students enrolled in the music department and nontraditional music courses to the national average of enrollment.

Student grades were also evaluated for comparison data. Students who received services and were in a music course for the first semester had their grades collected for the semester the student was in the music course and the semester prior to the enrollment in music courses. The average and median grade point averages (GPAs) of those students were compared for each semester.

Summary

This study's methodology served as the scaffolding upon which the study's findings and conclusions were built. This chapter reflects the commitment to a rigorous and comprehensive approach to research, ensuring the analysis and discussions were anchored in sound methodological practices. Ultimately, this methodology set the stage for a robust exploration of the benefits, impacts, and barriers associated with nontraditional music courses in secondary schools, providing valuable insights for educators, administrators, policymakers, and the wider field of music education.

Chapter Four: Results

This chapter provides a detailed analysis of the study that examined two key hypotheses related to the provision of nontraditional music courses in secondary schools. The primary focus of this study was to highlight the potential advantages of offering nontraditional music courses, with a particular emphasis on their impact on student enrollment, postsecondary opportunities, and academic performance. Additionally, this chapter reveals the significant challenges related to funding and teacher preparation that schools may face when attempting to incorporate nontraditional music courses into their curriculum.

The first hypothesis posited that secondary schools could benefit substantially from providing nontraditional music courses that offer a more comprehensive music education. The researcher anticipated that these courses would yield several positive outcomes, including increased enrollment, expanded postsecondary opportunities for students, and improved academic performance. One key expectation was that the availability of nontraditional music courses would lead to an increase in student enrollment amongst music education courses. By diversifying the music education offerings, schools could potentially attract a broader range of students with varying interests and talents. This chapter presents empirical evidence and data analysis to evaluate whether this hypothesis was supported. It was also predicted that nontraditional music courses could pave the way for many postsecondary opportunities for students. Nontraditional courses might better prepare students for pursuing music-related careers or further education in music. Another aspect of this hypothesis was the potential correlation between comprehensive music education and improved academic performance. The study examined whether students who engaged in music courses exhibited higher grades.

The second hypothesis of the study revolved around the formidable barriers encountered when introducing nontraditional music courses in a school setting. This hypothesis primarily focused on two crucial aspects: funding constraints and teacher preparation. The anticipation was that schools might grapple with financial hurdles while attempting to establish and sustain nontraditional music programs. Additionally, it was suggested that a lack of adequately prepared music instructors could pose a substantial barrier to the successful implementation of these innovative courses. This chapter presents the specifics of these challenges, offering an in-depth exploration of their implications and consequences for educational institutions.

The hypothesis recognized the financial implications of implementing nontraditional music courses. These courses often necessitate specialized equipment, software, and resources, which can be costly to procure and maintain. The chapter meticulously examines the funding challenges faced by schools, considering factors such as budget limitations, resource allocation, and the availability of dedicated funding streams. It also highlights how schools have creatively addressed these challenges, potentially by tapping into special tax funds or seeking external support to ensure the sustainability of their nontraditional music programs.

Teacher preparation was another critical dimension of the hypothesis. The chapter delves into the extent to which schools encountered issues related to the preparation and professional development of music instructors. It provides insights into whether there is a lack of adequately trained teachers to lead the introduction of nontraditional music courses. This section explores the efforts made by schools to equip their educators with the necessary skills and knowledge to effectively teach these courses.

Data Analysis and Findings

This chapter presents data that have been diligently collected and meticulously analyzed throughout the course of this research process. This chapter combines the information, statistics, and insights into a comprehensive analysis, highlighting the patterns, trends, and revelations that have emerged from the research. The core objective of this study was to discern whether the real-world outcomes aligned with the initial hypotheses. The data collected during this evaluation not only validated the hypotheses but also brought to light any potential barriers that surfaced during the investigation. The study aimed to provide a well-rounded understanding of the dynamics of implementing nontraditional music education courses. The data presented in this chapter offer valuable insights on the myriad benefits that these nontraditional music courses can offer to both students and educational institutions, as well as the challenges that educators and administrators may encounter during the implementation of such courses. Through these insights, educators, administrators, policymakers, and anyone with a vested interest in the field of music education will be equipped with the knowledge needed to make informed decisions and formulate strategic plans that will include a comprehensive music education for all students.

Results

After conducting research of school course offerings, the researcher completed a comparison study between the district of the target high school (District A) and a similar school district (District B). The results show that District A has three secondary schools that offer a nontraditional music course. This includes two of the twenty-six middle schools and one of the eighteen high schools. School District B has at least one nontraditional music course offered in 100 percent of secondary schools. This includes twenty-seven high schools and thirty-five middle schools (see Figure 1).

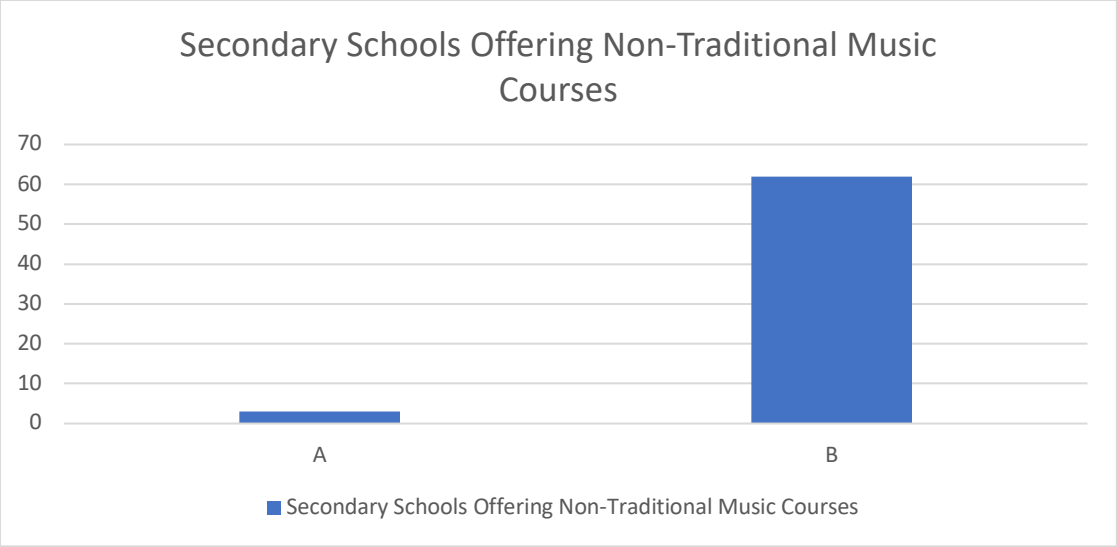

Figure 1. Secondary Schools Offering Nontraditional Music Courses
Source: "XXX School District," *U.S. News and World Report*, accessed June 27, 2022, https://www.usnews.com/education/k12/georgia/districts/XXX-106759.

RQ1: What are the benefits of nontraditional music education courses in secondary schools? The increase in the enrollment of students in music education courses is a significant benefit highlighted in the study. The findings revealed that a total of 544 students opted to enroll in these courses, a noteworthy figure considering it represents just under 20 percent of the school's entire student population. This increase is particularly remarkable when considering that it occurred in the context of both traditional and nontraditional music offerings. The traditional music courses offered, including band, orchestra, and chorus, collectively accounted for the enrollment of 373 students. These courses remain central to the school's music department and played a vital role in attracting a substantial portion of the student body. Figure 2 graphically illustrates the distribution of students across these traditional courses, with 142 students registered for band (constituting 26 percent of the department), eighty students in chorus (15 percent), and 151 students in orchestra (28 percent). Together, band, orchestra, and chorus

collectively dominated the department, accounting for 69 percent of the total student enrollment in music classes.

It is equally significant to recognize the contribution of nontraditional music courses to this overall enrollment surge. Courses such as music appreciation, music technology, and music industry were embraced by 171 students. The results showed that these nontraditional courses although representing 31 percent of the total student enrollment in music education courses played an instrumental role in diversifying the department's offerings and attracting students with varied interests (see Figure 2).

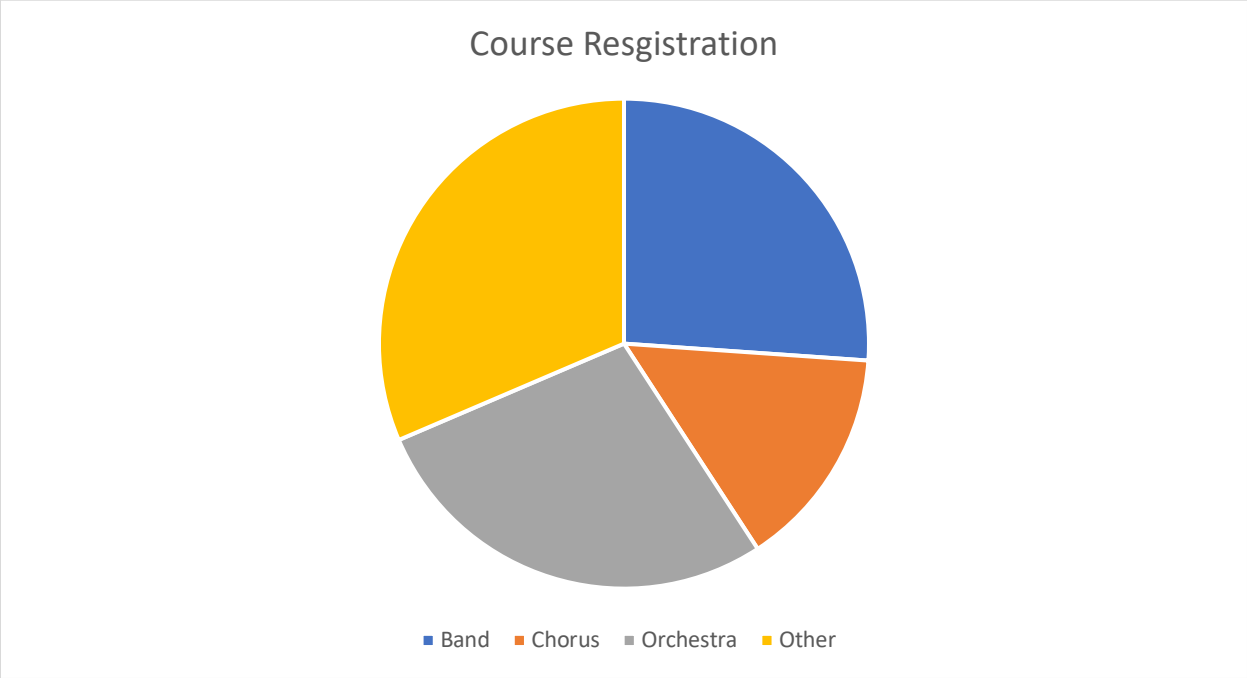

Figure 2. Course Registration
Source: Data from results of Elective Course Registration listed in Appendix D.

The compelling aspect of this increase in student enrollment is its testament to the school's capacity to adapt and evolve in response to changing student preferences. By introducing nontraditional music courses alongside traditional ones, the school has succeeded in capturing the attention and enthusiasm of a more diverse cross-section of the student body. This

inclusivity has not only broadened the reach and impact of the music department but has also fostered a sense of engagement and enrichment among students. The increase in enrollment is not just a numerical statistic; it signifies a growing appreciation for the value of music education, whether through traditional or nontraditional pathways, in shaping well-rounded and culturally aware students

Figure 3 serves as a crucial visual representation of the comparison of music education course enrollment between the previous year and the focus year of the study. In the preceding year, the data indicated there were 385 students enrolled in music education courses, with a notable emphasis on traditional music offerings. These traditional courses included 159 students enrolled in band, 141 students in orchestra, and eighty-five students in chorus. However, the previous year's enrollment numbers revealed a slight dip in student participation across all these courses compared to the subsequent focus year. The focus year, on the other hand, presents an intriguing contrast. Despite the dip in enrollment numbers in the previous year, the total enrollment in music education courses remarkably surged. The overall number of students enrolled in music education courses expanded by more than 40 percent, soaring from the initial 385 students to a grand total of 544 students. This remarkable increase signifies a significant upturn in student interest and participation in music education. One notable observation is the slight increase in orchestra enrollment during the focus year. This rise in orchestra enrollment, amidst a background of slight declines in other traditional courses, reflects changing student preferences and an evolving musical landscape. It highlights the adaptability and appeal of nontraditional music courses, as they broaden the range of choices available to students, encouraging a more diverse participation. There is a clear and compelling snapshot of the positive impact of introducing nontraditional music courses in the curriculum. It emphasizes that

these innovative courses have succeeded in not only reversing the declining trend in music education enrollment but also driving substantial growth. The surge in total enrollment underscores the importance of diversifying music education offerings to cater to a broader range of student interests, ultimately enriching the educational experience and fostering a deeper appreciation for music in secondary schools (see Figure 3).

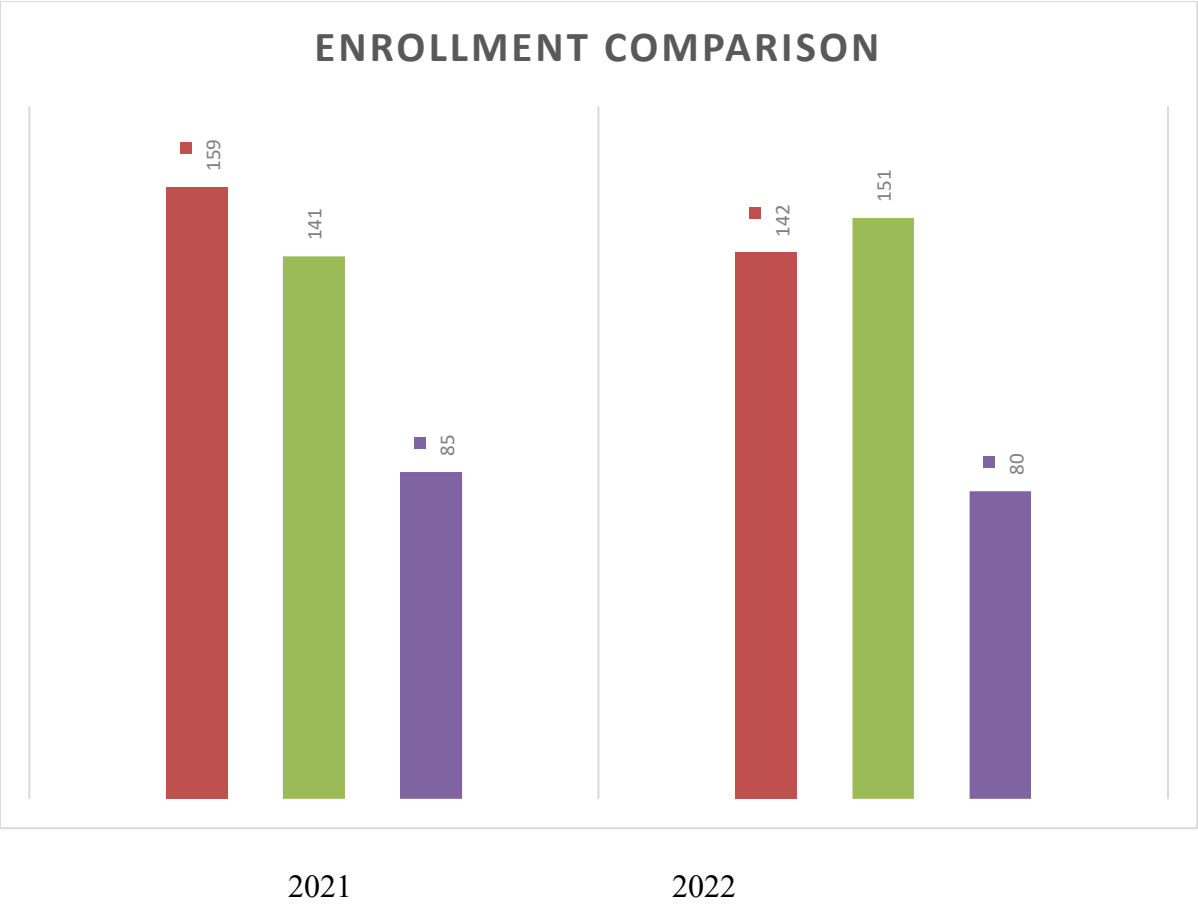

Figure 3. Enrollment Comparison
Source: Data from results of Elective Course Registration listed in Appendix D.

A comprehensive breakdown provides valuable insights into the choices made by students as they matriculate through their high school journey as a member of the music department. The incoming ninth graders accounted for 146 students registered for music courses. This group accounts for 17 percent of the entire rising ninth-grade class. This early engagement

in music courses suggests a promising foundation for the music department's growth upon implementation of nontraditional music courses.

The rising sophomore class accounted for an impressive 197 students registered in the music department. This was 22 percent of the sophomore class. This enrollment shows the department's popularity among sophomores but also suggests that the addition of nontraditional music courses has successfully retained and even attracted more students as they transition into their second year of high school. The rising juniors had 104 students who elected to enroll in music courses. This accounts for a 17 percent participation rate seen among this class. This shows some consistency across grade levels and the department's ability to maintain its appeal and attract students across different years of their high school experience.

Lastly, the data revealed that the rising senior class witnessed the lowest number of students enrolling in music courses, with ninety-seven participants. Though this is the lowest enrollment number amongst classes, it is notable that this group still accounts for a noteworthy 19 percent of the senior class. This statistic implies the music department maintains relevance even as students approach the culmination of their high school journey (see Table 3).

Table 3. Enrollment

Grade	Enrollment
9	146
10	197
11	104
12	97

Source: Data from results of Elective Course Registration listed in Appendix D.

The data provided the robust and diverse participation in music courses across various grade levels. This shows the music department maintains relevance amongst the student body. It also suggests that the music department has succeeded in not only attracting but also retaining students, paving the way for a comprehensive music educational experience for all.

The results showed a comprehensive overview of the student enrollment within the music department, particularly focusing on those who benefit from special services, including students with disabilities (SWD), ELLs, and those who fall into both categories (e.g., dual-served students). In the preceding year, the data indicated that twenty-three SWD chose to enroll in music courses. Simultaneously, the music department welcomed a total of sixty-nine ELLs into its fold. Only eight students from this cohort were found to be dual-served.

The statistics revealed a remarkable surge in enrollment among these special-services-receiving students during the focus year. The number of SWD taking part in music education doubled compared to the previous year at fifty-one students. The same trend was observed in the case of ELLs with 193 students now enrolled in music courses. This group of students saw a substantial rise, eventually accounting for 35 percent of the music department's total enrollment. Moreover, within this population, twenty-four students were classified as dual-served. These data paint a picture of a music department that is not only attracting a more diverse group of students but also making substantial strides in accommodating the needs of those who require special services, thereby fostering inclusivity and diversity within its educational programs (see Figure 4). This is key in the goal of providing a comprehensive music education for all students.

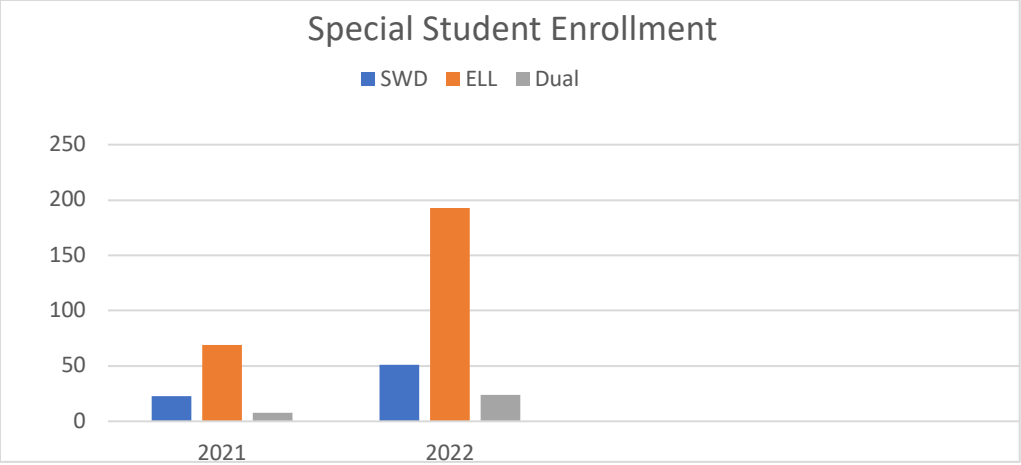

Figure 4. Special Student Enrollment
Source: Data from results of Elective Course Registration listed in Appendix D.

It important to note that dual-served students were not calculated in any other category except for dual-served. This prevented students being accounted for in multiple categories of data. There were also two students in the SWD category from the autism unit. The enrollment and successful completion of a semester of music technology by two students from the autism unit marks a significant achievement in the realm of inclusive education. In compliance with federal laws aimed at ensuring that SWD are placed in the least restrictive environment, this scenario exemplifies the powerful impact of creating blended classrooms where diverse learners can thrive.[1] The study also yielded results for those who received specialized services and embarked on their music education journey by enrolling in nontraditional music courses for the first time during the focus year. To ensure the integrity and consistency of the data used during the focus year, the analysis specifically centered on students who enrolled in their nontraditional music courses during the second semester. This detailed selection process resulted in a sample size of sixty-four students. Within this sample, there were several notable findings.

[1]Amanda R. Draper, "Music Education for Students with Autism Spectrum Disorder in a Full-Inclusion Context," *Journal of Research in Music Education* 70, no. 2 (2021): 132–55, https://doi.org/10.1177/00224294211042833

Firstly, during the second semester of the focus year, a total of nine SWD were identified as enrolling in a music course for the very first time. The data also revealed that forty-nine ELLs enrolled in a music course for the first time during the focus year. This statistic is a testament to the appeal and accessibility of these nontraditional music courses to students from linguistically diverse backgrounds, highlighting the potential for a comprehensive music education for all students, which can also bridge language barriers. There was a group of six students who were dual-served. These students, having not taken a music course prior to the focus year, represent a unique demographic within the sample. Their enrollment highlights the importance of designing music education programs that cater to the specific needs and aspirations of students who face multiple challenges in their educational journey. It also highlights how nontraditional music courses can help with more inclusive classrooms. The data not only provide a snapshot of enrollment statistics but also tell a compelling story of inclusivity, diversity, and the transformative power of music education. The data highlight the potential of nontraditional music courses to break down barriers and offer meaningful learning experiences to students who may have previously been underrepresented in the world of music education (see Table 4).

Table 4. Second Semester Services Enrolment

Service	Students
SWD	9
ELL	49
Dual	6
Total	64

Source: Data from results of Elective Course Registration listed in Appendix D.

The analysis of semester GPAs for students receiving services provided valuable insights into the impact of music education on their academic performance. Microsoft Excel was employed as a powerful tool to conduct descriptive statistics, highlighting the academic progress of a sample size comprising sixty-four students. These students embarked on their high school music education journey during the second semester of the focus year, having not taken any prior music courses.

In the first semester, prior to enrolling in music courses, the data revealed that the mean GPA for these students stood at 2.81. This result provided a baseline measure of their academic performance before music education entered the equation. The median GPA, which represents the midpoint of the dataset, was slightly higher at 3.1, indicating a distribution skewed towards higher GPAs. The wide range of 3.4 shows the diversity in academic performance within this group, with GPAs spanning from 0.6 to a perfect 4.0. This wide variability reflects the different academic backgrounds and abilities of the students in the sample group.

An insightful answer to the research question emerged from the second-semester data, which saw the same group of sixty-four students continuing their enrollment in music courses. This semester provides a revealing perspective on the potential impact of music education on academic performance. During the second semester, a notable and statistically significant improvement in the mean GPA was evident. The mean GPA for the group rose to 3.36, showcasing a remarkable increase of 0.55 from their GPAs in the first semester. This substantial uptick shows the positive influence of music education on academic achievement. It indicates that students who participated in music courses experienced a substantial enhancement in their overall academic performance. This outcome is not only statistically significant but also carries practical significance, as it reflects the tangible benefits of music education on students'

scholastic success. Further underlining the trend toward improved academic outcomes is the median GPA for the focus semester, which slightly surpassed the mean at 3.4. This statistic highlights a continued and collective improvement in the students' academic performance. It reinforces the notion that music education is not merely an isolated endeavor but rather an integral part of their educational journey, contributing positively to their overall scholastic achievements.

An additional noteworthy observation is the reduction in the range of GPAs during the second semester, which was notably smaller at 2. This suggests that music education may have played a role in narrowing the gap between students' academic performances. The fact that the range in GPAs during this semester was limited, spanning from 2.0 to 4.0, is indicative of a more consistent and positive impact. Even the students who initially had lower academic standings (with a GPA of 2.0) witnessed a significant and commendable improvement in their scholastic performance.

The availability of postsecondary job opportunities within the music industry represents another compelling benefit of offering nontraditional music courses in secondary schools. It underscores the broader impact that these courses can have on students' future careers and the real-world applications of music education. Data sourced from the Recording Industry Association of America offer a concrete and striking illustration of the growth in job prospects within the music industry. Over a period of 4 years, from 2015 to 2018, the music industry witnessed a remarkable surge in employment opportunities, with a substantial addition of

384,533 direct and indirect jobs.[2] This equates to a significant 16 percent increase in job opportunities within the industry[3] (see Figure 5).

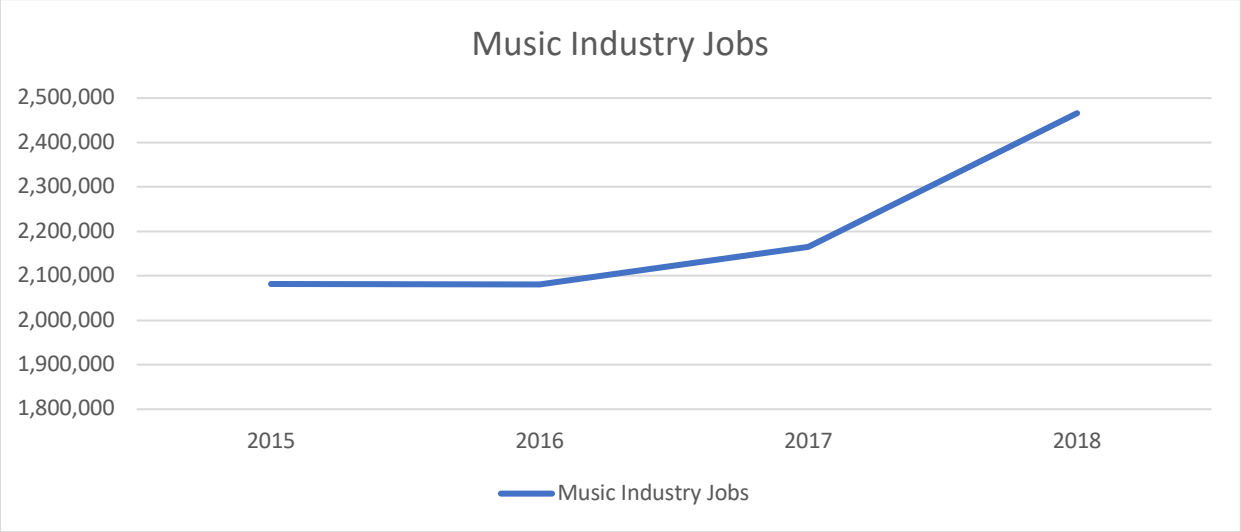

Figure 5. Music Industry Jobs
Source: "The U.S. Music Industries: Jobs Benefits," *Recording Industry Association of America*, accessed April 4, 2023, https://www.riaa.com/wp-content/uploads/2021/02/The-U.S.-Music-Industries-Jobs-Benefits-2020-Report_Executive-Summary.pdf

These statistics highlight the dynamic and evolving nature of the music industry, presenting a promising landscape for individuals who possess the skills and knowledge required to thrive in this field. The rise in job opportunities reflects not only the continued importance of music within society but also the expanding horizons of the industry itself. Music is no longer confined to traditional roles but extends to a diverse array of professions, including music production, sound engineering, event management, marketing, and much more. The growth in employment opportunities within the music industry is not just in terms of quantity but quality as

[2] "The U.S. Music Industries: Jobs Benefits," *Recording Industry Association of America*, accessed April 4, 2023, https://www.riaa.com/wp-content/uploads/2021/02/The-U.S.-Music-Industries-Jobs-Benefits-2020-Report_Executive-Summary.pdf

[3] Ibid.

well. The data highlight that these jobs offer comparable salaries to other industries, making them an attractive career choice for students with a passion for music. In fact, in 2018, the average annual wage for music industry employees was $74,040, surpassing the national average across all industries.[4]

This benefit extends far beyond the classroom, emphasizing the real-world advantages of pursuing nontraditional music courses. It encourages students to consider music not just as an artistic pursuit but as a viable and lucrative career path. The growth in employment opportunities reflects the diverse roles available within the industry, providing students with a broad spectrum of choices to explore and tailor their careers to their individual interests and talents.

RQ2: What are some barriers that prevent secondary schools from offering nontraditional music courses?

One significant barrier that often impedes the introduction of these courses is the issue of teacher preparation and the availability of qualified educators. Statistics from *U.S. News and World Report* indicate there are fifty-six postsecondary schools in the state of Georgia offering undergraduate degrees. Out of these fifty-six institutions, thirty-three provide degree programs in music.[5] Although this might suggest a substantial pool of potential music educators, the root of the issue lies in the specialization and training these teacher candidates receive. In many cases, music programs at the postsecondary level tend to focus primarily on traditional music education, encompassing areas such as classical music, choral, and instrumental instruction. As a result, graduates from these programs are often well-equipped to teach traditional music courses

[4] "The U.S. Music Industries: Jobs Benefits."

[5] "2024 Best Colleges in Georgia," *U.S. News and World Report*, accessed August 30, 2014, https://www.usnews.com/best-colleges/ga.

that align with these areas. However, when it comes to nontraditional music courses, which may include subjects like music technology, world music, or contemporary music production, the pool of qualified educators significantly dwindles. The study presents data that display a difference between the availability of traditional and nontraditional music degree tracks within Georgia's music departments. According to the research findings, only 25 percent of music departments in Georgia offer a nontraditional music degree track[6] (see Figure 6).

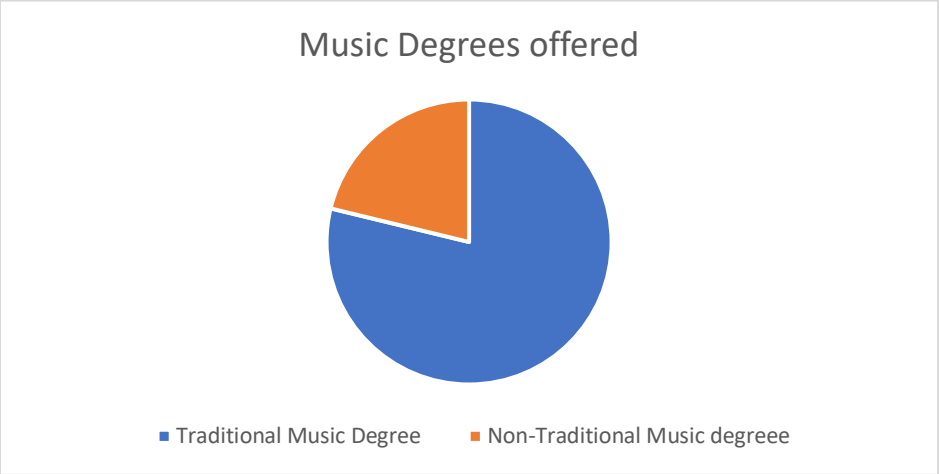

Figure 6. Music Degrees Offered
Source: "2024 Best Colleges in Georgia," *U.S. News and World Report*, accessed December 1, 2023, https://www.usnews.com/best-colleges/ga.

The case of the target school provides an illuminating example of how financial constraints can be addressed through innovative means. In this instance, the school recognized the importance of incorporating a music technology lab to support their nontraditional music courses. This lab, equipped with new technology and resources, came with a price tag of just under $80,000 to build. The funding for this project was secured through the Educational Special Purpose Local Option Sales Tax (Ed-SPLOST). Ed-SPLOST is a funding mechanism that allows

[6] "2024 Best Colleges in Georgia," *U.S. News and World Report*, accessed August 30, 2014, https://www.usnews.com/best-colleges/ga.

school districts to raise revenue specifically for educational purposes, often by levying a local sales tax. In this case, the school leveraged this dedicated funding source to finance the creation of the music technology lab. School District B recognized the value of music technology labs in enriching the educational experience for students in their secondary schools. They embarked on a commendable initiative to build such labs across their middle and high schools. Each middle school lab was constructed at a cost of $40,000, whereas high school labs came at a slightly higher expense, with each one totaling $48,000.[7] This approach allowed School District B to make music technology labs a reality across all of their secondary schools, thus ensuring that students across different grade levels could benefit from the educational advantages these facilities offer and providing access to a comprehensive music education for all students.

[7] xxx School District Bid Reports retrieved from https://www.xxx.org/site/default.aspx?PageType=14&DomainID=12259&PageID=26490&ModuleInstanceID=97938&ViewID=c83d46ac-74fe-4857-8c9a-5922a80225e2&IsMoreExpandedView=True

Chapter Five: Introduction

This chapter serves as a comprehensive summary of the entire study. It summarizes the fundamental aspects that guided the research such as the overarching purpose, procedure employed to collect and analyze data, and critical findings that emerged as a result. The core of this chapter revolves around the study's findings. The findings are dissected and scrutinized for trends, patterns, and noteworthy insights. The aim is not just to present data but to distill meaningful information that can inform and influence the field of music education. The chapter also provides recommendations for future studies, limitations to the study, and implications for further actions moving forward. This summary serves as a roadmap for readers, offering a quick yet insightful overview of the entire study.

Summary of Study

The purpose of this case study was to determine the benefits of offering nontraditional music courses in secondary schools and any barriers that may exist. The findings of this study suggest that offering nontraditional music courses in secondary schools can provide several benefits, including increased enrollment, a more comprehensive music education due to expanded music education availability, and postsecondary job opportunities. The research compared two school districts, District A and District B, and found that District A had a lower percentage of secondary schools offering nontraditional music courses compared to District B. District B overcame a barrier to ensure the availability of music education for every student. A strategic plan could be developed from this study to implore District A to implement nontraditional music courses district wide.

The findings of the study have revealed a substantial and positive shift in student enrollment in music courses following the introduction of nontraditional music courses. This

transformation is particularly noteworthy, given its potential to shape the landscape of music education within the schools. First and foremost, the research revealed that a significant proportion of the student population, amounting to 20 percent, actively opted to enroll in music courses. This signifies a notable interest in music education and a recognition of its value as an integral part of a well-rounded educational experience.

Traditionally, the schools' music departments predominantly offered courses such as band, orchestra, and chorus, which collectively accounted for a substantial 69 percent of the departments' student enrollment. These courses have long been pillars of music education, providing students with foundational skills and fostering a sense of community and collaboration. The introduction of nontraditional music courses, including options like music appreciation, music technology, and music industry, has ushered in a new era of diversity in music education. These innovative courses collectively represented 31 percent of student enrollment in music education courses. This diversity is a testament to the school's commitment to offering a comprehensive and contemporary music curriculum that caters to the varied interests and aptitudes of its student body.

One of the key findings from the study is the substantial increase in overall enrollment in music education courses. Comparing the focus year to the previous year, there was an extraordinary growth of over 40 percent in student participation. This impressive surge in enrollment is a testament to the appeal and impact of nontraditional music courses, which have not only reversed a declining trend but have also significantly expanded the reach and influence of the school's music education program.

A trend that emerged supported that of David Brian Williams who found that 80 percent of high school students across the country do not participate in music education.[1] One of the benefits of offering nontraditional music education courses was an increase in enrollment in music education courses. The fact that the nontraditional courses registered more students than each individual traditional music course is a significant increase from an overall enrollment perspective.

The school enrollment is still below the national average of 34 percent.[2] This also included a senior class that enrolled less than the national average of 21 percent.[3] A review of transcripts revealed that many of the students who registered to the nontraditional courses had not previously taken a music education course in their high school tenure. This is still a positive finding that could continue to grow with the continuation of the course offerings.

Another benefit to offering nontraditional music education courses is that they provide a comprehensive music education to students. The finding supports that a more comprehensive music education experience was offered by adding the nontraditional music courses. SWD, ELLs, and dual-served students increased in enrollment. Pendergast and Robinson discussed how ELL students would greatly benefit from the implementation of nontraditional music courses. Social interaction is a large benefit. Nontraditional music courses provide opportunities for ELL students to connect with their peers, collaborate on musical projects, and participate in group performances using creativity and expression. This fosters social interaction, builds relationships,

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[1] Williams, "The Non-Traditional Music Student."

[2] Pendergast and Robinson, "Secondary Students' Preferences."

[3] Ibid.

and creates a supportive community in which students can thrive in a nonintimidating and enjoyable setting. The results show an upward trend in ELL enrollment contrary to this study.

Two students from the autism unit were able to enroll and complete a semester of music technology. This provided a blended classroom that placed students in the least restrictive environment in accordance with federal law. The concept of the "least restrictive environment" is a cornerstone of special education, emphasizing the importance of providing SWD access to general education settings to the maximum extent appropriate. In this case, the inclusion of these two students with autism in a music technology class illustrates a commitment to this fundamental principle. By participating in a mainstream music course, these students were not only given the opportunity to engage with music but were also able to do so within a context that aligns with their peers who do not have disabilities. The significance of this inclusive approach cannot be overstated. Without access to this nontraditional music course, these two students might have faced barriers to receiving music education during their high school years. This scenario not only enriches their educational experience but also underscores the importance of providing equitable opportunities for all students, regardless of their abilities or disabilities.

A key factor that enabled this inclusion was the nature of the music technology course itself. By design, this course did not have prerequisites, meaning students did not need to meet specific criteria or have prior musical experience to enroll. Additionally, the curriculum of the music technology course adhered to national standards, ensuring that the content was rigorous and aligned with recognized educational benchmarks. This standardized curriculum meant the course was suitable for a diverse range of learners, including those with disabilities. The enrollment and successful completion of a music technology course by students from the autism unit exemplify the power of inclusive education and the impact it can have on students' lives. It

not only reflects a commitment to federal laws and principles of inclusivity but also demonstrates the importance of designing courses that are accessible to all students, regardless of their backgrounds or abilities.

Academic performance was another section of data. The data analysis provides evidence of the positive correlation between music education and academic performance among students receiving services. The substantial increase in mean GPA and the narrowing of the GPA range in the second semester indicate that music education can be a catalyst for scholastic improvement. These findings have significant implications for educators and policymakers, highlighting the potential of music education to not only enrich students' lives through artistic expression but to also boost their academic achievements and overall well-being. Music education serves as a cognitive gymnasium where students exercise and strengthen these vital mental faculties. As a result, students equipped with these enhanced cognitive skills are better prepared to excel academically and navigate the complexities of diverse subjects. The cognitive advantages garnered through music education become a cornerstone of their educational journey, fostering a deeper understanding of various disciplines and facilitating success across the academic spectrum.

Cognitive development happens through multiple skills that are used in music courses. One of those skills is enhanced memory. Learning to play an instrument, read sheet music, and memorize compositions hones memory skills. This heightened ability to recall information can prove invaluable when studying and retaining knowledge in various subjects.[4] Another skill that is acquired through music is improved concentration. Music courses demand focused attention and concentration, which are transferable skills applicable to tasks requiring sustained focus in

[4] Sala and Gobet, “Cognitive and Academic Benefits of Music Training with Children.”

all subjects. The academic growth is also a result of enhanced problem-solving skills. Music education fosters problem-solving abilities as students decipher musical notation, interpret dynamics, and make real-time adjustments during performances. Music often relies on patterns, whether in rhythms, melodies, or chord progressions. Students become better at recognizing and working with patterns, which can translate to improved pattern recognition in other areas. These problem-solving skills are readily applicable to analytical challenges in subjects like mathematics and science. Audio production and signal processing require a fundamental understanding of mathematics and physics. Students may learn about concepts like waveforms, frequency, and digital signal processing, which can enhance their grasp of these scientific principles.[5]

Nontraditional music courses such as music technology provide cognitive growth through a multitude of skills. One of those skills is attention to detail. Working with audio and technology requires a keen attention to detail. Students must carefully edit, mix, and master audio tracks, ensuring everything sounds just right. This can enhance their ability to notice and correct small errors in their work. This also helps with test-taking strategies and reading comprehension. Another nontraditional course offering is fundamentals of the music industry. This class increases student academic achievement by sharpening skills like time management and communication. In this course, projects often have tight deadlines. Students learn to manage their time efficiently to complete assignments and meet project timelines, which is a valuable skill for study habits and testing. Collaborative projects are common in nontraditional courses. Students must communicate effectively with their peers, which can improve their interpersonal and communication skills. This was very beneficial to SWD and their increase in academic

[5] Sala and Gobet, "Cognitive and Academic Benefits of Music Training with Children."

achievement. Nontraditional music courses offer a rich environment for developing a wide range of cognitive skills, including critical thinking, creativity, problem-solving, and emotional intelligence. These skills are not only valuable in music-related careers but can also be applied in various other fields, making such courses a valuable part of a well-rounded education.

The results of the study not only highlight the impact of nontraditional music education at the secondary school level but also unveil an important dimension of its influence on the potential for postsecondary job opportunities in the music industry. This aspect of the findings underlines the significant role nontraditional music education courses can play in preparing students for meaningful and economically viable careers in the music field. The data sourced from the Recording Industry Association of America provided compelling evidence of the postsecondary job opportunities in the music industry. The 16 percent increase in available jobs over the span of 4 years is a testament to the industry's robustness and resilience.[6] This notable employment growth signifies the music industry's continued relevance and potential as an employer. It also suggests that the music industry contributes significantly to the broader economy by generating a substantial number of jobs. The competitive salaries can serve as a compelling incentive for students considering career paths in the music industry. The findings show that the music industry has a higher average salary across job fields.[7]

The implications of these findings extend beyond the realm of music education and have broader economic and social significance. They affirm that the music industry is not only an artistic and cultural force but also a substantial contributor to the job market and economy.

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[6] "The U.S. Music Industries: Jobs Benefits."

[7] Ibid.

As such, it reinforces the idea that music is a valuable and viable career choice for individuals who have developed skills and expertise through nontraditional music education programs. These data could serve as a powerful tool for educators, parents, and students alike. The data highlight the tangible and financially rewarding career prospects that music education can offer, dispelling common misconceptions about the field as being limited in its job opportunities. By providing students with the knowledge that the music industry is a dynamic sector with competitive salaries, educators can inspire and motivate them to pursue their musical passions.

Barriers to offering nontraditional music courses were identified as teacher preparation and funding. The successful implementation of these courses is contingent on having qualified instructors with specialized knowledge and expertise in these unique areas. This challenge often arises because many traditional music education programs do not fully prepare teachers to navigate the intricacies of nontraditional music education. Consequently, schools may grapple with the task of finding instructors who can effectively teach nontraditional music courses, a search that can prove to be quite challenging. Compounding this challenge is the study's eye-opening discovery that only a quarter of music departments in Georgia currently offer a nontraditional music degree track. This statistic shows a significant gap in teacher preparation when it comes to nontraditional music education, highlighting the need for proactive measures to bridge this educational divide.

Additionally, financial constraints emerged as a significant barrier to the successful implementation of nontraditional music courses in secondary schools. These innovative courses often require not only specialized knowledge and instructors but also funding for professional development programs and the acquisition of essential equipment, hardware, and software. Many schools, however, face the challenge of limited budgets and may lack the resources necessary to

provide students with access to these vital components of nontraditional music education. The cost of procuring and maintaining such resources can be prohibitively high, creating barriers to offering these enriching courses. Although funding remains a formidable barrier, the research provides compelling examples of how schools have creatively overcome this challenge. Notably, some educational institutions have tapped into dedicated revenue streams such as Ed-SPLOST and Special Purpose Local Option Sales Tax (SPLOST) to secure the necessary financial resources for building and equipping music technology labs. These cases, as exemplified by the target school and School District B, underscore the importance of resourcefulness and determination in addressing financial limitations.

By leveraging dedicated tax funds, schools can effectively bridge the funding gaps that impede the introduction of nontraditional music courses. These revenue streams are specifically earmarked for educational and infrastructure enhancements. These examples serve as a testament to the commitment of educational communities to prioritize music education and ensure it remains accessible to all students, regardless of financial constraints. They demonstrate that with innovative approaches and a dedication to enriching students' learning experiences, schools can overcome financial challenges and provide opportunities for students to explore the diverse and evolving world of nontraditional music.

Limitations

This study had its share of limitations, which are essential to consider when interpreting the results. One notable limitation was the timing of the study, as it commenced 1 year after the onset of the COVID-19 pandemic. This timing introduced variations in the school protocols, and one of the participating schools, the target school, offered students the choice between in-person and online learning within the focus district. This dual mode of education significantly impacted

the registration process and enrollment of students in fine arts courses. Because students attending classes online had a different educational experience, which was notably less interactive than in-person learning, they were less likely to enroll in fine arts courses. Consequently, the percentages of student enrollment were calculated based on the total enrollment of students, which did not adequately account for the unique circumstances of virtual learners. It is plausible that if only in-person learners were considered in the data, the percentage of student enrollment in fine arts courses might have been higher given the distinct dynamics at play.

Another substantial limitation revolved around the course registration process. The COVID-19 safety measures, such as social distancing and other regulations, led to congested registration lines, particularly during lunch periods. As a result, several students were unable to register for their preferred elective courses. These students had their electives selected for them by the scheduler and they were not granted the opportunity to change their elective choices. The data collected in the study only accounted for students who successfully enrolled in their selected fine arts courses, which excluded those students whose electives were chosen for them due to registration constraints. Various factors, such as students' graduation requirements, limitations in course offerings, and class size restrictions, further complicated the course enrollment process. These factors prevented students from being enrolled in their desired courses despite having initially chosen them. The pandemic-related circumstances, the availability of online learning, and the challenges associated with course registration had a significant impact on the data collected and subsequent analysis.

In addition to the COVID-19 limitations, another noteworthy constraint within the study stemmed from the researcher's changing roles and positions over the course of the investigation.

Initially, the researcher held the position of a music teacher at the target school and was, in fact, the original teacher responsible for the nontraditional music courses. During the study, the researcher received a promotion and assumed the role of an assistant principal at the same target school. Although this change in position did not entirely sever the researcher's access to enrollment data, it did create a significant obstacle to tracking the curriculum implementation and monitoring student progress data related to the nontraditional music course. As an assistant principal, the researcher's responsibilities shifted towards administrative and managerial duties, which limited their direct involvement in the classroom and day-to-day aspects of the course. Consequently, this change impeded the researcher's ability to gain more specific insight of the data presented. Towards the conclusion of the study, the researcher faced another challenge as they were relocated to a different school within the same school district. This relocation introduced further limitations, particularly in terms of access to records and data related to the target school. The change in school assignment made it more challenging to gather and analyze comprehensive data for the study.

The absence of other high schools within the same district offering nontraditional music courses represented a significant limitation. This lack of comparable data points within the district hindered the ability to make meaningful intra-district comparisons. As a result, the study was constrained in its capacity to assess how the enrollment data at the target school compared to similar data from other schools within the same district or from a broader comparison district. The absence of local or regional benchmarks limited the study's ability to provide a more in-depth analysis of the enrollment trends.

The amount of the course offerings emerged as a significant constraint within the scope of the study, with implications for the analysis of enrollment trends. The introduction of music

technology and foundations of the music industry courses carried with them a structural limitation in terms of scheduling. These nontraditional courses were programmed to be available for only one period each per semester. Consequently, this meant that across the entire school year, a mere two sections of each of these nontraditional courses were accessible to students. In contrast, the traditional music courses were made available three times per semester, resulting in a total of eighteen sections across the school year. This marked disparity in the number of sections offered was attributed to the absence of a full-time teacher dedicated exclusively to instructing these nontraditional courses. Consequently, the two available sections of nontraditional courses had to be divided between the assistant band director and assistant theatre director.

This inequity in course offerings held profound implications for the study's capacity to thoroughly dissect and assess enrollment trends. The fact that nontraditional courses were represented by a mere two sections across the school year, compared to the six sections available for traditional courses, significantly limited the pool of students who could enroll in these nontraditional offerings. As a result, the overall number of enrollments in nontraditional courses was inherently constrained. The ramifications of this course offering disparity were particularly pronounced when attempting to compare enrollment trends between the traditional and nontraditional courses. Had the school chosen to offer an equal number of nontraditional courses as traditional courses, it would have yielded a more substantial and diverse dataset for comparison. This would have permitted a more comprehensive exploration of the factors that influenced student choices in the realm of fine arts courses. Moreover, a more balanced distribution of course offerings would have facilitated a clearer understanding of whether limited

enrollment in nontraditional music courses was primarily influenced by student preferences or the practical constraints of limited course availability.

Recommendations for Future Study

Based on the results and limitations identified in the study, there are some recommendations for future research. The first recommendation is to expand the comparison study to include more districts. Expanding the scope of the comparison study to encompass a broader range of school districts is a crucial step in advancing our understanding of nontraditional music education. This recommendation holds the potential to yield several significant advantages such as studying diverse approaches and best practices. Each school district may adopt unique approaches to implementing nontraditional music education, influenced by factors such as local culture, available resources, and educational philosophies. By including more districts in the study, researchers can uncover a wealth of diverse strategies and best practices.

Different districts may face distinct challenges and opportunities related to nontraditional music education. An expanded study can provide a deeper contextual understanding of the factors that influence program success. A multidistrict study would also highlight the policy implications of nontraditional music education. It may reveal which policies or regulations facilitate or hinder the implementation of such programs. This information can inform educational policymakers and stakeholders at various levels, enabling them to make more informed decisions about implementing the courses.

Another recommendation would be to conduct the study across multiple years to include a larger sample of students. Extending the research across multiple years would gain deeper insights into the long-term benefits of offering nontraditional music courses in secondary

schools. Conducting the study over an extended period allows researchers to track the academic and personal development of students who engage with nontraditional music education over time. This approach enables a better assessment of the sustained impact on factors such as cognitive development, creativity, and enrollment trends. Conducting the study over time also allows for the study of multiple cohorts. By studying multiple cohorts of students across several years, the research can offer a more comprehensive view of enrollment trends. It can determine whether the appeal of nontraditional music courses remains consistent or fluctuates over time, potentially uncovering patterns related to student preferences and academic progression.

Conducting a survey of students, especially after they have been actively engaged in nontraditional music courses for a significant period, can yield invaluable insights into their attitudes and perceptions regarding these courses. This recommendation represents an opportunity to gain a more comprehensive understanding of students' experiences and motivations, ultimately contributing to the refinement of music education programs. A survey could provide a platform for students to express their thoughts, feelings, and attitudes towards nontraditional music courses. It could also provide an understanding of enrollment decisions. By inquiring about the reasons why students chose to enroll in nontraditional music courses, researchers can unearth valuable insights into the motivating factors behind these decisions. Students' responses can illuminate the appeal of these courses, whether it is their perceived relevance, creative opportunities, or alignment with personal interests. This information is crucial for fine-tuning curriculum offerings to better match students' preferences and needs.

In addition to understanding why students chose to enroll, surveys can highlight the barriers that previously discouraged them from participating in music education. These barriers may include financial concerns, time constraints, or misconceptions about the courses

themselves. Addressing these obstacles can help schools develop strategies to make nontraditional music courses more accessible and appealing to a wider range of students. A similar study cited financial issues and time restraints as reasons that students were not enrolling in secondary music courses.[8]

Researchers should further investigate the benefits of offering nontraditional music courses in terms of comprehensive and inclusive education. Monitoring the progress of SWD, ELLs, and dual-served students will be essential in obtaining data to further support that nontraditional music courses benefit all demographics of learners for a comprehensive music education. Draper concluded that the modification of musical activities in inclusive settings provides great benefits for this population, as it allows for student success both academically and socially.[9] A comparison of overall grades prior to entering music courses compared to after entering music courses would also be beneficial data to the study.

Implications for Practice

The study findings have several implications for music educators, school administrators, and policymakers. The first is comprehensive music course offerings. Music educators and administrators should consider diversifying music course offerings beyond traditional band, orchestra, and chorus to provide a comprehensive music education. The study demonstrates that nontraditional music courses, such as music appreciation, music technology, and foundations of the music industry, can attract a different group of students and significantly increase overall music course enrollment. By offering a broader range of music courses, schools can cater to

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[8] Elpus and Abril, "Who Enrolls in High School Music?"

[9] Draper, "Music Education for Students with Autism Spectrum Disorder."

students' different interests and learning styles, which will promote greater inclusivity in music education.

The second implication of practice is increased access to music education. This study highlights the importance of offering nontraditional music courses to make music education accessible for all students, including those who may not have previously participated in music courses. Music educators should consider how nontraditional courses can be designed to accommodate a wider range of student abilities and backgrounds. School administrators and policymakers can use the study's findings to develop strategic plans for implementing nontraditional music courses district wide. Using the comparison study as a reference, stakeholders can see that District B was successful at overcoming barriers and ensuring music education availability for all students. District A and other districts can develop targeted strategies to promote and sustain nontraditional music education initiatives.

Another implication for practice is the identification of potential postsecondary job opportunities in the music industry. The study shows the importance of guiding students toward relevant career pathways. This is also an initiative of District A. Music educators can provide students with insights into potential career options and the necessary skills and knowledge required to be successful in the music industry.

There is a need to address the barriers related to teacher preparation. Music educators and administrators should focus on providing specialized training and professional development opportunities for teachers interested in teaching nontraditional music courses. Colleges must expand their majors to include nontraditional degree tracks. By preparing educators with the required expertise and resources, schools can ensure the effective implementation of nontraditional music courses.

Funding allocations is another implication. Policymakers and school administrators should be informed of the financial requirements associated with offering nontraditional music courses and begin to plan accordingly. Through different resources, such as ESSA, Title IV, and SPLOST, schools can allocate funds to acquire the necessary equipment, software, and professional development opportunities to support the successful implementation of nontraditional music education courses. By embracing these implications for practice, music educators, administrators, and policymakers can enhance music education offerings, promote inclusivity, and better prepare students for postsecondary opportunities, ultimately providing a comprehensive music education experience for all students.

Summary

In conclusion, this study has highlighted the advantages and obstacles associated with the implementation of nontraditional music courses within secondary schools, with the overarching goal of extending a comprehensive music education to every student. The findings from this research unequivocally suggest that nontraditional music courses can provide a multitude of benefits to music education. The benefits manifest in multiple ways, including heightened enrollment rates, an enriched and multifaceted learning experience, and expanded avenues for postsecondary education and career prospects.

Beyond these fundamental advantages, nontraditional music courses in secondary schools provide a host of additional benefits for students. These include heightened musical engagement, the promotion of cultural diversity, the fostering of creativity, and the cultivation of critical social and emotional skills. The inclusion of nontraditional music courses thus presents an opportunity to infuse vitality and dynamism into the realm of music education, opening doors to a more inclusive and enriching experience for all learners. It is imperative to acknowledge that

although the benefits of nontraditional music courses are substantial, they are not without their challenges. This study has highlighted certain obstacles, notably in the areas of funding and teacher preparation. The insights gleaned from this research can serve as a roadmap for music educators, school administrators, and other stakeholders to formulate a strategic plan for the widespread implementation of nontraditional music education courses across all secondary schools. This strategic plan should encompass not only the recognition of these benefits but also the development of effective strategies to overcome the hurdles, ensuring that nontraditional music courses can be offered and sustained to provide a comprehensive music education to all students.

In essence, nontraditional music education courses hold the promise of enhancing the educational journey of every student by equipping them with valuable skills and unique opportunities. By proactively addressing the barriers and amplifying the benefits of implementing nontraditional music courses supported by the research in this study, educators and policymakers can forge a path toward the creation of inclusive and comprehensive music education programs that are accessible and beneficial to all students. The study's findings demonstrate that the inclusion of nontraditional music courses has put new life into the school's music department. The addition of nontraditional music courses has ignited more student interest, diversified the course offerings, and created a more inclusive and vibrant music education environment. The impact extends beyond the statistics; it reflects the broader benefits of a comprehensive music education in fostering creativity, critical thinking, and a lifelong appreciation for the arts among students.

Appendix A: IRB Approval

[External] IRB-FY22-23-320 - Initial: Non-Human Subjects Research

do-not-reply@cayuse.com <do-not-reply@cayuse.com>
Fri 2/24/2023 8:59 AM
To:Danielson, Lori (Dept. of Music and Worship) <ldanielson3@liberty.edu>;Moore, Ormond L <omoore3@liberty.edu>

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

February 24, 2023

Ormond More
Lori Danielson

Re: IRB Application - IRB-FY22-23-320 Music Education for All: A Study of Non-Traditional Music Courses in Secondary Schools

Dear Ormond More and Lori Danielson,

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 that your study does not meet the definition of human subjects research. This means you may begin your project with the data safeguarding methods mentioned in your IRB application.

Decision: No Human Subjects Research

Explanation: Your study is not considered human subjects research because it will not involve the collection of identifiable, private information from or about living individuals (45 CFR 46.102).

Please note that this decision only applies to your current application. Any modifications to your protocol must be reported to the Liberty University IRB for verification of continued non-human subjects research status. You may report these changes by completing a modification submission through your Cayuse IRB account.

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

Sincerely,

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

Appendix B: Course Catalog

Music

Course Name/Description	Course Number	Credit	Prerequisite
Beginning Band I (Semester 1) (Y) Provides opportunities to develop performance skills on a wind or percussion instrument. Emphasizes performance and production. Organizes objectives for self-paced progress. Stresses individual progress and group experiences. For 9th grade and first time instrument players.	53.0361099	1.0	
Beginning Band II (Semester 2) (Y) Enhances level-one skills. Provides opportunities to continue development of performance skills on a wind or percussion instrument. Continues emphasis on performance, production, analysis and appreciation of music. Stresses individualized learning and group experiences.	53.0361099	1.0	
Intermediate Band I (Semester I) (Y) provides opportunities for intermediate-level performers to increase performance skills and precision on a wind or percussion instrument. Includes performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses individual progress and learning and group experiences; strengthens reading skills.	53.0371099	1.0	Beginning Band or Teacher Rec.
Intermediate Band II (Semester 2) (Y) enhances level-one skills and provides further opportunities for intermediate-level performers to develop reading techniques and increase performance skills. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses individualized learning and group experiences.	53.0372099	1.0	Beginning Band or Teacher Rec.
Advanced Band I (Semester 1) (Y) provides opportunities for advanced-level performers to increase, develop and refine performance skills and precision on a wind or percussion instrument. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music at advanced levels of understanding. Organizes objectives for self-paced progress through all four levels. Stresses individual progress and learning strategies and ensemble experiences.	53.0381099	1.0	Beginning Band or Teacher Rec.
Advanced Band II (Semester 1) (Y) enhances level-one skills and provides further opportunities for advanced-level performers to develop and refine performance skills and precision on a wind or percussion instrument. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses self-paced progress, individual learning strategies and ensemble experiences.	53.0382099	1.0	Beginning Band or Teacher Rec.
Advanced Instrumental Ensemble I (Semester I) (Y) offers advanced-level performers an alternative ensemble experience to large band and orchestra. This course is designated for percussionists only. Only offered in the Fall.	53.0391099	1.0	Advanced Band and Teacher Rec

Mastery Band I (Semester 2) (Y) allows students to develop master skills in music reading and performance techniques. A variety of mastery band literature of various historical and contemporary styles and genres is performed. Students extend their knowledge of music theory, including analysis of form. They explore compositional and improvisational techniques of instrumental music. Only offered in the Spring.	53.039 2099	1.0	Advanced Band and Teacher Rec
Advanced Jazz I (Semester 1) (Y) offers opportunities for advanced-level performers to increase performance skills and knowledge on instruments or voice in jazz Covers performance and production, creative aspects of music (especially improvisation and composition) and appreciation of music. Organizes objectives for self-paced progress through all four levels. Stresses individual progress and group experiences. Emphasizes jazz as major component of our cultural heritage.	53.0661099	1.0	Advanced Band and Teacher Rec
Advanced Jazz II (Semester 2) (Y) enhances level-one skills and provides further opportunities for advanced-level performers to increase performance skills and knowledge on instruments or voice in Jazz.	53.0662099	1.0	Advanced Band and Teacher Rec
Beginning Orchestra I (Semester I) (Y) Provides opportunities to develop performance skills and precision on orchestral stringed instruments. Emphasizes performance and production. Organizes objectives for self-paced progress through all levels. Stresses individual progress and ensemble experiences. For first time players and 9th graders.	54.0561099	1.0	None
Beginning Orchestra II (Semester 2) (Y) enhances level-one skills and provides further opportunities to develop performance skills and precision on orchestral stringed instruments. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses self-paced progress and ensemble experiences.	54.0562099	1.0	
Intermediate Orchestra I(Semester 1) (Y) provides opportunities for intermediate-level performers to increase performance skills and precision on orchestral stringed instruments. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Organizes objectives for self-paced progress through all four levels. Stresses individual progress and group experiences.	54.0571099	1.0	Beginning Orchestra or Teacher Rec
Intermediate Orchestra II(Semester 2)(Y) enhances level-one skills and provides further opportunities for intermediate-level performers to increase performance skills and precision on orchestral stringed instruments. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses self-paced progress and group experiences.	54.0572099	1.0	Beginning Orchestra or Teacher Rec
Advanced Orchestra I (Semester 1)(Y) provides opportunities for advanced-level performers to increase performance skills and precision on orchestral stringed instruments. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Organizes objectives for self-paced progress through all four levels. Stresses individual progress and group experiences.	54.0581099	1.0	Beginning Orchestra or Teacher Rec

Advanced Orchestra II (Semester 2)(Y) enhances level-one skills and provides further opportunities for advanced-level performers to increase performance skills and precision on orchestral stringed instruments. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses self-paced progress and group experiences.	54.0582099	1.0	Beginning Orchestra or Teacher Rec
Beginning Choral Ensemble I (Semester 1) (Y) provides opportunities to develop performance skills and knowledge in ensemble singing. Covers performance and production, analysis and theoretical studies. Stresses balance of individual progress and group success. All 9th graders and 1st time high school choral students.	53.0711099	1.0	
Beginning Choral Ensemble II (Semester 2) (Y) enhances level-one skills and provides further opportunities to develop and refine performance skills and knowledge in large group choral singing.	53.0712099	1.0	
Intermediate Choral Ensemble I (Semester 1)(Y) provides opportunities for intermediate-level performers to increase performance skills and knowledge in large group choral singing. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses individual progress and group experiences; offers large and small ensemble experiences. **WOMEN ONLY**	53.0721099	1.0	Beginning Chorus or Teacher Rec
Intermediate Choral Ensemble II (Semester 2)(Y) enhances level-one skills and provides further opportunities for intermediate-level performers to increase performance skills and knowledge in large group choral singing. . Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses self-paced progress and group experiences; builds skills in reading and vocal performance. **WOMEN ONLY**	53.0722099	1.0	Beginning Chorus or Teacher Rec
Advanced Choral Ensemble I (Semester 1) (Y) provides opportunities for advanced-level performers to increase performance skills and knowledge in large group choral singing. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Organizes objectives for self-paced progress through all four levels. Stresses individual progress and group experiences and a variety of styles appropriate to the smaller ensemble.	53.0731099	1.0	Beginning Chorus or Teacher Rec

Advanced Choral Ensemble II (Semester 2) (Y) Enhances level-one skills and provides further opportunities for advanced-level performers to increase performance skills and knowledge in large group choral singing. Covers performance and production, analysis and theoretical studies, historical and cultural contributions and influences, creative aspects of music and appreciation of music. Stresses self-paced progress and group experiences.	53.0732099	1.0	Beginning Chorus or Teacher Rec
Beginning Music Technology Students learn how to use digital tools and resources to create, present, respond, and connect to music as an art form and/or industry.	53.0221099	1.0	None
Fundamentals of the Music Industry I This course combines education in music, music technology, and ethical business and industry practices with career preparation.	53.0970099		None
Music Appreciation (Y) Introduces production and performance, covering terminology and idioms, elements of music, perceptive listening and attitudes, and appreciation. Stresses the ability to become a literate consumer along with the ability to speak and write fluently about music. Leads into music technology, introduction to music industry, or ensemble music courses.	53.0410099	1.0	None

Appendix C: Electives at a Glance

Electives at a Glance

2022-2023

Courses marked with an * and bolded must be taken before any other course in that sequence

Business	CTAE	JROTC	Fine Arts	Phys Ed/Health	World Languages	Academic Electives
-Intro to Business & Techology ***Intro**,2,3 Intro to Financial Tech 3DE ***Intro to Bus & Tech**, Bus & Tech, Bus Comm, Fin Literacy, Accounting I, Legal Env of Business, Entreprenship, Human Res Principle, Work Based Learning	-Audio & Visual Technology ***1 (Intro)** ,2,3 -Graphics & Design ***Intro**, 1,2 -Culinary Arts ***Intro**, 1,2 -Law Enforcement & Public Safety ***Intro**, 1,2, Public Safety Communications, Essentials of Firefighting, Applications of Firefighting -Engineering ***Intro**, 1,2	-JROTC Army Leadership *Intro, 2,3,4,5,6, 7	Visual Arts- *** VA Comprehensive** -Drawing 1,2,3,4 -Painting 1,2,3,4 -Ceramics 1,2,3 Fashion Design 1,2 -Printmaking 1,2 -Jewelry & Metalcraft 1,2 -AP Studio Art II, III Theatre Arts- ***Intro**, 2,3,4 -Theatre Arts/Technical Theatre Music- -Band 1,2,3,4 -Jazz Band 1,2 -Orchestra 1,2,3,4,5,6 -Choral 1,2,3,4,5,6 -Music Technology -Fund Music Industry	-**Health/ Personal Fitness (required for graduation)** -Weightlifting, Body Sculpting -General Physical Education -Outdoor Education	-Native Spanish Speakers ***1**, 2, 3, AP Lang, Ap Lit -Spanish ***1**, 2, 3 -French ***1**,2,3 -German ***1**, 2,3	-AP Psychology -Sociology -Ethnic Studies -AP European History

Appendix D: Elective Registration Worksheet

2021-2022 Elective Course Registration Worksheet

Use this worksheet to determine your elective courses for the 2021 – 2022 School year. You will make your selection using the online form.

***Core courses are listed in the student registration handbook as a reference only. **Students do not choose their core courses.** Eighth grade teachers use current grades, work habits, and academic performance to determine in which courses students should be placed. GA Milestones & placement tests may also be used to determine course placement. Please discuss core recommendations with your 8th grade teacher for that class.
***Foreign Language **IS** an elective and must be entered on this form. Your teacher does NOT enter it.
Choose your electives in order of ranking

Elective 1	
Elective 2	
Elective 3	
Elective 4	
Alternate 1	
Alternate 2	

Appendix E: SPLOST Notebook

Theatre	FEQP	Ticket Booth Chair	$ 178.77	1	$ 178.77	$ 178.77		
Theatre	VOCL	Xylophone	$ 2,144.00	1	$ 2,165.85	$ 2,165.85		
Theatre	VOCL	Spotlight for stage	$ 5,850.00	2	$ 11,700.00	$ 11,700.00		
Theatre	VOCL	Piano for Stage	$ 71,574.15	1	$ 71,574.15			
Theatre	VOCL	Piano Bench & Dolly				$ 71,574.15		
Theatre	FEQP	Stanchions	$ 96.00	10	$ 960.00			
Theatre	VOCL	Concert Base Drum with stand	$ 2,389.80	1	$ 2,389.80	$ 2,389.80		
Theatre	VOCL	Marimba	$ 4,067.30	1	$ 4,067.30	$ 4,067.30		
Theatre	VOCL	Orchestra Bells	$ 1,647.70	1	$ 1,647.70	$ 1,647.70		
Theatre	VOCL	Vibraphone	$ 3,853.90	1	$ 3,853.90	$ 3,853.90		
Theatre	VOCL	Timpani, set of 5	$ 15,907.70	1	$ 15,907.70	$ 15,907.70		
Theatre	VOCL	Acoustical Shell, Legacy Classic, Tapered	$ 3,406.00	15	$ 51,090.00	$ 51,090.00		
Theatre	VOCL	Standing Choral Risers	$ 2,102.00	12	$ 25,224.00	$ 25,224.00		
Theatre	VOCL	Music Stands - Orchestra	$ 101.00	150	$ 15,150.00	$ 15,150.00		
Theatre	VOCL	Music Chairs	$ 97.00	200	$ 19,400.00	$ 19,400.00		
Theatre	VOCL	Chair Cart for music chairs	$ 402.00	12	$ 4,824.00	$ 4,824.00		
Theatre	VOCL	Cellist Chair	$ 273.60	12	$ 3,283.20	$ 3,283.20		
Theatre	VOCL	Music Stand Rack	$ 526.00	7	$ 3,682.00	$ 3,682.00		
		Ensemble Stool	$ 173.60	12	$ 2,083.20	$ 2,083.20		
Theatre	VOCL	Combination stand stool						
		Total VOCL:			**$ 242,672.82**	$ 241,712.82		
Black Box	TNGY	Laserjet Printer	$ 178.00	1	$ 178.00	$ 178.00		
Black Box	TNGY	75" Recordex IFP w/ mobile Stand	$ 4,488.63	1	$ 4,488.63			
Ensemble	TNGY	75" Recordex IFP w/ wall mount	$ 3,768.39	1	$ 3,768.39			
Music Tech	TNGY	Desktops	$ 1,698.00	26	$ 44,148.00	$ 44,148.00	3/18/22	desktops arrived & are held at warehouse
Music Tech	TNGY	75" Recordex IFP w/ wall mount	$ 3,768.39	1	$ 3,768.39			
Theatre	TNGY	Laserjet Printer	$ 178.00	1	$ 178.00	$ 178.00		
Music Tech	TNGY	Jireh Classroom bundle - see quote	$ 25,351.23	1	$ 25,351.23	$ 25,351.23		
Music Tech	TNGY	Jireh Recording Studio Bundle	$ 6,104.00	1	$ 6,104.00	$ 6,104.00		
Networking	TNGY	Material from Prosys and Graybar	$ 16,053.02	1	$ 16,053.02	$ 16,053.02		
					$ 104,037.66	$ 92,012.25		

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