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SCHOOL OF MUSIC

**The Impact of Popular Music Education in Building and Maintaining Rural East
Tennessee High School Band Programs**

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

by

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ABSTRACT

Despite existing research in popular music education, a gap exists in the literature concerning popular music education for rural East Tennessee high school band programs. The purpose of this qualitative research was to address the history of societal acceptance of popular music styles as well as changes within the field of music education philosophy that allowed for popular music study. A review of music education literature concerning popular music education and praxis was conducted to find applications for rural East Tennessee high school band programs. Further research was conducted through student and band director surveys which were distributed to rural East Tennessee high school band programs with the assistance of the Tennessee Secondary Schools Band Directors Association. The survey items were examined for themes that aided the researcher in determining the value of popular music education according to students within rural East Tennessee high school band programs. Findings included an increase in student interest in the band program, a positive outlook upon continued membership, and possible appeal to students who are not current members of the band program. The implications suggested that the embrace of popular music and the provision of skills for making music beyond the classroom were important. Research suggested that rural East Tennessee high school band programs can remove the disconnection between classroom music and the world beyond the classroom to improve growth and maintenance by using popular music education (PME).

Keywords: popular music, vernacular music, Popular Music Education, high school band, recruitment, attrition, rural music education, student culture, historical and societal acceptance.

DEDICATION

This thesis and degree are dedicated to my wife, Amy, and my children, Olivia and Lexi, whose support, love, and patience were present at all times during the efforts needed to complete this work. Not only did Amy support my work, but she also continued to pursue her degree while being the bond that held our family together. I know that I am a blessed man. I will be forever thankful that God placed us together and that my life was changed for the better when she entered it. Our two children, Olivia and Lexi, have also provided joy and support when it was needed most. I am so proud to be their father and want them both to always know that I love them...more. When I felt like I could not measure up to the task of this degree, all of them encouraged me.

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LIST OF ABBREVIATIONS

A.D.	Anno Domini, which translates as in the year of our Lord. The time period starts at the year of the birth of Jesus Christ.
CDs	Compact discs
ETSBOA	East Tennessee School Band and Orchestra Association
I.R.B.	Liberty University's Institutional Review Board
K-Pop	Korean Pop Music
MENC	The Music Educators National Conference (currently known as NafMe)
NafME	The National Association for Music Education (formerly known as M.E.N.C.)
PME	Popular Music Education
R&B	Rhythm and Blues Music
T.S.S.B.D.A.	Tennessee Secondary Schools Band Directors Association

CHAPTER ONE: INTRODUCTION

Throughout American history, there have been many changes in education, culture, and society, including changes in preference for certain types of music. Early in American music education, instruction sought to improve church musicianship by teaching people to read music and sing congregational hymns.¹ Music education was viewed as a means to improve a societal and cultural problem, which involved the lack of skill in church singing.² During this time, the singing school movement addressed the needs of the population that valued church music, which was the popular music of the burgeoning American society in the early 1700s.³ With time, other music types began to rise in importance in regions of America. Spirituals, fiddle tunes, folk songs, bluegrass, jazz, blues, country and western, rock, and pop all cycled in prominence and societal acceptance throughout the years in different geographical areas of the United States.⁴ These music genres became intertwined with identity and culture in different locations and helped to identify populations of people.⁵ As geographical areas were associated with certain music genres, these music genres reflected various cultural norms.⁶ Zydeco, mariachi, bluegrass,

¹ Michael L. Mark and Charles L. Gary, *A History of American Music Education*, (Lanham, Maryland: Rowman and Littlefield Education, 2007), 78.

² Estelle R. Jorgensen, "Justifying Music Instruction in American Public Schools: A Historical Perspective," *Arts Education Policy Review* 96, no. 6 (Jul 01, 1995): 31, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/justifying-music-instruction-american-public/docview/1296332954/se2?accountid=12085>.

³ Mark and Gary, *A History*, 78-79.

⁴ Richard Crawford, *America's Musical Life -A History-*, (New York, New York: W.W. Norton and Company, 2005), x.

⁵ David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995), 197.

⁶ Ibid.

country, gospel, spirituals, jazz, and many more styles of music are important to different factions of the population as representations of culture and identity.⁷

Background

Unfortunately, there often exists a disconnect between classroom music and real-world music for students.⁸ Part of this disconnection is due to the lasting influence of aesthetic philosophy and the perceived superiority of Western European classical music. During the classical period of history, people of new wealth had to prove their inclusion into the upper class by attending classical music concerts.⁹ Attending these types of concerts allowed them to display a refined sense of taste and belonging in the upper echelons of society.¹⁰ This perception of Western European classical music persists to this day.¹¹ Many consider Western European classical music to be superior to all other types of music and that only upper-class people have the ability to appreciate and enjoy it.¹² Aesthetic philosophy perpetuated this opinion into classroom music instruction.¹³ According to music educators Vincent C. Bates, Jason B. Gossett, and Travis Stimeling, aesthetic philosophy contended that only high-art music had the ability to

⁷ Elliott, *Music Matters*, 212.

⁸ Emily Wilson, “‘It’s Music and We Came to Play Instruments’: Teaching for Engagement in Classroom Music,” *Music Education Research* 24, no. 4 (2022): 455, <https://doi.org/10.1080/14613808.2022.2080811>.

⁹ Thomas Regelski, “Musical Value and Praxical Music Education,” *Action, Criticism, & Theory for Music Education* 21, no. 1 (2022): 24, <http://act.maydaygroup.org/volume-21-issue-1/act-musical-value-and-praxical-music-education/>.

¹⁰ Ibid.

¹¹ Thomas Regelski, “Tractate on Critical Theory and Praxis: Implications for Professionalizing Music Education.” *Action, Criticism, & Theory for Music Education*. Volume 19, Issue 1 (2020): 28, <https://doi.org/10.22176/act19.1.6>.

¹² Regelski, “Musical Value and Praxical Music Education,” 24-26.

¹³ Regelski, “Tractate on Critical Theory and Praxis,” 28.

raise students out of the uneducated musical culture in which they lived.¹⁴ David J. Elliott's theory of praxis and Paulo Freire's *Critical Pedagogy* eventually challenged the denigration of popular music styles and cultural practices, resulting in a movement to connect classroom instruction with the culture of the students.¹⁵

The Tanglewood Declaration was one of the first important statements to mention the value of all types of music.¹⁶ The Tanglewood Declaration states: "Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures."¹⁷ Youth, or popular music, was viewed as valuable for music instruction. The dominant music philosophy of the time, aesthetics, did not place value in popular music styles.¹⁸ To address the Tanglewood Declaration, aesthetic practitioners splintered concerning the sole use of Western European classical music in music education.¹⁹ This splintering eventually led a former student of music educator Bennett Reimer, David Elliott, to develop his theory of praxis.²⁰ Reimer was the primary champion of aesthetic philosophy in music education and was a major influence on

¹⁴ Vincent C. Bates, Jason B. Gossett, and Travis Stimeling, "Country Music Education for Diverse and Inclusive Music Classrooms," *Music Educators Journal* 107, no. 2 (2020): 28, DOI: 10.1177/0027432120956386.

¹⁵ Regelski, "Tractate on Critical Theory and Praxis," 48-49.

¹⁶ Mark and Gary, *A History*, 420-421.

¹⁷ "MENC: From Tanglewood to the Present – NafME," National Association for Music Education, accessed December 12, 2022, <https://nafme.org/wp-content/uploads/2015/12/5-MENCFromTanglewood.pdf>.

¹⁸ Regelski, "Tractate on Critical Theory and Praxis," 31.

¹⁹ Mark and Gary, *A History*, 420-421.

²⁰ *Ibid.*

music education policy in the United States and abroad.²¹ Elliott broke away from his teacher's perceptions of music and expressed the importance of actively making and participating in music, regardless of the style.²² Praxis opened the door to including multiple styles of music in the classroom. Elliott posits:

Music is a tetrad of complementary dimensions involving (1) a doer, (2) some kind of doing, (3) something done, and (4) the complete context in which a doer does what they do. Let us refer to musical doers as musicers, to musical doing as musicing, and to the musical "something done" as music in the sense of performances, improvisations, and other kinds of audible musical achievements.²³

Freire, an educational reformer, believed that student culture was valuable in the classroom. For students to view classroom instruction as valuable, it must have relevance to the lives of the students beyond the classroom.²⁴ In Freire's *Critical Pedagogy*, students and teachers actively exchange information.²⁵ The teacher provides instructional content that is relevant to the lives of the students and the students provide the teacher with feedback concerning their lives and the application of knowledge from the classroom.²⁶ If the learning of the classroom has no value in the real world, then students will not see it as valuable.²⁷ From a cultural viewpoint, this applies to music education as well. Students must see a connection to their lives and culture to

²¹ Mark and Gary, *A History*, 420-421.

²² Ibid.

²³ Elliott, *Music Matters*, 40.

²⁴ Regelski, "Tractate on Critical Theory and Praxis," 15.

²⁵ David J. Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education 2nd Edition* (New York: Oxford University Press, 2015), 138.

²⁶ Peter McLaren, "A Pedagogy of Possibility: Reflecting upon Paulo Freire's Politics of Education: In Memory of Paulo Freire," *Educational Researcher*, Vol. 28, No. 2 (March 1999): 49, <https://doi.org/10.2307/1177189>.

²⁷ Regelski, "Tractate on Critical Theory and Praxis," 14-15.

value music instruction.²⁸ When the music of the classroom is completely alien to the cultural lives of the students, the disconnect can lead to attrition in music programs.²⁹ Student attrition in band programs has long been an issue of study in music education literature.³⁰ One reason that students often state for leaving band programs is loss of interest. That loss of interest could be because the music of the band program does not resemble the music of their own culture.³¹

Different musical genres have importance for factions of youth populations.³² Elliott, a music educator and philosopher, states that “billions of people past and present have invested enormous amounts of time, effort, thought, devotion, passion, and money, and sometimes even their entire lives, in listening to and making specific kinds of sounds in the contexts of their communities, societies, and cultures.”³³ Youth often use popular music to define their identities and find belonging with peers.³⁴ Youth listen to certain artists, dress in styles of clothing associated with musical interests, and attend live music performances to demonstrate belonging to a culture.³⁵ Popular music genres are important to students. Strengthening the connection of the classroom to the musical interests of students is important and may address levels of

²⁸ Frank Abrahams, “The Application of Critical Pedagogy to Music Teaching and Learning,” *Visions of Research in Music Education* 6 (2005): 4, <http://wwwusr.rider.edu/%7Evrme/v6n1/visions/Abrahams%20The%20Application%20of%20Critical%20Pedagogy.pdf>.

²⁹ Ann Clements, “From the Outside In: Perspectives from a Community Musician,” *The Mountain Lake Reader*, (Spring 2009): 100-102, <https://www.proquest.com/Scholarly-journals/outside-perspectives-community-musician/docview/207666764/se-2>.

³⁰ Phillip M. Hash, “Student Retention in School Bands and Orchestras: A Literature Review,” *Update: Applications of Research in Music Education* 40, no. 3 (2022): 12, DOI: 10.1177/87551233211042585.

³¹ *Ibid.*, 13.

³² Elliott, *Music Matters*, 197.

³³ Elliott and Silverman, *Music Matters: 2nd Edition*, 54.

³⁴ Elliott, *Music Matters*, 197.

³⁵ Elliott and Silverman, *Music Matters: 2nd Edition*, 264.

attrition.³⁶ By including popular music styles that represent student culture, it may be possible to remove the disconnect that has an impact on building and maintaining East Tennessee rural high school band programs.³⁷

Theoretical Framework

This study's rationale is reflected in cultural, societal, and philosophical changes and is undertaken through the lenses of praxis and Critical Pedagogy. American music has undergone many changes since the inception of public music education.³⁸ With the Tanglewood Declaration, a statement concerning new initiatives in music education, all music began to be recognized for its educational merit.³⁹ Directors often hesitated to include popular music because of the aesthetic approach in selecting literature.⁴⁰ Aesthetic philosophy was eventually challenged by Elliott's theory of praxis. While praxis has eroded the dominance of aesthetic philosophy, the effects of aesthetics are still overshadowing music selection.⁴¹ Popular music has experienced some improvement in societal perception in recent years, but derision continues. Out of the popular music genres, jazz has experienced one of the greatest changes in perception. Nils Higdon, a music educator, notes that historically "jazz music used to be relegated to the red light

³⁶ James L. Byo, "'Modern Band' as School Music: A Case Study," *International Journal of Music Education* 36, no. 2 (2018): 260, DOI: 10.1177/0255761417729546.

³⁷ Peter Miksza & Kevin E. Watson, "Advances in the Social-Psychology of Music Teaching and Learning: One Facet of Charles P. Schmidt's Teaching and Research," in *Advances in Social-Psychology and Music Education Research*, ed. Patrice Madura Ward-Steinman (New York: Routledge, 2011), 16.

³⁸ Mark and Gary, *A History*, xiv.

³⁹ *Ibid.*, 365.

⁴⁰ Paul Long, "What Is Popular Music Cultural Heritage," in *The Routledge Companion to Popular Music History and Heritage*, edited by Sarah Baker, Lauren Istvandy, & Zelmarie Cantillon (New York: Routledge, 2018), 127.

⁴¹ *Ibid.*

district in New Orleans.”⁴² Due to changes in societal acceptance, “jazz has reached the same level and merit as classical music.”⁴³ As jazz elevated itself from use in brothels and bars, it is now considered to be the United States’ only original art form.⁴⁴ If jazz can go through such a transformation, then popular music might as well.⁴⁵

Popular music styles include “rock, jazz, blues, gospel, praise and worship music, rock, soul, hip-hop, bluegrass, and country.”⁴⁶ Students are surrounded by popular music in their communities, and it becomes a reflection of culture and identity. Emily Mercado, a music educator, suggests that “teachers should consider the cultures, traditions, and values of their surrounding community.”⁴⁷ Ann Clements, a music educator, also believes that teachers “must take into consideration the meanings of music, the nature of students’ musical ambitions, and what they choose to do musically. This may require all of us—both faculty members and preservice teachers alike—to expand our thinking and embrace new experiences that include students’ interests, knowledge, and ‘lived experiences.’ It may require that we leave our comfort zones and familiar curricula.”⁴⁸ Teachers may need to teach unfamiliar content.

⁴² Nils Higdon, “The Bridge: Teaching Music Fundamentals through Jazz and Popular Styles,” (Master’s thesis, Northeastern Illinois University, Chicago, Illinois, 2022), 12, ProQuest Dissertations Publishing, 2022.

⁴³ Todd Waldon Murphy, “Using Popular Music to Engage the Multiculturally Diverse Secondary School Band,” (Doctoral thesis, Liberty University, Lynchburg, Virginia, 2022), 13, ProQuest Dissertations Publishing, 2022.

⁴⁴ Michael J. Roberts, “Turning the Race-Class Dialectic on its Head: The Case of an AFL Union,” *Race & Class* 57, no. 2 (2015): 69, DOI: 10.1177/0306396815595801.

⁴⁵ Murphy, “Using Popular Music,” 13.

⁴⁶ *Ibid.*, ii.

⁴⁷ Emily M. Mercado, “Popular, Informal, and Vernacular Music Classrooms: A Review of the Literature,” *Update: Applications of Research in Music Education* 37, no. 2 (2019): 36, DOI: 10.1177/8755123318784634.

⁴⁸ Clements, “From the Outside In,” 103.

One genre that is least used in classroom study is country music. Bates, Gossett, and Stimeling stress that “[d]espite its rich heritage and enduring popularity, country music has historically been marginalized in American music education, usually in favor of more ‘high-brow’ musical practices.”⁴⁹ Due to the influence of aesthetic philosophy, certain types of music have been deemed *high-brow* while anything of a popular nature was deemed *low-brow*. Bates, Gossett, and Stimeling provide evidence concerning the denigration of country music in the classroom by stating “in more than a century of *Music Educators Journal*, there have been no articles devoted specifically to country music, reflecting a history of American school music that grew out of efforts to preserve and perpetuate European classical music—to bring ‘high culture’ to common folk.”⁵⁰ Students who define their identity and culture through the use of country music will feel disconnected if a music program does not acknowledge their existence. Todd Waldon Murphy, a music educator, suggests that “[s]tudents who join the band hoping to perform popular music representative of their culture and preferences often are disappointed.”⁵¹

According to David M. Rolandson and Daniel R. Conn, who are music educators, the inclusion of popular music often lacks authenticity inside the classroom. This lack of authenticity furthers the existing disconnect because “[i]t is less common to find students engaged with popular music in ways that mirror the popular music making and learning that occurs outside of schools.”⁵² PME often requires the use of popular music instruments for authenticity such as the bass, guitar, keyboard, drum set, or indigenous percussion instruments. Rick Best, an East

⁴⁹ Bates, Gossett, and Stimeling, “Country Music Education,” 28.

⁵⁰ *Ibid.*, 29.

⁵¹ Murphy, “Using Popular Music,” 27.

⁵² David M. Rolandson and Daniel R. Conn, “Large Ensemble Teachers’ Support for Popular Music Courses in High Schools,” *Journal of Music Teacher Education* 32, no. 1 (2022): 53-54, DOI: 10.1177/10570837221091525.

Tennessee music educator, supports that ideology and suggests that “[i]nstruction should be offered which will prepare the student to participate in music as an amateur performer.

Instruction on such instruments as the piano and guitar, should, perhaps, be offered as a regular part of the school curriculum.”⁵³ Rolandson and Conn posit that authentic popular music study “can motivate students to pursue music, promote lifelong music engagement, and attract new students to school music programs.”⁵⁴

Music educator Jonathan M. Hamiel laments that “[a]s a music educator, one of the most detrimental things I hear students say is that he or she loves music but hates music class. Have we done these students a disservice by not accepting their music as art forms worthy of study? Rejecting your students’ music, to them, can mean not accepting them, their family history, or the culture and community of which they are a part.”⁵⁵ Hamiel continues stating that “[w]hile teaching elementary school, I observed the motivation and excitement that all of the students possessed during music class. Now, as I teach high school, I see those once-excited students not enrolled or even interested in something that used to bring them so much joy.”⁵⁶ Music education philosophers David J. Elliot and Marissa Silverman suggest that embracing students’ musical culture can combat disconnection due to the strength of student connection to “specific singers and distinctive pop, rock, hip-hop, or various kinds of hybrid musical praxes.”⁵⁷ If band

⁵³ Thomas Rankin Best, “An Investigation of the Goals, Attitudes, and Perceptions of Instrumental Music Educators in the State of Tennessee with Implications for Curriculum Development in Music Based on Student and Community Needs,” Order No. 8115245, (PhD diss., The University of Tennessee, Knoxville, TN, 1981), 38, PROQUESTMS ProQuest Dissertations & Theses Global.

⁵⁴ Rolandson and Conn, “Large Ensemble Teachers’ Support,” 54.

⁵⁵ Johnathan M. Hamiel, “Including the Music of Your Students in Your Curriculum,” *Teaching Music* Vol. 26, No. 4 (April 2019): 21, <https://nafme.org/blog/including-music-your-students-your-curriculum/>.

⁵⁶ Hamiel, “Including the Music of Your Students,” 20.

⁵⁷ Elliott and Silverman, *Music Matters: 2nd Edition*, 264.

programs play some of the music that students embrace, it is not inconceivable that current students will maintain a connection with the program and other students will be attracted.

Music education researchers Andy Bennett and Ian Rogers suggest that high school bands could begin to reflect the same experiences that students have when they perform music in the world beyond the classroom. High school band could emulate the same experiences as a popular music band by “provid[ing] a means of escape where fantasies were indulged but it could also play an important cultural and social role, providing an outlet for creativity and a means by which friendships were made and maintained. Basically, most people were in bands for these social and cultural factors. They enjoyed it. They loved playing, performing, and socializing.”⁵⁸ To reflect informal music making, Best suggests that “the instrumental curriculum should be a widely varied group of experiences including public appearances, jams sessions, literature appreciation, individual creativity, and large and small group ensembles, each receiving equal curricular consideration.”⁵⁹ Music educator Olivia Klonowski also suggests expanding school instrumental offerings to include non-traditional ensembles such as the modern band, or rock band.⁶⁰ This approach can also appeal to the eighty percent of students who are not involved in traditional ensembles and expand the reach of music education programs in high schools.⁶¹ The modern band could aid in “bringing new students into the program” and be “used as a

⁵⁸ Andy Bennett and I. Rogers, “Scene ‘Theory’: History, Usage and Influence,” in *Popular Music Scenes and Cultural Memory*, edited by Steve Clark, Tristanne Connolly, & Jason Whittaker (London, UK: This Palgrave Macmillan imprint is published by Springer Nature, 2016), 21.

⁵⁹ Best, “An Investigation of the Goals,” 52.

⁶⁰ Olivia Klonowski, “Secondary Music Teachers' Perspectives on the Inclusion of Rock Bands in High School Music Classrooms,” (Master’s thesis, Youngstown State University, Youngstown, Ohio, 2021), ii, ProQuest Dissertations Publishing, 2021.

⁶¹ *Ibid.*, 4-5.

recruitment tool for larger ensembles.”⁶² Murphy also supports that rationale by saying that the “[i]nclusion of popular music in the curriculum, even when taught through classroom techniques devised for other music genres, has benefits for students.’ This effort should also attract band participants who might otherwise view the band as boring or old-fashioned.”⁶³

Higdon creates another line of rationale in embracing popular music because it “is simply another kind of folk music. Viewing popular music in this manner allows us to have a more nuanced and comprehensive understanding of what popular music is, and it prevents us from over-simplifying in one way or another.”⁶⁴ Suzuki, Orff, and Kodály advocated for including the folk music of a population, which would include popular music if one were to embrace Higdon’s rationale. To address the goals of creating life-long music makers, “we should use the music that appeals to the largest amount of people – popular songs and styles. Suzuki, Kodály, and Orff all clearly state that learning music should be fun, so we should use music that is intended for fun. Only about 34% of American high school students participate in public school music education, so we need to come up with new ways to reach more students, in addition to the ways we have now.”⁶⁵ Higdon states that connections to parents and the community are just as important. Higdon professes that “[i]f the parents of these musicians that don’t go on to music school are not positively affected by the performances of their children, they are less likely to see the benefits of supporting their child’s musical study or the school music program, in general.”⁶⁶ Murphy suggests that “[c]hoosing challenging, engaging, and fun pieces should be a fundamental

⁶² Klonowski, “Secondary Music Teachers’ Perspectives,” 36.

⁶³ Murphy, “Using Popular Music,” 10-11.

⁶⁴ Higdon, “The Bridge,” 6-7.

⁶⁵ *Ibid.*, 6.

⁶⁶ *Ibid.*, 31.

goal of the modern band director. Getting the students involved is a fantastic way to encourage their inclusion in the selection process and ensure that their cultures are represented and appreciated by the other students and the eventual concertgoers.”⁶⁷ Inclusion and representation foster connections within the community and program. PME can possibly address all of these needs for rural East Tennessee bands.

Problem Statement

Despite existing research concerning PME, there is a lack of research concerning the use of PME in rural East Tennessee high school bands. According to existing research, a lack of PME leads to a disconnect between the music of student culture and the repertoire of high school bands.⁶⁸ This disconnect exists because of the continued influence of aesthetic philosophy’s low perception of popular music’s value in instruction.⁶⁹ Students value popular music due to its connection to culture and identity.⁷⁰ When the music of the classroom is not connected to the music that students experience in the world beyond the classroom, students can become disinterested in continued instruction and leave the music program.⁷¹ According to the tenets of praxis, this attrition negatively impacts the student.⁷² The student may lose interest in all music making, may become disillusioned with all school music programs, and perpetuate that

⁶⁷ Murphy, “Using Popular Music,” 13.

⁶⁸ Mercado, “Popular, Informal, and Vernacular Music Classrooms,” 32.

⁶⁹ Regelski, “Musical Value and Praxical Music Education,” 24-26.

⁷⁰ Andy Bennett and Ian Rogers, “Music Memory, Space and Place,” in *Popular Music Scenes and Cultural Memory*, edited by Steve Clark, Tristanne Connolly, & Jason Whittaker (London, UK: This Palgrave Macmillan imprint is published by Springer Nature, 2016), 37.

⁷¹ Hash, “Student Retention,” 13.

⁷² Elliott, *Music Matters*, 130.

disapproval throughout life.⁷³ The educational goal of creating a life-long music maker is not met.⁷⁴ Furthermore, as each student becomes a stakeholder in future educational scenarios, the negativity of their own experience may lead them to deny opportunities for future students to participate in school music programs, which exacerbates the problem.⁷⁵ The solution to this problem may be the inclusion of more popular music styles in instructional repertoire. By including music that reflects the culture of the students and the surrounding community, deeper connections are made to the program.

Purpose Statement

The purpose of this qualitative study was to examine the historical and societal acceptance of popular music styles and to see how their inclusion in music instruction may have an impact on building and maintaining memberships in rural East Tennessee high school bands. To understand the reasons why popular music had been excluded from study in rural East Tennessee high school bands, the history and rationale of its exclusion had to be researched and documented. According to historical research expert W. H. McDowell, “A primary aim of historical research is to look for connections between events so that a meaningful pattern or structure can be discerned.”⁷⁶ McDowell also states that historical research “has traditionally been regarded as valuable because of its intrinsic interest in unique historical phenomena.”⁷⁷ The

⁷³ Higdon, “The Bridge,” 31.

⁷⁴ Elliott, *Music Matters*, 130.

⁷⁵ Ibid.

⁷⁶ Bill McDowell, *Historical Research: A Guide for Writers of Dissertations, Theses, Articles and Books*, (London: Taylor & Francis Group, 2002), 77.

⁷⁷ Ibid., 15.

history of societal acceptance of popular music must be understood to analyze the root of popular music's exclusion from educational study. Qualitative research is supported by the historical approach. Research design experts John W. Creswell and J. David Creswell, define the origins of qualitative research as originating "from anthropology, sociology, the humanities, and evaluation."⁷⁸ Qualitative research is also used for "exploring and understanding the meaning individuals or groups ascribe to a social or human problem."⁷⁹ The human problem in this understanding is the lack of inclusion of popular music study in rural East Tennessee high school bands and its impact on building or maintaining student membership. Because of the combination of historical perceptions of popular music and the value of music in relation to culture and identity, these two approaches guided the method of research.

The first step required for this research was application and approval from Liberty University's Institutional Review Board (IRB).⁸⁰ After approval, a survey was constructed by the author and submitted to the IRB for approval.⁸¹ Institutional and parental permission forms were drafted for all participants. Qualified participants were selected from member schools of the Tennessee Secondary Schools Band Directors Association (T.S.S.B.D.A.), which primarily serves rural East Tennessee band programs. All participants completed the institutional and parental permission forms before participating in the survey. The survey was distributed to the membership of the T.S.S.B.D.A. by email and completed voluntarily, which provided anonymity

⁷⁸ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches, Fifth Edition*, (Thousand Oakes, California: Sage Publications, 2018), 13.

⁷⁹ *Ibid.*, 250.

⁸⁰ Liberty University School of Music, "Doctoral Thesis Handbook for Students Completing Doctor of Music Education / Doctor of Worship Studies for Students on 2020-21 DCP and Following," 11, accessed June 16, 2023, <https://www.liberty.edu/music/wp-content/uploads/sites/26/2022/08/DME-and-DWS-Handbook-Rev-8.22.pdf>

⁸¹ *Ibid.*, 12.

and a random sampling of students and directors.⁸² Student participants answered questions and rated statements using a Likert scale on a Google Form which was distributed through a link to protect identities and to allow for unbiased answers.⁸³ Students submitted their responses using a five-point Likert scale to evaluate statements concerning the value of popular music in their lives and their perspectives on its inclusion in high school band study and performance. An additional short-answer anonymous survey for band directors was formulated for anecdotal evidence. The survey was created on Google Forms and a link was emailed to participating directors in the T.S.S.B.D.A..⁸⁴ The questions concerned the repertoire of the band program, performances that included popular music, the educational philosophy of the director, and student and community reaction to popular music performances.

The responses were evaluated for themes in determining the value of PME according to students within the programs. The director survey was used for anecdotal evidence concerning experiences with popular music instruction and performance. Google Forms aided in sorting the responses. Additional sorting occurred with the use of Taguette qualitative analysis software which greatly aided in coding during the analysis.⁸⁵ This aided in searching for themes in the short answer responses of the student survey and the director survey. All data was collected entirely in an anonymous online format, protecting the identities of all who were involved. The data was collected and stored on a secure and password-protected drive for a period of five years

⁸² Creswell and Creswell, *Research Design*, 150.

⁸³ *Ibid.*, 153.

⁸⁴ *Ibid.*

⁸⁵ "Student Survey Analysis," Taguette Qualitative Analysis Software, accessed February 28, 2024, <https://app.taguette.org/project/72312/document/285391>.

after the completion of this qualitative research. The information will be destroyed after the completion of that time.

The research survey was validated by the lens of *Theoretical Validity*. According to research validity authors Paulo Hayashi Jr., Gustavo Abib, and Norberto Hoppen, theoretical validity refers “to how much a theoretical explanation that is developed through research analysis is consistent with the data.”⁸⁶ According to the cited sources, popular music is valued by much of the population. If the data from the surveys aligned with the research and showed an interest in PME by students in rural East Tennessee high school band programs, the survey was valid. Other methods for demonstrating validity included: sharing the biases of the author in relation to popular music, sharing results from the survey that run counter to the expected results, and employing a “peer debrief[er]” who analyzed the results and asked questions that might not be addressed by the research.⁸⁷

Significance of the Study

There is a lack of literature concerning PME in rural East Tennessee high school bands; therefore, the significance of this study lies in its value in determining the impact of PME on student memberships of rural East Tennessee high school bands. While there is a recent movement to include PME in classroom instruction, there is a lack of documentation for its use in rural East Tennessee high school bands and a lack of study concerning Tennessee bands in general. This study seeks to address the gap in the research, even if it is just a first step in closing the gap. This study will be valuable to all high school band directors who teach in rural schools,

⁸⁶ Paulo Hayashi Jr., Gustavo Abib, and Norberto Hoppen, “Validity in Qualitative Research: A Processual Approach,” *The Qualitative Report* 24, Issue 1 (2019): 100, accessed June 16, 2023, <https://doi.org/10.46743/2160-3715/2019.3443>.

⁸⁷ Creswell and Creswell, *Research Design*, 200-201.

but particularly valuable to those who teach in rural East Tennessee high schools. This study builds upon the historical evidence of the problem and incorporates the views of the students and directors who participate in rural East Tennessee high school bands, providing others with unique information pertaining to the identity and culture of band students and the value of including popular music to maintain and grow band memberships.

The significance of the study is manifold. The Tanglewood Declaration called for the inclusion popular music in school music study.⁸⁸ Before that time, popular and vernacular music were considered to have little educational value due to a perception of low-quality, social class issues, and issues related to aesthetic philosophy.⁸⁹ Popular musics such as jazz were considered to be of low quality until societal changes in acceptance began to embrace them.⁹⁰ Music educational philosophies also began to change. With Elliott's praxial philosophy and Freire's Critical Pedagogy, all music began to be seen as having educational and cultural value.⁹¹ By using PME approaches, the music of the student culture can enhance learning in the classroom, address approaches that are valued in praxis and Critical Pedagogy, and address the disconnection that often leads to student attrition in rural East Tennessee band programs.

Research Questions

Popular music is valued by a large percentage of the population and holds value with high school instrumental music students.⁹² The lack of PME often leads to a disconnect between

⁸⁸ Mark and Gary, *A History*, 365.

⁸⁹ Roberts, "Turning the Race-Class Dialectic," 61.

⁹⁰ *Ibid.*, 69.

⁹¹ Abrahams, "The Application of Critical Pedagogy," 3-4.

⁹² Elliott and Silverman, *Music Matters: 2nd Edition*, 264.

school music and real-world music, which can result in attrition.⁹³ According to Carol Roberts and Laura Hyatt, qualitative studies do not usually have hypotheses, but this study includes them.⁹⁴ For this qualitative research that studies the value of PME, the following questions and hypotheses were proposed for this study:

Research Question 1: What are the benefits of including popular music in rural high school band programs in East Tennessee according to the perspectives of students?

This question is vital because it is ultimately the perspectives of the students that influence their continued involvement in rural East Tennessee high school bands. If students value their music instruction, they will often continue their involvement in the program.⁹⁵ Including popular music selections in classroom instruction may increase their connection with the music program because of the importance that adolescents place in those genres of music.⁹⁶ According to music education researchers Cecil Adderley, Mary Kennedy, and William Berz, other benefits may include increased social cohesiveness as students experience other students' music preferences, which results in a deepened connection among the members of the band and the program itself.⁹⁷ Not only is the disconnect between a student's musical life and classroom music lessened, but the social barriers between students might also be removed by including popular music selections.

⁹³ Clements, "From the Outside In," 100-102.

⁹⁴ Carol Roberts and Laura Hyatt, *The Dissertation Journey: A Practical and Comprehensive Guide to Planning, Writing, and Defending Your Dissertation, Third Edition* (Thousand Oaks, California Corwin: A Sage Publishing Company, 2019), 23-25.

⁹⁵ Abrahams, "The Application of Critical Pedagogy," 4.

⁹⁶ Bennett and Rogers, "Music Memory, Space and Place," 37.

⁹⁷ Cecil Adderley, Mary Kennedy, and William Berz, "'A Home Away from Home': The World of the High School Music Classroom," *Journal of Research in Music Education* 51, no. 3 (2003): 195, <https://doi.org/10.2307/3345373>.

Research Question 2: In what ways can the application of Popular Music Education concepts address the disconnection that occurs with the study of music in a rural high school band program in East Tennessee?

This question is also valuable because definitive solutions concerning the disconnect between school music and the music that students experience in the world beyond the classroom may be discovered. The disconnect that occurs with classroom music study often leads to student apathy and attrition. Apathy and attrition have been historical issues with classroom music study, especially concerning band programs.⁹⁸ Researchers and educators have been seeking solutions to these problems for decades. Any data that can serve in addressing these issues is important not only to rural East Tennessee high school band programs but to the entire profession of music education as well.

Hypotheses

Hypothesis 1: The benefits of including popular music in rural high school band programs in East Tennessee according to the perspectives of students include a higher level of enjoyment, increased student participation, and a deeper connection between music inside and outside of the classroom.

This hypothesis includes three statements that are supported in the resources contained in support of this thesis. Adolescent students experience popular music daily. They listen to music in their automobiles, as they complete assignments, as they attend family gatherings, and as they participate in activities that define their identities and social belonging.⁹⁹ Including music with which students have previously developed a connection in the classroom demonstrates that their

⁹⁸ Hash, "Student Retention," 12.

⁹⁹ Elliott and Silverman, *Music Matters: 2nd Edition*, 264.

music is valuable and worthy of study, which increases the connection between their two musical worlds.¹⁰⁰ This alone should produce a higher level of enjoyment which may lead to current students maintaining their connection to the school music program.¹⁰¹ The study of popular music may also increase student participation rates by drawing the attention of students from outside of the band program, resulting in increased student interest and recruitment.¹⁰²

Hypothesis 2: The application of Popular Music Education concepts can address the disconnection that occurs with the study of music in a rural high school band program in East Tennessee by acknowledging the importance of music to student identity, embracing student cultures, and deepening connections with the community.

This hypothesis serves as an extension of the previous hypothesis. Adolescent youth place value in popular music genres as reflections of identity and social class.¹⁰³ Adults in the surrounding community also place importance in popular music genres for the same reasons.¹⁰⁴ Incorporating popular music genres in classroom music study as well as performances should also increase connections with the community as adults experience positive reactions based on memory and perspective of their own identity and culture.¹⁰⁵ These positive experiences by students and the community should deepen the connection among the students, community, and the band program.

¹⁰⁰ Hamiel, "Including the Music of Your Students," 21.

¹⁰¹ Bennett and Rogers, "Scene 'Theory'," 21.

¹⁰² Klonowski, "Secondary Music Teachers' Perspectives," 36.

¹⁰³ Elliott and Silverman, *Music Matters: 2nd Edition*, 264.

¹⁰⁴ Ibid.

¹⁰⁵ Bennett and Rogers, "Music Memory, Space and Place," 38.

Core Concepts

Several core concepts underpin the rationale of this study. Historical and societal changes have had an impact on popular music acceptance. Part of that acceptance was heavily influenced by perceptions of class, race, and aesthetic superiority of Western European classical music. As American society began to change, acceptance of other cultures and the divides in class and race began to erode. Tolerance and acceptance began to replace denigration and rejection. This change allowed for exchanges to occur between cultures that involved music.¹⁰⁶ American popular music styles have included regionally popular music genres which represented culture and identity. Cajun, zydeco, blues, country, bluegrass, jazz, rock, rap, rhythm and blues, and many other genres have importance to large portions of the population. Aesthetic educational philosophy denied the use of these genres in the classroom, resulting in a disconnect between the music of the classroom and the musical lives and preferences of students.¹⁰⁷

Through the suggestions of the Tanglewood Declaration, praxis, and Critical Pedagogy sought the inclusion of popular music because of its relation to culture and identity. The practices of the classroom should bear some connection to the real world. Education should provide skills and knowledge that are valuable to students in their world beyond the classroom walls. Many students do not experience Western European classical music in their world. To experience this type of music, the student has to seek it out. However, students are surrounded by popular music genres daily. They hear them when traveling, shopping, watching television or movies, or participating in family activities. Students use them to create identity and to demonstrate cultural

¹⁰⁶ Roberts, "Turning the Race-Class Dialectic," 72.

¹⁰⁷ Regelski, "Tractate on Critical Theory and Praxis," 28.

belonging.¹⁰⁸ Students create soundtracks for their lives by buying and downloading popular music for use with digital music devices. If these musics are so important to students, music education must include them to remove the disconnect.

The disconnect leads to student attrition in music programs, especially at the high school level where the programs rely on elective participation. High school band literature is often selected based upon aesthetic principles. Competitive high school bands are locked into selecting repertoire that has the connotation of being high-brow, especially in concert band assessments. The literature often comes from a reputable list that is maintained by a regional organization, such as the East Tennessee School Band and Orchestra Association (ETSBOA).¹⁰⁹ Popular music and popular music styles are not often included on these lists. In this situation, the band program perceives value in types of music that are not valued by the students, who can become disinterested and end their membership in the school music program.

Part of the disconnect involves the way music is experienced and performed in the world beyond the classroom. When students experience popular music, it is often performed on instruments that are not used in school music programs and involves improvisation, composition, and lyric writing. These types of skills are not often taught in a conventional music classroom. Even if a student completes a high school music program, they often do not possess the skills to participate in amateur music-making in their community of practice.¹¹⁰ The first step to address this is to include popular music in the classroom. Using popular music addresses the disconnect and begins to bring elements of student culture into the classroom. Students then begin to

¹⁰⁸ Elliott, *Music Matters*, 197.

¹⁰⁹ "Music Lists," East Tennessee School Band and Orchestra Association, accessed June 29, 2023, <http://www.gcschools.net/etsboa/Private/musiclist/ETSBOAMusicListPage.htm>.

¹¹⁰ Regelski, "Tractate on Critical Theory and Praxis," 18.

recognize that music instruction is related to professional and informal music-making. Other steps to bridge the divide can include instruction on popular music instruments such as the bass, guitar, drum set, piano, or other instruments that are used in community music-making. Including lessons that involve improvisation and composition can also provide skills needed for continued music-making beyond the classroom. If rural East Tennessee high school band programs included PME, students might value classroom music instruction more than before, resulting in maintained memberships and the possible recruitment of students who value popular music styles.

Definition of Terms

Music is important to students as part of their culture and identity. Students have been surrounded by elements of music and culture since the time of birth. Culture is defined as “behaviors exhibited by people or groups of people. These behaviors can include (but are not limited to) communication, language, gender roles, dwelling, clothing, art, music, food, and ethics.”¹¹¹ Identity is defined by music educator Hildegard Froelich as the combinations of selves which involve the roles that one plays in society as well as “musician, sibling, or friend.”¹¹² Psychology Today defines identity as “the memories, experiences, relationships, and values that create one’s sense of self.”¹¹³ Identity is then the definition of the self that is influenced by experiences and relationships that are experienced through life. Music plays a strong part in

¹¹¹ Amy Cox-Peterson, *Educational Partnerships: Connecting Schools, Families, and the Community* (Los Angeles, California: Sage Publications, 2011), 22.

¹¹² Hildegard Froelich, “Music Education and Community: Reflections on ‘Webs of Interaction’ in School Music,” *Action, Criticism & Theory for Music Education* 8, no. 1 (2009): 92. http://act.maydaygroup.org/articles/Froehlich8_1.pdf.

¹¹³ Psychology Today Staff, “Identity,” Psychology Today, accessed June 27, 2023, <https://www.psychologytoday.com/us/basics/identity>.

forming identity in students. Many students use genres of popular music to define their identity and to represent their culture. Popular music can include “rock, jazz, blues, gospel, praise and worship music, rock, soul, hip-hop, bluegrass, and country.”¹¹⁴ For this study, popular music will refer to any music that is not Western European classical music or a derivative of it. Popular music will include “rock, blues, reggae, pop, hip hop, country, electronic music, soul, funk, worship & praise, gospel, [and] rap” as well as locally popular and culturally relevant musics.¹¹⁵

The term rural has been difficult to define in education. In Tennessee, the state government desires to provide additional funding for rural schools but is formulating its own definition to formally define rural schools.¹¹⁶ According to teach.com, rural schools are signified by “geographic isolation and small population size.”¹¹⁷ Tennessee defines rural as the areas located outside of cities that “have low population density. Rural areas often have a lot of undeveloped land, farmland, or forest. Most of the land area in Tennessee is rural. Based on the 2010 Census, 93% of Tennessee is rural. Some 70 of 95 counties had at least 50% of their residents living in the 38,330 square miles of rural Tennessee.”¹¹⁸ Tennessee defines rural in relationship to “urbanized areas [which] comprise larger places and the densely settled areas around them. . . Rural counties have less than 50%

¹¹⁴ Murphy, “Using Popular Music,” ii.

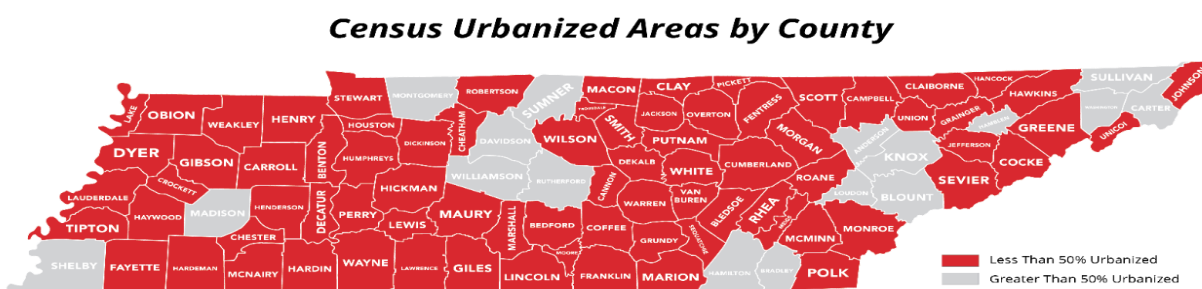
¹¹⁵ *Ibid.*, 14.

¹¹⁶ “Tennessee’s Governor Wants to Give More Money to Rural Schools. But What Does ‘Rural’ Mean?,” WLPN News, accessed June 27, 2023, <https://wpln.org/post/tennessees-governor-wants-to-give-more-money-to-rural-schools-but-what-does-rural-mean/>.

¹¹⁷ “Rural Schools,” Teach.com, accessed June 27, 2023, <https://teach.com/careers/become-a-teacher/where-can-i-teach/types-of-schools/rural/>.

¹¹⁸ “Rural Areas,” Tennessee Department of Health, accessed June 27, 2023, <https://www.tn.gov/health/cedep/environmental/healthy-places/healthy-places/land-use/lu/rural-areas.html#:~:text=The%20areas%20located%20outside%20of,undeveloped%20land%2C%20farmland%20or%20forest.>

of their population living in an urbanized area.”¹¹⁹ Many of the high schools in East Tennessee would be considered rural schools according to this definition. For the purposes of this study, school systems that serve areas that are “less than 50% [u]rbanized” were the focus.¹²⁰ These schools are located in the counties of Roane, Union, Morgan, Scott, Hancock, Hawkins, Campbell, Claiborne, Grainger, Jefferson, Cocke, Sevier, and Greene (see Figure 1).



Data Source: U.S. Census Bureau, 2015

Figure 1. “Census Urbanized Areas by County.” Taken from “Definitions of Rural and Economic Classifications,” Tennessee State Government, accessed June 27, 2023. <https://www.tn.gov/rural/resources/definition-of-rural.html>.

Chapter Summary

The purpose of this study is to address the gap in the literature concerning PME and rural East Tennessee high school bands. Societal, historical, and philosophical preferences have had an impact on the acceptance of different popular music styles.¹²¹ As times have progressed, society has become more accepting of different music styles, which have been used as representations of identity and culture for large portions of the population.¹²² This also holds true for student

¹¹⁹ “Definitions of Rural and Economic Classifications,” Tennessee State Government, accessed June 27, 2023, <https://www.tn.gov/rural/resources/definition-of-rural.html>.

¹²⁰ Ibid.

¹²¹ Crawford, *America’s Musical Life*, x.

¹²² Elliott, *Music Matters*, 197.

populations who use popular music to define their identity and inclusion into certain cultures.¹²³ Students value popular music and have been surrounded by popular music styles since birth. Some research has shown that this exposure may have occurred at the prenatal stage of development, with newborn babies recognizing and responding to songs that were present in the environment before birth.¹²⁴ According to music researcher Sheila C. Woodward, newborns are capable of “remembering of sounds, turning toward sounds, giving attention to them, and showing distinct modifications in behavior” which demonstrates an inundation in “culture-based and practice-based ways of musical thinking.”¹²⁵ With popular music styles being present at the very instillation of culture and identity in children, it is important to include these styles of music in instruction.

Unfortunately, due to the influence of aesthetic philosophy and the continuation of high-brow versus low-brow mentality, high school band programs often choose literature from classically derived forms and exclude popular music selections from classroom study.¹²⁶ The exclusion of popular music leads to a disconnect between school music and the music of a student’s culture outside of school.¹²⁷ As the disconnect grows, the lack of relativity between the school music program and local culture may also be perceived by the community in which the school band program resides.¹²⁸ The student may not see the value in classroom music study,

¹²³ Elliott and Silverman, *Music Matters: 2nd Edition*, 264.

¹²⁴ Sheila C. Woodward, “Critical Matters in Early Childhood Music Education,” in *Praxial Music Education: Reflections and Dialogues*, ed. David J. Elliott (New York: Oxford University Press, 2005), 249.

¹²⁵ *Ibid.*, 254.

¹²⁶ Bates, Gossett, and Stimeling, “Country Music Education,” 28.

¹²⁷ Mercado, “Popular, Informal, and Vernacular Music Classrooms,” 32.

¹²⁸ *Ibid.*, 36.

which may lead to attrition.¹²⁹ The community may also lack a perception of the value of the band program and may not support its educational efforts. The effect can lead to further attrition in the band program which leads to further disapproval by the local stakeholders. The cycle of attrition and disapproval makes it difficult to build or maintain membership in the band program.

Including PME can help to address some of these problems. Popular music can be used to represent different cultures that reside in the community, possibly increasing the connection between the community, the band program, and the students from that culture who participate in the band program.¹³⁰ Popular music inclusion can attract new students to the band program.¹³¹ As the connections deepen, a new cycle can emerge. Students and the community can appreciate music performances that reflect their own culture and identity. Other students who enjoy popular music styles may become interested in joining a school performance group due to the performance of music that is significant in their own lives. PME can aid rural East Tennessee high school band programs in building and maintaining their memberships.

¹²⁹ Clements, "From the Outside In," 100-102.

¹³⁰ Elliott, *Music Matters*, 197.

¹³¹ Rolandson and Conn, "Large Ensemble Teachers' Support," 54.

CHAPTER TWO: LITERATURE REVIEW

The literature and sources that underpin this study were selected due to their supporting evidence of the value of popular music in the lives of students and the sociological, philosophical, and societal issues that typically prejudice the music education system against its inclusion in educational settings. Popular musics have been viewed as being representative of lower-class populations.¹³² As early as the Classical period of music history (1750-1820), merchants who earned membership into the upper class due to newly acquired wealth demonstrated belonging by attending musical performances that represented upper-class society.¹³³ Music choice is used to define and represent culture and identity to this very day. With the rise of aesthetic philosophy, the division between the social classes and music choices became more prevalent. Only music of a Western European classical tradition was viewed as having value.¹³⁴ Other musics were perceived as being less valuable. Through aesthetic philosophy, Western European music was used to educate and elevate students from their own culture.¹³⁵

With time, changes began to occur in society. Different populations of people began to interact and have cultural exchanges.¹³⁶ The culture of individuals began to be recognized as having importance. Cultural exchanges allowed people to share music, customs, and heritage.¹³⁷ Eventually, the value of cultural musics became elevated in importance. All genres of music

¹³² Bates, Gossett, and Stimeling, "Country Music Education," 28.

¹³³ Regelski, "Musical Value and Praxical Music Education," 24.

¹³⁴ Ibid., 24-26.

¹³⁵ Bates, Gossett, and Stimeling, "Country Music Education," 29.

¹³⁶ Roberts, "Turning the Race-Class Dialectic," 72.

¹³⁷ Ibid.

were now considered to have value. Critical Pedagogy was one of the first educational movements to recognize that culture and identity were important in education.¹³⁸ According to Critical Pedagogy, the learning of the classroom should relate to the world beyond the classroom.¹³⁹ Students should be able to perceive that instructional content is useful in their lives, in their communities, and in the world beyond.¹⁴⁰ In Critical Pedagogy, the students are seen as possessing knowledge that is valuable in the classroom. They are not viewed as empty vessels into which teachers place knowledge.¹⁴¹ The students and the teacher interact with each other and share content.¹⁴² The communications between the students and the teacher are just as valuable as the communications of the teacher to the students. By relating the music of the classroom to the musical lives of the students beyond the classroom, music education may become valuable and useful.¹⁴³

Praxis also places value in the musical lives of students.¹⁴⁴ Music is a major part of culture and identity.¹⁴⁵ Active participation in music-making is valued in the philosophy of praxis, regardless of the type of music.¹⁴⁶ With the rise of praxial philosophy supplanting the embrace of aesthetic philosophy in the late 1990s, popular music styles also began to be

¹³⁸ Elliott and Silverman, *Music Matters: 2nd Edition*, 138.

¹³⁹ Regelski, "Tractate on Critical Theory and Praxis," 15.

¹⁴⁰ *Ibid.*, 14-15.

¹⁴¹ Elliott and Silverman, *Music Matters: 2nd Edition*, 139.

¹⁴² *Ibid.*, 138.

¹⁴³ Abrahams, "The Application of Critical Pedagogy," 4.

¹⁴⁴ Regelski, "Tractate on Critical Theory and Praxis," 48-49.

¹⁴⁵ Elliott, *Music Matters*, 197.

¹⁴⁶ Mark and Gary, *A History*, 420-421.

perceived as having instructional value.¹⁴⁷ Recent trends in music education have witnessed the birth of popular music ensembles such as modern band, mariachi bands, steel pan ensembles, and world percussion groups.¹⁴⁸ Other popular music courses that have been embraced in music classrooms also include computer-aided music composition courses, music production and recording, and live sound reinforcement. Popular music is valuable to students. Judy Lewis, an author on the value of community music pertaining to students, suggests that popular music is often “at the center of their lives.”¹⁴⁹ As with adults, different kinds of popular music represent “a way of life that includes shared social-musical preferences for particular kinds of clothes, cars, speech patterns, sports, rituals, personalities, and personal narratives” to high school students.¹⁵⁰ Michael Pickering, an author who focuses upon the value of popular music in education, suggests that students use popular music to create and reinforce their identities.¹⁵¹ Including it in classroom study can address the disconnect that occurs when it is not present. Removing the disconnect can improve student connection to music courses and address issues relating to student attrition, recruitment, and retention.

¹⁴⁷ Mark and Gary, *A History*, 420-421.

¹⁴⁸ Klonowski, “Secondary Music Teachers' Perspectives,” ii.

¹⁴⁹ Judy Lewis, “Parents, Children, and the Popular Music that Binds them: New Family Dynamics and what they Mean for Community Music,” *International Journal of Community Music* 12, no. 1 (2019): 92, DOI: 10.1386/ijcm.12.1.79_1.

¹⁵⁰ Elliott and Silverman, *Music Matters: 2nd Edition*, 264.

¹⁵¹ Michael Pickering, “Popular Music and the Memory Spectrum,” In *The Routledge Companion To Popular Music History and Heritage*, edited by Sarah Baker, Lauren Istvandy, & Zelmarie Cantillon (New York: Routledge, 2018), 191.

Historical, Societal, and Philosophical Changes

Throughout history, music has interwoven with identity, culture, and community. As early as the Ancient period of music history, which occurred from pre-history to 450 Anno Domini (A.D.), music and musical styles became synonymous with specific regions throughout the known world. The musical modes are named after geographic locations in Ancient Greece. Although the modern modes were invented in the Medieval period, they were inspired by the modes of Ancient Greece.¹⁵² These modes were representative of “Ancient Greek subgroups” and others from nearby locations in “Asia Minor.”¹⁵³ Some musical modes were considered useful in producing certain moods or behaviors while other modes were thought to produce undesirable effects such as anger or laziness.¹⁵⁴ This may have been the very first existence of prejudice against using certain music types.¹⁵⁵ According to a quote from Aristotle:

[T]he musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so-called Mixolydian, others enfeeble the mind, like the relaxed modes, another, again, produces a moderate and settled temper, which appears to be the peculiar effect of the Dorian; the Phrygian inspires enthusiasm.¹⁵⁶

Early in the history of the Christian church, the distinctions between types of music were not as clearly defined. According to music historian Jean Ferris, before Pope Gregory codified

¹⁵² “Musical Mode,” *New World Encyclopedia*, accessed August 31, 2023, https://www.newworldencyclopedia.org/entry/Musical_mode.

¹⁵³ *Ibid.*

¹⁵⁴ Frédérique Woerther, “Music and the Education of the Soul in Plato and Aristotle: Homoeopathy and the Formation of Character,” *The Classical Quarterly* 58, no. 1 (2008): 91, <https://www.jstor.org/stable/27564125>.

¹⁵⁵ *Ibid.*, 101.

¹⁵⁶ “Theory of Music,” The University of Kansas, accessed August 31, 2023, <https://cmed.ku.edu/private/aristotlepolitics.html>.

the types of music that were allowed to be used in the church service, people were freely interchanging sacred and secular texts in polyphonic music.¹⁵⁷ Eventually, it was decided that certain types of music were appropriate for the church and others should be excluded to the world beyond the church.¹⁵⁸ While this decision was based upon morality and the need to focus individual attention to the worship of God, the thought process was influential. It is not a far stretch to see that connection with aesthetic philosophy. With aesthetic philosophy, certain musics were to be used in the classroom to uplift and educate students, while other musics were only to exist in the world beyond the classroom walls.¹⁵⁹

In the Classical period of music history, merchants and bankers acquired wealth that allowed them access to the upper echelons of society.¹⁶⁰ For the newly wealthy to prove that they belonged in the upper class, they attended music performances that demonstrated a refined sense of taste and social belonging.¹⁶¹ The musical practices of their lives before wealth were discarded because they were considered to be reflective of a lower social class. The divides between upper-class music and lower-class music were quickly becoming ingrained in identity and culture. The combination of social class perceptions and aesthetic influences continued to elevate certain types of music and denigrate others. This process continued and was woven into the fabric of American culture as well.

¹⁵⁷ Jean Ferris, *Music: The Art of Listening 7th Edition* (New York: McGraw Hill Higher Education, 2008), 83.

¹⁵⁸ *Ibid.*, 67.

¹⁵⁹ Bates, Gossett, and Stimeling, "Country Music Education," 29.

¹⁶⁰ Regelski, "Musical Value and Praxical Music Education," 24.

¹⁶¹ *Ibid.*, 24-25.

Early American composers were not thought to be as talented as composers from Europe. Composers such as Stephen Foster, who composed folk tunes that are still present today, died in poverty because of these perceptions.¹⁶² For an American composer to be taken seriously, he or she would often travel to Europe to study with a well-known composer.¹⁶³ American bandleader John Philip Sousa also encountered these issues about the perceptions of American music versus European classical music and issues related to class. Sousa defended against the perceptions of “high-brow” versus “low-brow” music.¹⁶⁴ Sousa states:

But do you think there isn't music in “Turkey in the Straw”? It's a magical tune. Anybody could be proud of having written it. But this tune, for our “high-brows,” is “déclassé.” It didn't come from a European composer, nor yet a music conservatory of opera house. It is the humble composition of an unknown negro minstrel. Its birthplace was a cheap theatre, or worse, wherefore we can't shake its hand in polite society. All that is foolish. It's artistic snobbery.¹⁶⁵

Several times in his career, Sousa discussed the dichotomy of perceptions concerning class and music. In another article entitled “Bands Run to Flapperism Says Sousa,” Sousa continues:

Orchestral music is "high-brow," band music "low-brow," such, at least, is the commonly accepted designation of the two classes; for even the man in the street recognizes that there is a distinct difference... The repertoire of the concert band has kept pace with that of the symphony orchestra, with this exception, the concert band has become more eclectic. It has covered a wider range of music than the orchestra and, except in a very few cases, has paid no attention to the symphonic compositions of the great masters, because the wise conductor of concert bands realizes that these productions of the

¹⁶² Ferris, *Music: The Art*, 264.

¹⁶³ *Ibid.*, 265.

¹⁶⁴ “Boston Public Library Scrapbook 1904-1932,” The United States Marine Corps Band, accessed August 31, 2023, https://www.marineband.marines.mil/Portals/175/Docs/Sousa%20Band%20Press%20Books/Sousa_Scrapbook_Boston_Public_Library_1904_1932.pdf?ver=bbyizZf57Q_TKNC_SA2ITg%3d%3d.

¹⁶⁵ *Ibid.*

masters were written for specific purposes—the stringed instruments of the symphony orchestra—and should never be tampered with for the concert bands.¹⁶⁶

According to the article “A Cheerful Word from the Undertaker,” Sousa was known as a man of the ordinary people who represented their ideals in music.¹⁶⁷ Sousa recognized the value of popular music and its importance as early as the 1920s.¹⁶⁸ Another forty years would pass before American society and education finally acknowledged the value of popular music with the Tanglewood Declaration.¹⁶⁹

Robert H. Clark, a researcher who focuses upon historical trends in music education, references an earlier support of popular music inclusion.¹⁷⁰ W.C. Handy, a famous blues player, “became the band director at Alabama Agricultural and Mechanical University in 1900.”¹⁷¹ Handy acted as a proponent of popular music in American education in reaction to “an unwritten law against American music” in educational settings.¹⁷² His work expanded the use of popular music arrangements into the educational repertoire and exposed populations to African American popular music styles at a time when that exposure was discouraged.¹⁷³ Some of this exposure

¹⁶⁶ “July 10, 1921 - September 24, 1922 (Part 3),” The United States Marine Corps Band, accessed September 3, 2023. https://www.marineband.marines.mil/Portals/175/Docs/Sousa%20Band%20Press%20Books/56_Sousa_Band_Press_Book_19210710_19220924_Part3.pdf?ver=lgF8uLp0isRfTcmYRSQw-g%3d%3d.

¹⁶⁷ Ibid.

¹⁶⁸ The United States Marine Corps Band, “Boston Public Library Scrapbook 1904-1932.”

¹⁶⁹ Mark and Gary, *A History*, 420-421.

¹⁷⁰ Robert H. Clark, “A Narrative History of African American Marching Band: Toward A Historicultural Understanding.” *Journal of Historical Research in Music Education* 41, no. 1 (2019): 18, <https://www.jstor.org/stable/26776563>.

¹⁷¹ Ibid., 17.

¹⁷² Ibid., 18.

¹⁷³ Ibid.

occurred through the clever use of pseudonyms for pieces of music. Handy performed an arrangement of a ragtime piece entitled “My Ragtime Baby” but programmed it under a “classical’ sounding name (‘Greetings to Toussaint L’Ouverture’)” where it received “ovations and a request by the school’s president to be heard again.”¹⁷⁴ The negative perception of the popular music was cleverly masked by Handy and led to a positive reception by those who perceived the music as being classical in nature. Handy knew that the origin of the music would have skewed the perception of the piece due to the dichotomy of acceptance between classical music and popular music. This duality of acceptance would eventually be addressed by the Tanglewood Declaration.

According to popular music education researcher Andrew Krikun, popular music inclusion in the classroom “has been taught continuously in American schools from the beginning.”¹⁷⁵ Even though popular music has experienced inclusion in study, there has been division concerning its value.¹⁷⁶ Krikun offers these thoughts on the subject:

The word “popular,” as used in this treatise in reference to songs, has been employed to expressly designate the various classes of songs which are written, published and sung, whistled and hummed by the great American “unmusical” public, as distinguished from the more highly cultivated musical class which often decries and scoffs at the tantalizing and ear-haunting melodies that are heard from ocean to ocean in every shape and form.¹⁷⁷

Popular music education first entered into public education as a vocational focus in the 1920s and 1930s and was strongly related to the Greek ideals of *techne*, or learning based upon

¹⁷⁴ Clark, “A Narrative History of African American Marching Band,” 18.

¹⁷⁵ Andrew Krikun, “The Historical Foundations of Popular Music Education in the United States,” in *The Routledge Research Companion to Popular Music Education*, edited by Gareth Dylan Smith, Zack Moir, Matt Brennan, Shara Rambarran, and Phil Kirkman (New York: Routledge Press, 2017), 33.

¹⁷⁶ *Ibid.*, 35.

¹⁷⁷ *Ibid.*

technical skills.¹⁷⁸ The vocational focus included the teaching of skills in “popular music performance and composition classes in order to prepare students for music careers.”¹⁷⁹ These job-related courses prepared students by giving them “skills that would serve them well in pursuing music professionally, observing that only a small minority of music students would receive employment in the Detroit Symphony Orchestra.”¹⁸⁰ Students must be trained “to live in 1926 not 1620.”¹⁸¹ Music students in these vocational schools “were taught to perform on musical instruments such as banjos, [and] drums and saxophones, which were shunned by classical musicians but embraced by the popular dance orchestras of the time.”¹⁸² This training offered the students the vocational skills needed to have a career in the music industry of the time, which included the “burgeoning film, recording, and radio studios of Hollywood.”¹⁸³ Even though this vocational movement existed, the dichotomy between classical music and popular music continued to influence music education in American public schools, resulting in negative connotations of popular music and its instruction.

The Tanglewood Declaration acknowledged that all music has educational value. The Tanglewood Report states that “traditional music literature dominates and overbalances the present music education repertoire...The fulcrum of the repertoire should be shifted to include more of the many varieties of contemporary popular and serious music as well as music of other

¹⁷⁸ Krikun, “The Historical Foundations of Popular Music Education,” 36.

¹⁷⁹ Ibid.

¹⁸⁰ Ibid., 37.

¹⁸¹ Ibid.

¹⁸² Ibid.

¹⁸³ Ibid., 37-38.

cultures.”¹⁸⁴ The Tanglewood Declaration also suggested the use of non-traditional instruments that were part of “American culture.”¹⁸⁵ As Best also suggested, these should include popular music instruments such as the guitar, piano, drums, and bass.¹⁸⁶ Popular music should be included in the repertoire of rural East Tennessee high school bands.¹⁸⁷ The thought processes included in the Tanglewood Declaration directly lead to the theories contained within praxis and Critical Pedagogy.

Theoretical Framework: Praxis and Critical Pedagogy

The goal of a praxis-based music education is to produce life-long musicians, or people who continue to actively make music in their adult lives after completing their education.¹⁸⁸ Part of that goal should be to provide students with the skills necessary to achieve the goal. Current rural high school bands in East Tennessee do not often address the skills needed to perform popular music styles in community music-making opportunities.¹⁸⁹ “[C]omposition, arranging, listening, and performing” are skills that music students will need to be able to perform in community music settings once they have graduated from a high school music program.¹⁹⁰

Popular music musicians often do not read sheet music or have it provided. Playing by ear is the primary approach that is used. This approach is rarely addressed in traditional high

¹⁸⁴ Robert A. Choate, “Documentary Report of the Tanglewood Symposium,” Boston University, accessed September 3, 2023, <https://www.bu.edu/tanglewoodtwo/about/document-report.pdf>, 136.

¹⁸⁵ *Ibid.*, 136.

¹⁸⁶ Best, “An Investigation of the Goals,” 38.

¹⁸⁷ Choate, “Documentary Report,” 139.

¹⁸⁸ Elliott, *Music Matters*, 130.

¹⁸⁹ Wilson, “‘It’s Music,’” 456.

¹⁹⁰ Matthew Clauhs, “Beginning Band without a Stand: Fostering Creative Musicianship in Early Instrumental Programs,” *Music Educators Journal* 104, no. 4 (2018): 40, <https://www.jstor.org/stable/26588653>.

school band programs. One scaffolding approach that may be used to address this is through the traditional study of scales. Once a student is familiar with all of the major and minor scales, ear training exercises may be used in the classroom to learn melodies from popular music selections. Initially, the band director may provide the students with the tonality, or key, of the selection being studied. Once this approach becomes easily attained, the director can let the students discover the tonality of a selection and play the melody without assistance. Additional approaches can also include improvisation of melodies over the chord progression of a popular music selection. Improvisation and playing by ear are two primary skills that may allow traditional band students to continue to perform after graduation.¹⁹¹ By achieving these skills, students can “perform *any* song heard on the radio, television, Internet, or, most important, in the student’s own mind.”¹⁹² Bryan Powell and Scott Burstein, popular music education researchers, support these skills. Popular music study should include “learning music through recordings instead of staff notation, performing on traditional rock instruments, working with repertoire that students have a role in choosing and introducing technology through, for example, iPad ensembles.”¹⁹³

There are opportunities for community music-making after completing a high school music program.¹⁹⁴ Many of these opportunities involve music-making of a popular nature. These include “‘real life’ settings – clubs, bars, restaurants, basements, stores, open mic nights, family

¹⁹¹ Mercado, “Popular, Informal, and Vernacular,” 32.

¹⁹² Clauhs, “Beginning Band,” 41.

¹⁹³ Bryan Powell and Scott Burstein, “Popular Music and Modern Band Principles,” in *The Routledge Research Companion to Popular Music Education* (London: Routledge, 2017), 244.

¹⁹⁴ Clauhs, “Beginning Band,” 41.

gatherings, and concert halls.”¹⁹⁵ If popular music skills are taught in rural East Tennessee high school band programs, students will not only understand the connection between their learning and music-making opportunities in their communities but also understand that “[m]usic worlds in- and out-of-school could inform one [an]other, causing schools to resemble their surrounding communities more closely.”¹⁹⁶ Furthermore, when students perform popular music skills and selections for the community and community events, connections with the community are strengthened.¹⁹⁷ Performing popular music skills and selections often results in positive interactions with the community and stakeholders in education. The positive interaction demonstrates to students that the skills they are presenting are valuable. When students understand that there are continued opportunities for music-making within their communities, and the skills that they are learning in the classroom are valuable, the disconnect that exists between school music programs and student musical culture begins to diminish.

The attrition of high school band students has long been a subject of study in music education.¹⁹⁸ Part of the reason for attrition may be the disconnect that exists between school music programs and the music that students experience in their lives. School music programs often focus upon public performances of music that students dislike.¹⁹⁹ According to music

¹⁹⁵ Daniel S. Isbell and Ann Marie Stanley. “Code-Switching Musicians: An Exploratory Study.” *Music Education Research* 20, no. 2 (2018): 155, <https://doi.org/10.1080/14613808.2016.1238061>.

¹⁹⁶ *Ibid.*, 159.

¹⁹⁷ Miguel A Guajardo, Francisco Guajardo, Christopher Janson, & Matthew Militello, *Reframing Community Partnerships in Education: Uniting the Power of Place and Wisdom of People*, (New York: Routledge, 2016), 106.

¹⁹⁸ Hash, “Student Retention,” 12.

¹⁹⁹ Micki Michele Berlin, “A Model for the Development of a Popular Music Listening Curriculum,” (Doctoral thesis, Liberty University, Lynchburg, Virginia, 2023), 10, in *Doctoral Dissertations and Projects*, <https://digitalcommons.liberty.edu/doctoral/4100>.

educator Micki Michele Berlin, “many students are not interested in participating in this type of music ensemble because they have no experience with it outside of school.”²⁰⁰ Addressing the disconnect by including popular music study may have a positive effect upon the historical problem of student attrition.²⁰¹ While many have noted the negative effect upon the school band or music program, the negative effect upon students must also be noted. When a student ceases to participate in a school music program, his or her musical growth is affected as well. Some may state that the student can continue to grow and develop by continuing participation in their musical practices beyond school. While that may be a possibility, many who leave school music programs do not continue to make music after leaving a program. When students drop music courses, they risk further development in aesthetic perception, creativity, and intellectual development as well as increases in “self-discipline and motivation,” and “developing creative and intuitive thinking processes not always inherent in other academic disciplines.”²⁰²

The student may experience such a dislike of the music program that he or she may never make music again. This problem becomes a larger issue when the student becomes an adult and a stakeholder in school decisions. His or her negative experience will be translated into diminished support of music education programs, or possible attacks on music education because he or she does not perceive it as valuable. According to music educator, author on leadership in music education, and dean, John Clinton, the following scenario was a direct result of an adult’s poor experience in a music classroom. Clinton once interacted with a principal who “was not a fan of

²⁰⁰ Berlin, “A Model,” 11.

²⁰¹ Ibid.

²⁰² John L. Benham, *Music Advocacy Moving from Survival to Vision*, (Chicago, Illinois: Gia Publications, 2016), 3.

music or music education.”²⁰³ After Clinton worked for years to present a music program, which the principal did not support, the principal finally admitted that he had a bad experience with an elementary music program as a student that “stuck with him until he was sixty-two years old.”²⁰⁴ The negative perception of music education can also lead to encouraging others not to participate in the program, which continues to exacerbate the problem into larger proportions. Addressing the retention of music students is important for the musical health of a community.

Elliott and Silverman also discuss the effects of such a scenario. According to Elliott and Silverman, “when school boards or administrators make it impossible for students to achieve their fundamental life values during the long periods they spend in school, parents and administrators can expect to reap the results: lower-than-average levels of academic and vocational achievement and higher-than-average levels or custodial difficulty (i.e. anxious, troubled, disruptive, unhappy, or absent students).”²⁰⁵ These problems are the direct result of administrators who do not perceive the value of a music education program. Their perceptions may be influenced by their experiences as a former music student. Addressing student interest levels and retention is vital not only for the present students and programs but for the future as well.

Music student attrition can be addressed through the philosophical lenses of praxis and Critical Pedagogy and the inclusion of popular music study. Praxis seeks to enable students to actively make music in their schools and communities and beyond graduation. While there are opportunities for rural East Tennessee high school band students to continue to make music in

²⁰³ John Clinton, *Embracing Administrative Leadership in Music Education* (Chicago, Illinois: Gia Publication, 2015), 94.

²⁰⁴ *Ibid.*, 95.

²⁰⁵ Elliott and Silverman, *Music Matters: 2nd Edition*, 464.

community and collegiate bands, the opportunities are limited. Not every rural community has access to a community band program. Many of the rural communities do not have access to collegiate band programs. Students who earn memberships into collegiate band programs often move to larger cities to attend colleges and universities. The only opportunities for continued music-making in rural communities are those of a popular nature. By demonstrating that music-making can continue beyond school with the skills provided in classroom instruction, students will value the educational content of the music classroom. This is the goal of Critical Pedagogy. Student learning in the classroom becomes reflective of the community and useful in the lives of the students beyond the classroom. This is further reinforced when students learn popular music skills and styles that are popular in the community. Popular music then serves as a bridge between culture, identity, and education.

The Value of Popular Music

According to Elliott, “billions of people past and present have invested enormous amounts of time, effort, thought, devotion, passion, and money, and sometimes even their entire lives, in listening to and making specific kinds of sounds in the contexts of their communities, societies, and cultures.”²⁰⁶ With this type of commitment, people demonstrate the value of popular music in their lives. This also includes student populations who often use popular music to define their culture and identity. Pickering states that students will collect memorabilia such as ticket stubs, clothing, compact discs (CDs), and albums to cement their belonging to certain cultures.²⁰⁷ Popular music is also connected to memories of events such as parties, celebrations,

²⁰⁶ Elliott and Silverman, *Music Matters: 2nd Edition*, 54.

²⁰⁷ Pickering, “Popular Music and the Memory,” 191.

and other family engagements.²⁰⁸ The emotional connections to this type of music are deeper than connections to classroom music experiences because of the prevalence of popular music genres in the lives of students. While a piece of music such as *Air for Band* by Frank Erickson may stir emotional connections while in rehearsal or performance, students do not experience a piece of music such as this while attending family events, celebrations, or joyous moments within their lives outside of the classroom. The parents and the community also do not experience a connection to music such as this other than attending performances that may only happen once or twice in a concert season, which results in diminished connection.²⁰⁹ The students will incorporate this music into their memories of school and the emotions associated with the time, but that may be the extent of the connection.

According to music educator Michael Szekely, traditional music courses continue to disregard student culture despite the student population's "current musical interests and goals."²¹⁰ During high school adolescence, students are "active[ly] seeking out...certain forms of popular music" and "having the most ardent identification with it."²¹¹ The high school years become the time of definition of musical "tastes and values," identity formation, and "a crucial step in the transition to adulthood."²¹² The disregard of musical interests and goals widens the

²⁰⁸ Pickering, "Popular Music and the Memory," 191.

²⁰⁹ Ibid., 192.

²¹⁰ Michael Szekely, "Musical Education: From Identifying to Becoming," in *The Oxford Handbook of Philosophy in Music Education*, ed. Wayne D. Bowman & Anna Lucia Frega (New York: Oxford University Press, 2014), 176.

²¹¹ Pickering, "Popular Music and the Memory," 193.

²¹² Ibid.

disconnect between school music programs and the music that students experience in their own lives.²¹³

Music educator and researcher Steve Giddings also believes that this type of disregard can often alienate entire demographics of the school population.²¹⁴ Music such as hip-hop “doesn’t dare darken the doorways of music rooms in schools,” and alienates student groups such as African Americans.²¹⁵ This “is a problem that needs to be addressed.”²¹⁶ Giddings suggests that “offering popular music ensembles or integrating popular styles into your regular classes is part of the solution.”²¹⁷ Berlin also supports this ideology by stating that “students want to choose and learn music they are most familiar with or is part of their culture.”²¹⁸ African American students are not the only population that is alienated in traditional school music programs. Music education researcher Samuel Isai Escalante suggests that the problem may extend to members of the Latinx community.²¹⁹ According to his research, Latinx students do not participate in school music programs at the same rate as their peers.²²⁰ Escalante proposes that two of the problems that may be a factor in this included “school personnel that do not value

²¹³ Berlin, “A Model,” 14-15.

²¹⁴ Steve Giddings, “Will Offering a Popular Music Ensemble Affect Your Numbers? Yes, it Will!” *The Canadian Music Educator* 63, no. 3 (03, 2022): 63, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/will-offering-popular-music-ensemble-affect-your/docview/2642951601/se-2?accountid=12085>.

²¹⁵ Ibid.

²¹⁶ Ibid.

²¹⁷ Ibid.

²¹⁸ Berlin, “A Model,” 35.

²¹⁹ Samuel Isai Escalante, “Latinx Students and Secondary Music Education in the United States,” *Update: Applications of Research in Music Education* 37, no. 3 (2019): 5, DOI: 10.1177/8755123318802335.

²²⁰ Ibid.

Latinx culture” and “a lack of Latinx music teachers as role models.”²²¹ It is also noted that some music teachers try to address this issue by using the music of the culture in an “additive approach” through the use of token pieces of Latinx musical selections.²²² This is often presented in a format that is disconnected from cultural practices, such as “orchestral arrangements of Latin American folk songs.”²²³ This type of inclusion can “further alienate Latinx students from joining music classes or contribute to feelings of isolation within music classes.”²²⁴ This type of alienation exacerbates the perceived lack of relevance to student lives.²²⁵ The disconnect includes the use of ensembles and music that are “not culturally relevant” to their musical practices “outside of school,” which has produced a stereotype in Latinx students that band is considered to be “a White activity.”²²⁶ Escalante suggests that the disconnect may be addressed by incorporating an authentic cultural representation of music to move from “music for every child” to “music for each child.”²²⁷

This disconnect can also exist between the community and the school music program. With music being connected to identity, the listening public also positively responds to popular music performances through school band programs. The audience possesses its own memories of popular music in relation to identity and culture. When a high school band performs material that is relative to the culture of the community, positive responses may occur. With the recent trends

²²¹ Escalante, “Latinx Students,” 6.

²²² Ibid.

²²³ Ibid.

²²⁴ Ibid.

²²⁵ Ibid., 8.

²²⁶ Ibid.

²²⁷ Ibid., 9.

in “old bands reforming, tribute bands proliferating, [and] vintage albums being reissued,” proof exists that popular music from previous time periods continues to have value to multiple generations of people.²²⁸ Performances that feature this type of popular music may strengthen the community’s perceptions of the school music program, increase community support, and increase the feelings of joy that student performers experience with positive audience interaction and feedback.

Using popular music in such a way can increase mutual understanding and respect among populations of students, teachers, and members of the community. By including music from the student culture, teachers may increase connectivity with learning and improve social cohesion in the classroom. According to Abrahams, “children come to class with knowledge they gain from the outside world and as such, that knowledge needs to be honored and valued.”²²⁹ Honoring student knowledge of music and music practices demonstrates that their knowledge is valuable. Abrahams also suggests that “for music education, this pedagogy questions, challenges and empowers students to experience our (i.e. the teacher’s) music, and their teachers to understand their (i.e. the student’s) music as integral parts of a collective reality.”²³⁰

By using student knowledge of popular music as scaffolding, concepts such as form and analysis, music theory, and critical listening can be developed.²³¹ Popular music can be used to teach many of the skills that are valued in traditional collegiate music programs. By teaching these skills at the high school level using the music with which the students are familiar, fundamental knowledge can be developed that can aid students not only in collegiate music study

²²⁸ Pickering, “Popular Music and the Memory,” 195.

²²⁹ Abrahams, “The Application of Critical Pedagogy,” 4.

²³⁰ *Ibid.*, 8.

²³¹ *Ibid.*, 11-12.

but also in community music making. Popular music styles are valuable to large portions of the population, including students who often use popular music to define their identities and social groups.²³² Byo suggests that “to reduce attrition, the US music education community might be well served by opening the curriculum to experiences that extend beyond the traditional large concert band, orchestra, and choir.”²³³ This expansion can include the use of popular music repertoire as well as the creation of new ensembles and courses to reach “the other 80%” of the student population that is not currently involved in school music programs.²³⁴

Popular Music Education in the Classroom

Since the Tanglewood Declaration, there are new approaches to including popular music repertoire and skills in music instruction in the classroom. One of the first attempts to address popular music styles in school ensembles was the advent of the stage and jazz bands in the 1950s.²³⁵ Jazz had a tarnished perception due to the process in which it was initially created. To address the negative connotation of the word jazz, many programs adopted the term stage band instead of jazz band.²³⁶ According to Jazz Workshop Australia, a website dedicated to jazz education, “[s]tage band’ is a euphemism originally used to try to hide the fact that these bands were playing jazz, music once considered low, uncouth and unsuitable for students. The origin of

²³² Adderley, Kennedy, and Berz, “‘A Home Away from Home’,” 190.

²³³ Byo, “‘Modern Band’ as School Music,” 260.

²³⁴ Giddings, “Will Offering a Popular Music Ensemble,” 62.

²³⁵ Krikun, “The Historical Foundations of Popular Music Education,” 39.

²³⁶ “Does Big Band Jazz Have to Be so Loud?,” Jazz Workshop Australia, accessed September 10, 2023, <https://jazzworkshopaustralia.com.au/does-big-band-jazz-have-to-be-so-loud/#:~:text=%E2%80%9CStage%20band%E2%80%9D%20is%20a%20euphemism,uncouth%20and%20unsuitable%20for%20students.>

this attitude lies in cultural snobbery and racism.”²³⁷ It was only after jazz was considered as a national art form that the term began to lose its negativity. This reflects the changes in cultural perceptions of popular music forms. Initially, rock and pop music were considered to be vulgar and representative of race and class. As time has progressed, these sentiments have begun to dissipate. Although there are still popular music songs and artists that are still considered to be inappropriate, many of the songs and the artists are now acceptable for public play and performance.

A recent development is the incorporation of a modern band into the school music curriculum.²³⁸ According to Byo, the modern band approach is successful because the values of the modern band, such as “music, community, identity, teacher, and classroom management—overlap considerably with the benefits and values identified by adolescents.”²³⁹ A modern band uses popular music instruments such as guitar, bass, drums, and keyboards as the primary musical instruments. Some modern bands also include the use of vocalists or traditional band instruments such as members of the brass and woodwind family.²⁴⁰ The repertoire selected for study often includes selections from popular music, with which the students may already be familiar.²⁴¹ The modern band approach meets several educational and philosophical goals. The music selected is often experienced in the culture of the students and represents their culture in a classroom setting. This meets the goals of Critical Pedagogy. Popular music is often used in

²³⁷ Jazz Workshop Australia, “Does Big Band Jazz Have to Be so Loud?”

²³⁸ Byo, “‘Modern Band’ as School Music,” 259.

²³⁹ Ibid.

²⁴⁰ Ibid., 261.

²⁴¹ Ibid., 259.

identity creation by students and their surrounding culture.²⁴² This is reflected in the ideals of praxis. The use of popular music which also appeals to youth culture is represented in the Tanglewood Declaration. The connections to culture and identity improve the connections of the classroom to the world of the students, which demonstrates the value of instruction.²⁴³ If students can perceive that instruction is valuable, they will become more engaged. This engagement lessens the disconnect that often exists between classroom music study and the music that is experienced in student life outside of school. Lessening the disconnect may aid in retaining student membership and recruitment. According to Byo, “valuing one’s identity as a member of Modern Band is corroborated by previous research that shows a propensity for young people under the right conditions to show extraordinary commitment to a school performance ensemble and take ownership of the experience.”²⁴⁴ Byo’s study demonstrates that the use of popular music can increase commitment and connection to a school music program. Incorporating popular music and some of the approaches embraced by modern bands into rural high school band programs in Tennessee may address issues related to retention and recruitment as well.²⁴⁵

Other approaches that are being instituted include digital music production. As access to technology has increased in schools, students have access to Chromebooks, iPads, and personal laptops. Each of these technologies can enable students to use music and music applications in the classroom.²⁴⁶ Students have embraced the digital production of music. Many of them are

²⁴² Elliott and Silverman, *Music Matters: 2nd Edition*, 54-55.

²⁴³ *Ibid.*, 395.

²⁴⁴ Byo, “‘Modern Band’ as School Music,” 264.

²⁴⁵ *Ibid.*, 260.

²⁴⁶ Mercado, “Popular, Informal, and Vernacular,” 35.

drawn to music courses that creatively use technology.²⁴⁷ Students desire to create beats and craft their own music.²⁴⁸ Students use digital audio workstations such as Garageband and Audacity to edit and manipulate sounds to craft original music or manipulate existing music into remixes and ringtones. Some students have become so adept at using music software that they are now entering collegiate music programs with their major instrument being designated as the laptop.²⁴⁹ Collegiate music programs are beginning to create curricula to address and accommodate musicians who are not traditional instrumentalists. As technology and music change, it is important that music education also changes to stay relevant to the lives of students. It is also noted that most composition that occurs in the present is accomplished on music composition software instead of pen, pencil, and paper.²⁵⁰ If music education continued to teach students to use a quill and parchment for composition, the general population would scoff at how outdated the approach may seem. The same tangent can be drawn between choosing music repertoire that is outdated and irrelevant to student culture. While this author does not warrant the complete abandonment of the use of classical music and derivative forms in rural East Tennessee high school bands, popular music and popular music forms must be included to stay current with musical trends and to address the disconnect that exists between school music programs and the musical lives of students.

²⁴⁷ Giddings, "Will Offering a Popular Music Ensemble," 62-63.

²⁴⁸ Ibid., 63.

²⁴⁹ Chris Barton, "The Groove Where Jazz and Dance Music Meet," *Los Angeles Times*, August 26, 2012, accessed September 9, 2023, <https://www.latimes.com/entertainment/arts/la-xpm-2012-aug-26-la-et-cm-edm-to-jazz-20120826-story.html>.

²⁵⁰ Leah Kardos, "Making Room for 21st Century Musicianship in Higher Education," *Action, Criticism, & Theory for Music Education* 17, no. 1 (2018): 38, doi:10.22176/act17.1.33.

Chapter Summary

As one observes the literature contained within this review, several themes begin to develop. The first theme involves societal perceptions of music. Certain forms of music are considered to have positive perceptions and values and are worthy of inclusion in the public study of music, which is a thought process that has existed since the time of ancient Greece. Some music was attributed to clearer thinking and strength, while other music was attributed to laziness and inappropriate behaviors.²⁵¹ The “doctrine of ethos,” which attributed influential powers to certain types of music continued to perpetuate as society developed.²⁵² In the Medieval period, which occurred between 450-1450 A.D., the early church continued to define music according to sacred and secular uses. Some music was perceived as being worthy of inclusion in worship services, while other music was only deemed as appropriate for secular uses.²⁵³ During the Renaissance period, which occurred between 1450-1600 A.D., music’s appropriateness was further divided as church leaders such as John Calvin believed that only a cappella vocal music was appropriate for use in the church.²⁵⁴ Instrumental music was excluded entirely in his approach to Protestantism.²⁵⁵ While these references primarily concern the early church, these rationales continued to perpetuate throughout history due to the influence of the church on society. Some types of music are considered to have positive effects on the listener, while others are harmful or detrimental.

²⁵¹ The University of Kansas, “Theory of Music.”

²⁵² Ferris, *Music: The Art*, 53.

²⁵³ *Ibid.*, 67.

²⁵⁴ *Ibid.*, 89.

²⁵⁵ *Ibid.*

Even in the early twentieth century, this dichotomy continued. Western European classical music was considered to be superior to all other forms of music. John Philip Sousa experienced derision of his music because it did not appeal to the high-brows of the time.²⁵⁶ Eventually, the interest in march music began to wane due to the rise of jazz. As jazz rose to prominence in American society, it was stigmatized by the low perceptions of its roots and origins.²⁵⁷ Jazz was created by African Americans in a culture that was far removed from the concert halls of Western European classical music. Even the name of the music, jazz, was offensive. By the time jazz had risen to acceptance as the only original art form of America and began to be incorporated into music education programs across America, the term jazz band was often changed to stage band due to negativity concerning the term.²⁵⁸

Changing tastes in music began to erode interest in jazz. Other secular music genres began to rise in popularity. Rock and Roll and Country music became two prominent forms of popular music.²⁵⁹ Country music evolved from the storytelling traditions of Scotch and Irish folksongs and absorbed influences from bluegrass, mariachi, and Hawaiian music. Rock and Roll evolved from country-western and blues music and often included lyrics that included double entendre and frank references to sexual behavior.²⁶⁰ Even the term rock and roll was a reference to such actions. With the name of the genre containing hints of vulgarity, many people have sought to exclude rock music from educational use. Country music has also faced exclusion due

²⁵⁶ The United States Marine Corps Band, "Boston Public Library Scrapbook 1904-1932."

²⁵⁷ Higdon, "The Bridge," 12.

²⁵⁸ Jazz Workshop Australia, "Does Big Band Jazz Have to Be so Loud?"

²⁵⁹ Ferris, *Music: The Art*, 272.

²⁶⁰ *Ibid.*, 407.

to the perception of being lowbrow and culturally inferior to other music genres.²⁶¹ As presented in the literature, large portions of the population listen to these types of music, incorporate them into their identities, and use them to define their culture.²⁶² Excluding these genres creates a disconnect between classroom music study and the music that students experience in their everyday lives.²⁶³

This rationale of exclusion continues to exist through the present day and has impacted the use of popular music in classroom instruction. Even though some popular music may have developed with unsavory roots, music perceptions can evolve. For example, one can look at the perception of jazz.²⁶⁴ Jazz was once received so poorly that schools could not even use its name.²⁶⁵ Today, jazz is considered to be indicative of high social standing and refinement, as signified by classical music in the recent past.²⁶⁶ If jazz can evolve from the negativity of its inception and rise in stature in American society and education, popular music may also develop.²⁶⁷ The term rock and roll has now evolved to simply rock, which may help to shed some of the negativity of the term in general. Country and Western has also evolved into the term Country. Although the term was not originally offensive, the music form has continued to

²⁶¹ Bates, Gossett, and Stimeling, "Country Music Education," 29.

²⁶² Elliott, *Music Matters*, 197.

²⁶³ Murphy, "Using Popular Music," 27.

²⁶⁴ Mercado, "Popular, Informal, and Vernacular Music Classrooms," 36.

²⁶⁵ Jazz Workshop Australia, "Does Big Band Jazz Have to Be so Loud?"

²⁶⁶ Murphy, "Using Popular Music," 13.

²⁶⁷ Mercado, "Popular, Informal, and Vernacular Music Classrooms," 36.

evolve as well. From the two forms of popular music, many derivatives have evolved, which are enjoyed by students and adults throughout the country.²⁶⁸

Changes in educational philosophy have also provided opportunities for the study of popular music in education programs. Music instruction in America has included shaped-note instruction, rote versus note instruction, as well as approaches by Suzuki, Kodaly, and Orff. Many changes have occurred throughout time. One of the biggest shifts seems to be the change from aesthetic philosophy to praxial philosophy. Since the early 1900s, the perceived superiority of Western European classical music to all other music types was unrivaled.²⁶⁹ Aesthetic philosophy embraced this concept and included it as one of its own tenets.²⁷⁰ Aesthetic philosophy began to encounter divisions among its practitioners as society began to become multifaceted and multicultural.²⁷¹ As cultural superiority began to be viewed with suspicion, educational reforms also began to call it into question. Freire's *Critical Pedagogy* rejected cultural superiority and elevated the importance of student culture in the classroom.²⁷² Student culture was considered to be important to instruction and all educational activities should be relevant and applicable to their lives in the existing world.²⁷³ The outside world informs the learning of the classroom, and classroom instruction should be relevant to the lives of students.²⁷⁴

²⁶⁸ Elliott, *Music Matters*, 197.

²⁶⁹ Regelski, "Musical Value and Praxial Music Education," 24-26.

²⁷⁰ Ibid.

²⁷¹ Mark and Gary, *A History*, 420-421.

²⁷² Regelski, "Tractate on Critical Theory and Praxis," 48-49.

²⁷³ McLaren, "A Pedagogy of Possibility," 49.

²⁷⁴ Ibid.

The Tanglewood Declaration also caused problems for aesthetic practitioners. When music educators gathered to develop a plan for music education, they sought to include popular music genres as well as the music of other cultures in classroom music study.²⁷⁵ How can the music of other cultures have value if Western European music was the superior musical form? This concept created a division in educational philosophy. Some educators sought to create a bridge between these two concepts, while traditional aesthetic practitioners did not accept that other music styles were valuable in classroom instruction. This led to Elliott's praxial philosophy which accepted all music's value in active performance-based study.²⁷⁶ With praxis, all music is valuable and related to identity and culture.²⁷⁷ As praxial philosophy began to rise in acceptance, all music, including popular music styles, also rose in acceptance.²⁷⁸ The National Association for Music Education (NafME) supported this acceptance by stating that "including all forms and types of music within the classroom, however, from folk to classical, and from popular to non-Western, allows students to explore and expand their communication, collaboration, and music literacy skills in various formats, structures, and ensembles."²⁷⁹ Although popular music instruction has gained acceptance through changes in philosophy, and "there are far fewer purists around today who don't believe in the value of popular music education than there were 10 years ago, ...this premise is still a factor contributing to the lack of popular music programs."²⁸⁰

²⁷⁵ Choate, "Documentary Report," 136.

²⁷⁶ Mark and Gary, *A History*, 420-421.

²⁷⁷ Abrahams, "The Application of Critical Pedagogy," 3-4.

²⁷⁸ Mark and Gary, *A History*, 365.

²⁷⁹ Luke Besong, "Recruiting and Retaining Non-Traditional Secondary Music Students Through Modern Band," (Doctoral thesis, Liberty University, Lynchburg, Virginia, 2023), 2, in *Doctoral Dissertations and Projects*, <https://digitalcommons.liberty.edu/doctoral/4900>.

²⁸⁰ Giddings, "Will Offering a Popular Music Ensemble," 64.

Those who resist the inclusion of popular music in classroom study often are influenced by a variety of factors. These factors can include a lack of training due to the conservatory approach of college music programs. Many classroom music teachers have received formal training on instruments such as wind, concert percussion, and orchestral string instruments. However, they often lack exposure or instruction on popular music instruments such as guitar, bass, drum set, electronic keyboards, or sound-reinforcing equipment such as microphones, speakers, and amplifiers. Educators from classical backgrounds may feel uncomfortable teaching popular music and never attempt to include it in classroom instruction. Other areas with which teachers may not have experience may include improvisation, songwriting, or playing by ear. These skills are necessary for students to participate in music-making beyond the classroom. While the music instructor may provide a quality music education in a classical sense, the deficiencies remain. The students who are involved in a music program that does not provide instruction in music making beyond classical music may abandon music entirely after completing high school. The goal of creating life-long musicians is not met. Teachers have historically offered the following reasons for not including popular music:

- 1 Rock is aesthetically inferior music, if it is music at all;
- 2 Rock is damaging to youth, both physically and morally;
- 3 School time should not be expended teaching what is easily acquired in the vernacular;
- 4 Traditional teacher education has not provided substantial training in rock music;
- 5 Rock music is rebellious and anti-educational, characteristics that problematize its appropriation by teachers;
- 6 Effective instructional curriculum for rock music is relatively difficult to acquire in the United States.²⁸¹

Even though these reasons have been given for not allowing popular music into classroom instruction, music education researcher Luke Besong attacks the foundation on which

²⁸¹ Krikun, "The Historical Foundations of Popular Music Education," 40-41.

they are built. Many classical music compositions feature content that is predicated upon drug use, sexual behavior, and occult practices. Examples of classical music masterworks that include these risqué subjects include *Symphonie fantastique*, *Carmina Burana*, *Faust*, and *Don Giovanni*.²⁸² The use of these classical pieces of music in classroom instruction has not been impeded by content that is “damaging to youth, both physically and morally.”²⁸³ Despite these reasons against using popular music, these genres are considered valuable and important components of student life and culture. Just as individual cultures place importance in traditional music practices, students also find validity in traditional music and value popular music forms.²⁸⁴ Country music defines the cultural norms of living in rural areas.²⁸⁵ Rap music embraces urban culture and provides representation to people who embrace it.²⁸⁶ Rock music originally embodied a sense of rebellion that was embraced by adolescent cultures of various generations.²⁸⁷ Regional music genres continue to be embraced by facets of society and are used as reflections of identity and culture.²⁸⁸ One cannot visit cities such as Nashville, Tennessee; New Orleans, Louisiana; Los Angeles, California; Memphis, Tennessee; Seattle, Washington; or Cleveland, Ohio and not be exposed to the popular music cultures that originated there.²⁸⁹ These cities are forever linked to certain music genres that have risen to prominence at some point in

²⁸² Besong, “Recruiting and Retaining, 52.

²⁸³ Krikun, “The Historical Foundations of Popular Music Education,” 40-41.

²⁸⁴ Elliott, *Music Matters*, 197.

²⁸⁵ *Ibid.*, 195.

²⁸⁶ *Ibid.*, 204.

²⁸⁷ *Ibid.*, 194.

²⁸⁸ *Ibid.*, 212.

²⁸⁹ *Ibid.*, 208.

American music history. People who live in these areas also include regional music as part of their identity.²⁹⁰ This rationale should be extended to include members of rural East Tennessee high school band programs.²⁹¹ Excluding their regional popular music, along with other popular music styles that are important to them, removes the connection that should occur between classroom learning and the world in which they live. According to Elliot, “a people’s music is not something they make; a people’s music is something they are.”²⁹²

The disconnect that is created by inadequately incorporating popular music into high school band repertoire disillusion students about the value of a traditional band program.²⁹³ Although “the conventional repertoire of the United States band and orchestra programs may hamper teachers’ efforts” in including popular music, it is necessary to connect the learning of the classroom to the experiences of the students in their own lives.²⁹⁴ As documented in the literature, music is strongly integrated into the identities of adolescents. Music education researchers Stephanie Cronenberg, Natalie Tews, Delmarice Price, and Nathan Bishop posit that “instrumental ensembles may play a critical role in many...students’ musical and identity development, and thus are an important site for considering how music educators’ practices reflect the identities of a schools’ students and local community.”²⁹⁵ In *Critical Pedagogy and*

²⁹⁰ Elliott, *Music Matters*, 212.

²⁹¹ *Ibid.*, 197.

²⁹² *Ibid.*

²⁹³ Stephanie Cronenberg, Natalie Tews, Delmarice Price, and Nathan Bishop, “Culturally Responsive Instrumental Music Instruction: Efforts by Middle Level Music Educators to Connect their Ensemble Programs to the Local Community,” *Contributions to Music Education* 48, (2023): 166, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/culturally-responsive-instrumental-music/docview/2822509300/se-2?accountid=12085>.

²⁹⁴ *Ibid.*, 165.

²⁹⁵ *Ibid.*, 166.

modern policies concerning school curriculum, students should see themselves and their culture “reflected in curriculum.”²⁹⁶ The music that students experience in their daily lives provides a rich context of musical development that influences the value that students place in musical practices.²⁹⁷ Including music with which students are familiar and value, demonstrates that their identity, community, and culture are valued in the music classroom.²⁹⁸

Due to the historical nature of the high school band program, performances are often focused upon literature of a “Western classical” tradition.²⁹⁹ When popular music is not included in instruction in high school bands, the disconnect that is created is damaging to the school music program and to the music students who may become discouraged with continued participation in the program. Praxial education and Critical Pedagogy principles are not being followed, which lessens the positive impact of their education upon their lives. The disconnect leads to student attrition and a devaluing of music education by the students and the local community. As the problem progresses, embittered students may abandon active music participation entirely and view music education through a negative lens as they become stakeholders in future educational decisions. Attrition also creates a negative perception within the community. As the band program decreases in size, the community may come to believe that music education is not important to students or less valuable in their learning. If the music that is performed by the band program does not reflect the identity or culture of the community in which the program resides, the students and the community will not place trust and relevance in the program. Including popular music in the repertoire of the high school band lessens the historical disconnect that

²⁹⁶ Cronenberg, Tews, Price, and Bishop, “Culturally Responsive Instrumental Music Instruction,” 167.

²⁹⁷ Ibid., 167-168.

²⁹⁸ Ibid., 184.

²⁹⁹ Ibid., 166.

exists between the band program, the lives of the students, and the community in which the program exists. With the incorporation of popular music genres that are valued by the students and the community, the disconnect that leads to many of these issues may be addressed before the problem becomes too large to overcome.³⁰⁰

³⁰⁰ Giddings, "Will Offering a Popular Music Ensemble," 63.

CHAPTER THREE: METHODOLOGY

Research Design

The purpose of this chapter is to describe the process by which data was collected for the study. The study concerns the impact of Popular Music Education in building and maintaining rural East Tennessee high school band programs. The research is conducted through a qualitative approach with the support of historical research concerning trends in music education. The chapter is further divided into sections concerning the design of the study, the selection of survey locations, the process in which students and directors were given access to the survey questions, information concerning the participants such as age ranges and geographic locations, and information pertaining to data analysis.

The design of this study features a qualitative approach with the addition of historical emphasis and evidence. According to Creswell and Creswell, “[q]ualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem.”³⁰¹ The problem according to this study is the disconnect that exists due to the emphasis that is placed upon traditional band approaches and the exclusion of popular music and musical practices with which students are familiar in the world beyond the classroom in rural East Tennessee high school bands. This disconnect often leads to attrition in high school band programs. Included in this research approach are elements of social constructivism.³⁰² Students are born “into a world of meaning bestowed upon [them] by [their] culture.”³⁰³ Many of these cultural influences are gained through exposure to the music that students encounter throughout

³⁰¹ Creswell and Creswell, *Research Design*, 4.

³⁰² *Ibid.*, 8.

³⁰³ *Ibid.*

their lives. These types of music become part of their identity as individuals and as members of a larger community. Students “construct meaning as they engage with the world they are interpreting.”³⁰⁴ The exclusion of musical praxes that are part of student culture and identity and the embrace of music that is unfamiliar and devoid of personal meaning creates and strengthens the disconnect that exists between classroom music study and the musical world of the students in rural East Tennessee high school band programs.

The creation of this disconnect is not a modern problem. Throughout history, American music education has often excluded popular music and local cultural music practices in favor of Western European art music, which was considered to be superior to all other musical forms. Historical research, which is provided in the literature review of this document, illustrates the creation of the problem addressed in this study. Through the analysis of history, “connections between events [were analyzed] so that a meaningful pattern or structure [could] be discerned.”³⁰⁵ The pattern of musical exclusion and student disconnection from school music programs is found throughout the literature. The disconnect that students experience is based upon the exclusion of music with which students have feelings of importance. Roberts and Hyatt suggest that the qualitative method is best for the study of “meanings people attach to the activities and events in their world.”³⁰⁶ Due to the nature of subjectivity and the difficulty in quantitative measurement of elements such as culture and identity, the qualitative approach was selected for the purposes of this study.³⁰⁷

³⁰⁴ Creswell and Creswell, *Research Design*, 8.

³⁰⁵ McDowell, *Historical Research: A Guide*, 77.

³⁰⁶ Roberts and Hyatt, *The Dissertation Journey*, 143.

³⁰⁷ Ibid.

The locations for survey sites were selected due to their geographic location. Since this research focuses on rural East Tennessee high school band programs, the locations must exist in rural locations that are not located near large urban centers such as Knoxville, TN, Chattanooga, TN, Kingsport, TN, Johnson City, TN, Bristol, TN, Sevierville, TN or any other area that is considered more “than 50% [u]rbanized.”³⁰⁸ This research excludes the counties of Anderson, Blount, Bradley, Carter, Hamblen, Hamilton, Loudon, Sullivan, and Washington (see Figure 1).³⁰⁹ To gain permission for the survey sites, contact was initiated through email to directors of schools at Claiborne County, Cocke County, Grainger County, Greene County, Jefferson County, Loudon County (rural area), Morgan County, Oneida Special School District, Roane County, Scott County, and Union County. Initial contact was followed up by additional email messages and physical mailings of request packets.

Some systems did not return a response after several attempts were made for contact. Morgan County was one such location. After reaching out to a band director within the county, it was determined that the contact emails were placed within a junk folder on the school system’s email server. Once the director of schools was contacted within the system by an internal school employee, permission was granted to survey the students within the county. Site permission was granted in Cocke County, Greene County, Jefferson County, Morgan County, Oneida Special School District, Roane County, Scott County, and Union County (see Appendix E). Locations that did not respond were removed from the study. These locations that were removed included Claiborne County, Loudon County, and Grainger County.

³⁰⁸ Tennessee State Government, “Definitions of Rural and Economic Classifications,” accessed June 27, 2023.

³⁰⁹ Ibid.

Research Questions

The survey statements and questions were provided to participating students in Cocke County, Greene County, Jefferson County, Morgan County, Oneida Special School District, Roane County, Scott County, and Union County (see Appendix B).³¹⁰ Each of the questions allowed students to rate the statements by using a Likert scale to indicate the value and importance of popular music. These statements were developed to gauge the interest and importance of popular music in the lives of the students and to determine the level of inclusivity in the school band program. The short answer questions were used to determine popular music styles that may be excluded from the high school band program's concert literature. The questions also provided students with the opportunity to share genres of popular music practices that are important to them and the local community.

Questions were also provided to participating high school band directors who serve rural East Tennessee high school band programs (see Appendix C).³¹¹ These questions allowed rural East Tennessee band directors to share short-answer responses concerning the musical genres that are included in the repertoire. Other areas include the director's philosophical stance concerning the use of popular music and community support of the performance of popular music selections. The questions contained in this study are valuable and provide rural East Tennessee band directors an opportunity to share their true opinions on the inclusion of popular music study in their own existing high school band programs. Through the use of an anonymous survey, the band directors share thoughts on genres of music that have perceived educational

³¹⁰ Christopher Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey," accessed February 6, 2024, https://docs.google.com/forms/d/e/1FAIpQLSfvJzp5AZv8FRhjuci6PTXhr5IoAu57pIRHf6eM7nCqMJWmTQ/viewform?usp=sf_link.

³¹¹ Christopher Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey," accessed February 6, 2024, https://docs.google.com/forms/d/e/1FAIpQLSe0F6qot7u-LikKniAiO4s15AYacfVU6_mjZvaRYEKnkc8Cmg/viewform?usp=sf_link.

value, the amount of popular music with which they are comfortable including in instruction, and opinions on the value that students place on popular music performance and study.

Participants

Participants in this study were student members of rural East Tennessee high school band programs that exist in Cocke County (Cocke County High School), Greene County (Chucky-Doak High School, North Greene High School, South Greene High School, West Greene High School), Jefferson County High School, Morgan County (Coalfield High School, Sunbright School, Wartburg Central High School), Oneida Special School District (Oneida High School), Roane County (Harriman High School, Midway High School, Oliver Springs High School, Roane County High School, Rockwood High School), Scott County (Scott High School), and Union County (Union County High school). Each of these areas is determined by the state of Tennessee to be a rural area (see Figure 1).³¹²

According to Johnnie Daniel, an expert in survey sample data, a survey pool of 400 members is needed to provide a valid sample for this survey research of a single topic community (see Figure 2).³¹³ The total number of potential participants in the survey pool included 510 students and directors. The total number of returned band director surveys was 44. The total number of returned student surveys was 236. The total number of returned surveys was 280. The initial projected number of potential participants was 510. The percentage of completed and returned surveys (response rate) is 55 percent. According to multiple sources, this rate of completion should provide a valid sample with a high rate of accuracy. According to Great

³¹² Tennessee State Government, "Definitions of Rural and Economic Classifications."

³¹³ Johnnie Daniel, "Choosing the Size of the Sample," in *Sampling Essentials: Practical Guidelines for Making Sampling Choices* (Thousand Oaks, CA: Sage Publications Inc., 2012), 242, DOI: <https://dx.doi.org/10.4135/9781452272047>.

Brook, a company that specializes in survey administration and analysis, “[a]s a very rough rule of thumb, 200 responses will provide fairly good survey accuracy under most assumptions and parameters of a survey project.”³¹⁴ The confidence level and margin of error were analyzed using tools provided by Survey Monkey, a company that specializes in survey software, survey administration, and analysis. Further examination of the response rate yielded a 95 percent confidence level with a margin of error of only 4 percent.³¹⁵ SmartSurvey, also a leader in online survey administration, suggests that “a survey response rate of 50% or higher is often considered to be excellent for most circumstances.”³¹⁶ With a response rate of 55 percent, the survey results should be valid and contain a low level of error.

Research Design Requirements

Research Design Requirements

- Case study research: 3 to 5 participants
- Phenomenological research: 6 to 10 participants
- Grounded theory research: 15 to 30 participants
- Focus group research: 3 to 12 focus groups depending upon type of participants, 6 to 12 participants per group
- Experimental research: 15 to 30 participants per group
- Survey research, single topic community or national study: 400 to 2,500 participants
- Survey research: multiple topic, national study: 10,000 to 15,000 participants
- Exploratory research, pilot study, pretest: 20 to 150 participants
- Correlation research: 30 participants

Figure 2. “Research Design Requirements.” From Johnnie Daniel, “Choosing the Size of the Sample,” in *Sampling Essentials: Practical Guidelines for Making Sampling Choices* (Thousand Oaks, CA: Sage Publications Inc., 2012), 242. DOI: <https://dx.doi.org/10.4135./9781452272047>.

³¹⁴ “Survey Statistical Confidence: How Many is Enough?,” Great Brook, accessed February 27, 2024, <https://greatbrook.com/survey-statistical-confidence-how-many-is-enough/#:~:text=As%20a%20very%20rough%20rule,even%20for%20marginally%20acceptable%20accuracy.>

³¹⁵ “Margin of Error Calculator,” Survey Monkey, accessed February 27, 2024, <https://www.surveymonkey.com/mp/margin-of-error-calculator/>.

³¹⁶ “What is a Good Survey Response Rate?,” SmartSurvey, accessed February 27, 2024, <https://www.smartsurvey.com/blog/what-is-a-good-survey-response-rate.>

The age range of the student participants includes students in grades nine through twelve, but rural band programs often include members who are in seventh and eighth grade to bolster memberships and to balance instrumentation.³¹⁷ An internet search for “middle school students’ in marching band” returned 609,000 results, providing evidence of the practice.³¹⁸ The age ranges per grade level are standardized in the United States with few exceptions to the rule. The state of Tennessee conforms to the prescribed age ranges per grade level. While working under these assumptions, the age range may include students from ages twelve through nineteen. The lower age range reflects students who are in the seventh grade, while the upper age range may include seniors who have been retained for one year while progressing through the grade levels.³¹⁹

US Schools: General Age Range, Grade Levels and Categories

General Age Range	Grade Level	School Type
5–10	Kindergarten–5	Elementary
11–13	6–8	Middle
14–18	9–12	High School

US Schools: General age range, grade levels and categories.

Figure 3. “US Schools: General Age Range, Grade Levels and Categories.” From “US Schools: General Age Range, Grade Levels and Categories,” ResearchGate, accessed February 15, 2024. https://www.researchgate.net/figure/US-Schools-General-age-range-grade-levels-and-categories_tbl1_29631923.

³¹⁷ Janice Holst, “Middle, High Schoolers Band Together,” School News Network, accessed February 11, 2023, <https://www.schoolnewsnetwork.org/2021/12/01/middle-high-schoolers-band-together/>.

³¹⁸ “Middle School Students’ in Marching Band,” Google.com, accessed February 11, 2024, https://www.google.com/search?q=%22middle+school+students%22+in+marching+band&sca_esv=da554327af2ef7a9&sca_upv=1&ei=i0bJZevyDmrmtkPtuo2oiAc&ved=0ahUKEwir5KnFp6SEAxXplSYFhbY2CnEQ4dUDCBA&uact=5&oq=%22middle+school+students%22+in+marching+band&gs_lp=Egxnd3Mtd2l6LXNlcniKSJtaWRkbGUgc2Nob29sIHNo0dWRlbnRzIiBpbjBtYXJjaGluZyBiYW5kMgYQABgWGB4yBhAAGBYYHjIGEAAyFhgeMgsQABiABBiKBRiGAzILEAAyGAYigUYhgMyCxAAAGIAEGIoFGIYDSOUYUM0JWPkXcAB4AJABAjgB0wGgAfYQqgEFMC45LjS4AQPIAQD4AQHCAgUQIRigAeIDBBgBIEGIBgE&sclient=gws-wiz-serp#ip=1.

³¹⁹ “US Schools: General Age Range, Grade Levels and Categories,” ResearchGate, accessed February 15, 2024, https://www.researchgate.net/figure/US-Schools-General-age-range-grade-levels-and-categories_tbl1_29631923.

Participating Survey Sites by County

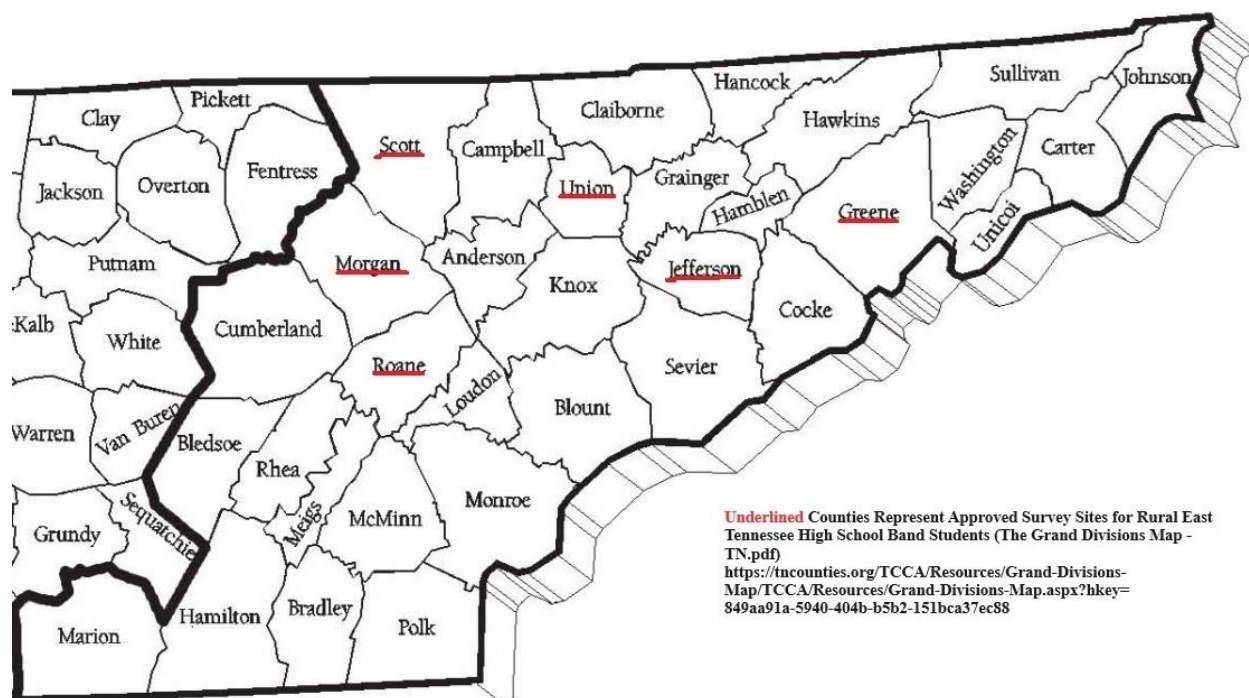


Figure 4. Participating Survey Sites by County. From “Tennessee Grand Divisions Map,” Tennessee County Commissioners Association, accessed January 14, 2024. <https://tncounties.org/TCCA/Resources/Grand-Divisions-Map/TCCA/Resources/Grand-Divisions-Map.aspx?hkey=849aa91a-5940-404b-b5b2-151bca37ec88>.

Band directors who were invited to participate in the survey were employed at rural East Tennessee high school band programs. Many of the participating band directors are members of the T.S.S.B.D.A. A link to the survey was provided to the membership of the T.S.S.B.D.A. by the executive committee through the use of the organization’s email directory. Other directors were invited to participate through the social media platform Facebook. The T.S.S.B.D.A. and other music education associations such as ETSBOA are represented on Facebook, which provided another method of recruiting members to take the survey instrument.³²⁰ The age range of the participating directors may include first-year teachers (22 years of age) through teachers

³²⁰ “Tennessee Secondary Schools Band Directors Association,” Facebook, accessed February 1, 2024, <https://m.facebook.com/p/Tennessee-Secondary-Schools-Band-Directors-Association-100090281007799/>.

who are experienced and approaching retirement age. The age to retire as a fully vested member of the Tennessee Consolidated Retirement System occurs after 30 years of service.³²¹ This would be the age of 52, but several teachers teach until the age of 65 in order to earn advanced benefits such as Social Security and federal health insurance policies such as Medicare or Medicaid.³²² The projected age range then would include ages 22 through 65 (see Figure 5).

Age Range of Tennessee Teachers

Average and median age of public school teachers and percentage distribution of teachers, by age category, sex, and state: 2011-12								
State	Average age of teachers	Median age of teachers	Age category				Sex	
			Less than 30 years	30-49 years	50-54 years	55 years or more	Male	Female
United States	42.4	41.0	15.3	54.0	11.9	18.8	23.7	76.3
Tennessee	42.2	40.1	17.7	49.1	15.0	18.3	20.6	79.4

Figure 5. Age Ranges of Tennessee Teachers. From “School and Staffing Survey,” National Center for Education Statistics, accessed February 15, 2024. https://nces.ed.gov/surveys/sass/tables/sass1112_2013314_t1s_002.asp.

Setting

The survey instruments, which were created using Google Forms (online), were provided through the provision of a link for both students and directors. With full approval of the IRB department of Liberty University, participating band programs and directors were contacted through email to share the procedure concerning the administration of the surveys. Additional participants were solicited through Facebook posts. Only Greene County required extra precautions and diligence. Due to recent legislation in Tennessee, student surveys from outside

³²¹ “Legacy Teacher Member Guide,” Tennessee Consolidated Retirement System, accessed February 5, 2024, <https://treasury.tn.gov/Portals/0/Documents/Retirement/Forms%20and%20Guides/Active%20Members/LegacyTeacherMemberGuide.pdf>, 5.

³²² Ibid., 6.

individuals and institutions must receive parental notice and consent.³²³ Greene County required a signed consent and release form for each participating student. The system required pre-approval of parental permission forms and student and director contacts. This pre-approval process included submitting documents to the assistant director of schools for approval before contact was initiated. Consent forms were provided to the schools within the Greene County school system through physical mailing. To protect student identities and information, the author encouraged the consent forms to be disbursed by the school band directors and kept on site, removing any possibility of unnecessary information exchanges or the collection of information disclosing the identity of student participants. This process was vetted by Greene County school system lawyers and found to be suitable for their school system. All of the other systems did not require the same level of paperwork or jurisprudence.

The directors were informed of a date range for the administration of the survey. An initial attempt to have each system complete the surveys on the same day was devised, but further solicitation was needed to encourage participants to complete the survey. The surveys became active on February 7, 2024, when full IRB approval was granted. The requirement of 400 participants was achieved on March 1, 2024, and the survey was completed.

Data Analysis

The student responses were analyzed for statistical data using existing tools in Google Forms. For the short answer responses, Taguette software was used to determine existing themes

³²³ “Tenn. Code § 49-2-211,” Casetext, accessed February 3, 2024, [https://casetext.com/statute/tennessee-code/title-49-education/chapter-2-local-administration/part-2-boards-of-education/section-49-2-211-policy-for-student-surveys-analyses-or-evaluations#:~:text=\(b\)%20The%20policy%20must%3A,or%20legal%20guardian%2C%20or%20the](https://casetext.com/statute/tennessee-code/title-49-education/chapter-2-local-administration/part-2-boards-of-education/section-49-2-211-policy-for-student-surveys-analyses-or-evaluations#:~:text=(b)%20The%20policy%20must%3A,or%20legal%20guardian%2C%20or%20the).

within the responses.³²⁴ Codes were created to organize the responses by themes. Examples of themes included student-suggested genres of music for study, levels of existing inclusion of popular music study and performance, feelings concerning the attractive qualities of popular music study for students who are not currently enrolled in rural East Tennessee high school bands, and regional musical preferences and praxes. Directors' responses were also analyzed for themes by the author. Themes were detected and were sorted into subject matter groups. Examples of themes included the location and time of popular music study and performance, philosophical support of popular music inclusion, directors' feelings concerning the appropriateness of popular music study and performance, and student and community reaction to popular music performances.

Chapter Summary

Chapter Three provides information that can aid future researchers in duplicating the results of this study or expanding research into the subject matter. The study was conducted to discover the impact of PME in building and maintaining rural East Tennessee high school band programs through the collection of student and band director data. Historical research provides evidence of a disconnect that exists between school music programs and the musical lives of participating students.³²⁵ The disconnect is often a factor that leads to student attrition in school music programs.³²⁶ One possible solution to the problem of disconnection is to include popular

³²⁴ Murphy, "Using Popular Music," 55.

³²⁵ Wilson, "'It's Music,'" 455.

³²⁶ Clements, "From the Outside In," 100-102.

music study and performance.³²⁷ The following hypotheses were formulated to guide this research:

Hypothesis 1: The benefits of including popular music in rural high school band programs in East Tennessee according to the perspectives of students include a higher level of enjoyment, increased student participation, and deeper connection between music inside and outside of the classroom.

Hypothesis 2: The application of Popular Music Education concepts can address the disconnection that occurs with the study of music in a rural high school band program in East Tennessee by acknowledging the importance of music to student identity, embracing student cultures, and deepening connections with the community.

The survey instruments were developed with these hypotheses as the guiding rationale (see Appendices B and C). Questions were constructed to measure student and director experiences and opinions concerning the value of popular music study. Additional questions were also developed to seek answers concerning the types of music that are popular in the surrounding community and the desire to include these genres in instruction and performance. All survey instruments were created through Google Forms, which also aided in the collection of data. The survey instruments were provided to rural East Tennessee high school students in Cocke County, Greene County, Jefferson County, Morgan County, Roane County, Scott County (including the Oneida Special School District), and Union County (see Appendix E). Greene County required formal student parental consent forms to comply with recent Tennessee legislation.³²⁸ The other systems granted permission without the needed requirements of signed

³²⁷ Giddings, "Will Offering a Popular Music Ensemble," 63.

³²⁸ Casetext, "Tenn. Code § 49-2-211," accessed February 3, 2024.

consent forms. Rural East Tennessee high school band directors were also surveyed through social media and email solicitation.³²⁹ The short-answer responses were analyzed through the use of Taguette software to develop themes for coding purposes in both the student and director surveys. The coding was analyzed to find support for the hypotheses or to find data that ran contrary to the proposed hypotheses. The results of the survey and the analysis of the data are provided in Chapter Four.

³²⁹ Christopher Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey.”

CHAPTER FOUR: RESULTS

According to the literature concerning music preferences of adolescent students, popular music should be important to students in rural East Tennessee high school band programs. The purpose of this chapter is to analyze the data that was collected from the student and director surveys. The responses to the surveys indicate the value of popular music and the level of popular music inclusion that exists in rural East Tennessee high school bands. The analysis includes student-given information concerning the importance of popular music in their lives and the lives of the surrounding community members. Further analysis includes the educational philosophy of participating directors and the educational preferences concerning the use of popular music in the classroom and performances.

The responses overwhelmingly support the value of popular music in the lives of the participants and its instructional value in the classroom. Students and band directors positively support the use of popular music in instruction and performance. Each group provided examples of seasonal use of popular music. Popular music was studied and performed in marching band, pep band, and concert band according to students and directors.³³⁰ Only a small fraction of participants suggested that popular music was not appropriate for study or valuable in their lives outside of school.³³¹ While this small population may be an outlier, the results may also reflect the culture of a smaller population that values classical music or religious music more than popular music. Music, culture, and identity are closely related. It is conceivable that there are populations of individuals who value classical and religious music over popular music genres.

³³⁰ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey."

³³¹ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

Student Survey

Popular Music's Value in Student Life Results

The first question in the student survey addressed the value of popular music in the lives of students beyond the classroom. Of the returned surveys, 226 respondents indicated that popular music was popular in their lives outside of school in varying degrees of importance. That number represents 95.8 percent of the student sample.³³² Only ten students indicated that popular music was not valued in life outside of school, representing only 4.2 percent of the sample (see Figure 6). While most of the responses indicate that popular music is valued highly, the small percentage of students who do not value popular music is expected. There are those in society who represent populations that listen to classically derived music such as orchestral music and piano music, or church hymns and other spiritual music that they feel is not representative of popular music.

The Value of Popular Music in Student Life

Please rate the following statements according to your experiences with popular music study and performance.

Popular music is valued in life outside of school.

236 responses

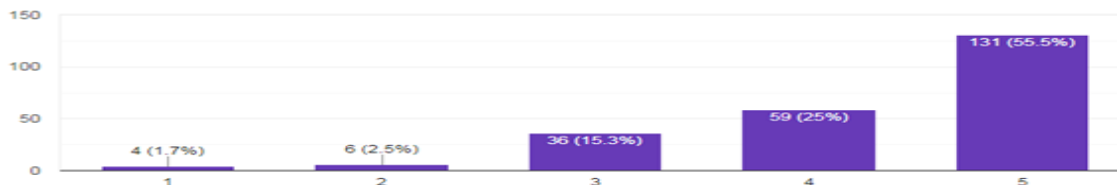


Figure 6. The Value of Popular Music in Student Life. From Christopher Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey,” accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSfvJzp5AZv8FRhjuci6PTXhr5IoAu57pIRHf6eM7nCqMJWmTQ/viewform?usp=sf_link.

³³² Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey.”

Popular Music's Value in Student Life Summary

The average student response concerning the value of popular music in student life beyond the classroom was 4.31 on a scale of 5.0.³³³ This indicates a high value and importance of popular music for rural East Tennessee high school band students. According to research, such as that initiated by Elliott and Silverman, students value popular music and view it as a reflection of identity, culture, and social belonging.³³⁴ The results of this survey question seem to support that theory and research.

Student Perceptions Concerning the Effects of the Inclusion of Popular Music in Classroom Study and Performance Results

This question also received a strong response rate in support of the inclusion of popular music. A large majority of the students (94.9 percent) believe that popular music increases levels of enjoyment and increases connection to the high school band program. A small minority of participants (5.1 percent) do not believe that popular music inclusion increases enjoyment or connectivity (see Figure 7). One may assume that this minority represents the same segment of the sample that does not value popular music in their lives beyond the classroom or values other types of music other than those that they perceive as popular. The average response to this area was 4.29 on a 5.0 scale.³³⁵

³³³ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey."

³³⁴ Elliott and Silverman, *Music Matters: 2nd Edition*, 54.

³³⁵ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey."

Perception: Popular Music Increases Enjoyment and Connection

Including popular music in high school bands increases enjoyment and connection with the music program.

236 responses

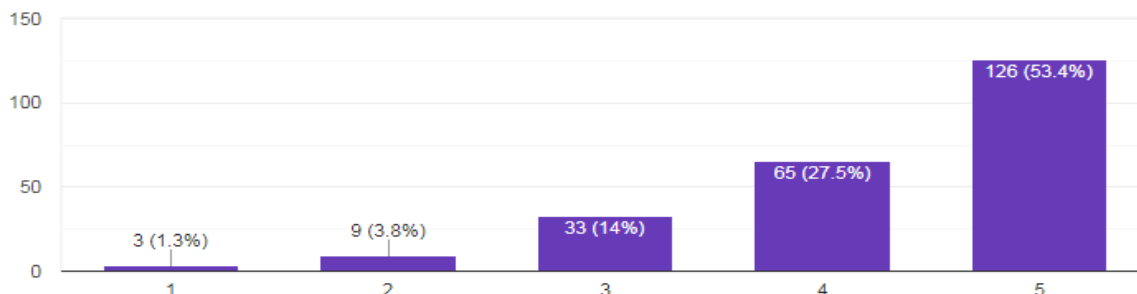


Figure 7. Perception: Popular Music Increases Enjoyment and Connection. From Christopher Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey,” accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSfvJzp5AZv8FRhjuci6PTXhr5IoAu57pIRHf6eM7nCqMJWmTQ/viewform?usp=sf_link.

Other subject areas that were included in the survey included the perceived ability to attract other students to the program with the inclusion of popular music study and performance. According to the results, 87.3 percent of the respondents believed that the inclusion of popular music study and performance would attract other students to the rural East Tennessee high school band program. The percentage of the minority increased on this question to 12.7 percent (see Figure 8). The average student response to this question was 3.84 on a 5.0 scale.³³⁶ Further clarification for the increase of this minority was received in the short answer responses. One respondent suggested that a regionally popular music such as country music, would “not be very good with a marching band.”³³⁷ Another student suggested that including this type of music may

³³⁶ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey.”

³³⁷ Ibid.

be problematic due to “profanity involved with the music genres.”³³⁸ Another student was more direct with their response concerning their lack of support for including popular music. The student replied, “[w]hile the community and spirit section will feel more connected with it, it won't really inspire people uninterested to join. They don't dislike the music. They dislike the art or the band. Just encouraging participation and changing some of the stigmas surrounding band would go much further than including popular music.”³³⁹

Perception: Popular Music Attracts Students Who are not Currently Enrolled in Band

Including popular music in high school bands attracts students who are not currently in band.

236 responses

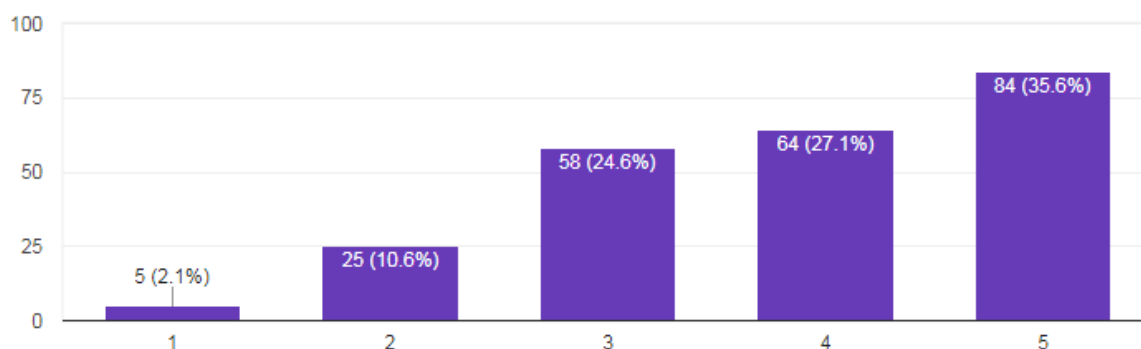


Figure 8. Perception: Popular Music Attracts Students Not Currently Enrolled in Band. From Christopher Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey,” accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSfvJzp5AZv8FRhjuci6PTXhr5IoAu57pIRHf6eM7nCqMJWmTQ/viewform?usp=sf_link.

³³⁸ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey.”

³³⁹ Ibid.

Student Perceptions Concerning the Effects of the Inclusion of Popular Music in Classroom Study and Performance Summary

The student responses concerning the effect of including popular music in classroom study and performance included prodigious support. In the two questions that addressed this subject area, over 87 percent of the respondents thought that popular music inclusion had positive benefits such as increased enjoyment in participation, increased connectivity of existing students to the band program, and recruitment value for students not currently involved in the band program. Only a small fraction of the students included in the sample provided contrary responses. One could ascertain that this subgroup of respondents does not place value in popular music, thus they believe that other members of the student value may feel the same. Again, this response is also supported in the praxial philosophy of Elliott. Music is a highly personal defining characteristic of students that includes elements of social grouping.³⁴⁰ This result is expected and supported.

Student Perceptions Regarding the Current Practices of Popular Music's Inclusion Results

The next area of the survey involved student perceptions of the impact of the inclusion of popular music during performances. Again, the majority of respondents (93.7 percent) indicated that the community feels more connected to the rural East Tennessee high school band program when popular music is performed. The minority percentage of those who do not feel that the community is more connected to the program when popular music is not performed is 6.3 percent (see Figure 9). The average of the student responses was 4.10 on a 5.0 scale. Students also had a positive response to the amount of inclusion of popular music in their existing

³⁴⁰ Elliott and Silverman, *Music Matters: 2nd Edition*, 54.

programs. Of the respondents, 84.3 percent believed that enough popular music was being included in study and performance, although the numbers were skewed towards the moderate support rating with an average of 3.46 on a 5.0 scale (see Figure 10).³⁴¹ This may indicate that while there is some inclusion of popular music in the rural East Tennessee high school bands, there may not be enough or there are types of music that are being excluded.

Perception: Community Connection

The community feels more connected to the band program when certain types of popular music are included in performances.

236 responses

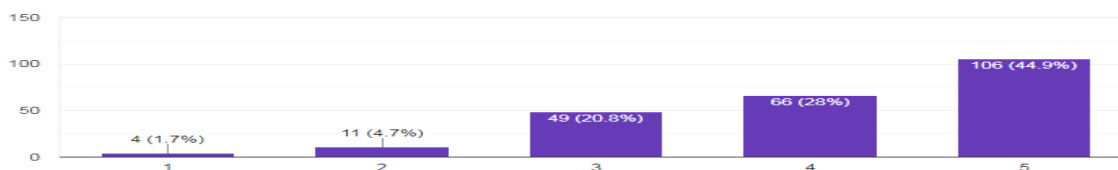


Figure 9. Perception: Community Connection. From Christopher Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey,” accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSfvJzp5AZv8FRhjuci6PTXhr5IoAu57pIRHf6eM7nCqMJWmTQ/viewform?usp=sf_link

Perception: Enough Popular Music in the Repertoire

The high school band is including enough popular music in the repertoire.

236 responses

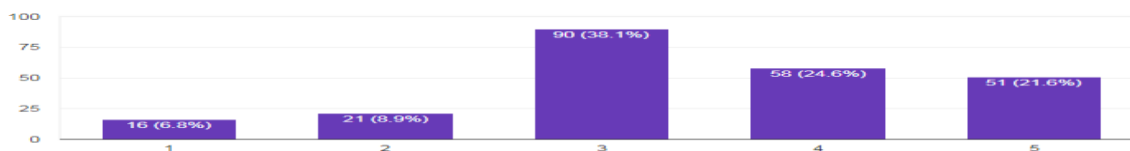


Figure 10. Perception: Enough Popular Music in the Repertoire. From Christopher Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey,” accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSfvJzp5AZv8FRhjuci6PTXhr5IoAu57pIRHf6eM7nCqMJWmTQ/viewform?usp=sf_link

³⁴¹ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey.”

Student Perceptions Regarding the Current Practices of Popular Music's Inclusion Summary

Students indicated that popular music was being studied and performed in their rural East Tennessee high school band programs. The types of music being included were given in 65 of the short answer responses.³⁴² Rock, pop, rap, hip hop, movie soundtracks, Broadway and television music, jazz, and even folk music were listed by the students as having been studied.³⁴³ Country music was the one genre that was listed by the majority of 46 respondents who stated that popular music was not studied in their programs.³⁴⁴ Of the surveyed students, 99 respondents indicated that country music was a regional favorite in rural East Tennessee.³⁴⁵ The exclusion of country music may be creating and reinforcing a disconnect between the school music program and student and community culture.³⁴⁶

Director Survey

There were 44 responses to the director survey. A large percentage (95 percent) of the responses was positive for the perceived benefits of the inclusion of popular music in classroom study and performances.³⁴⁷ The responses were analyzed and divided into themes. Responses were grouped according to types of performances, ensemble use, and suggested correlations with other facets of music instruction. The survey sample also contained student responses due to a

³⁴² Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey."

³⁴³ Ibid.

³⁴⁴ Ibid.

³⁴⁵ Ibid.

³⁴⁶ Murphy, "Using Popular Music," 27.

³⁴⁷ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

mistake by one of the band directors. The students in one band program were provided the link to the director survey as well as the student survey. Some of the students inadvertently participated in the director survey. After analysis of the answers, the student response number appears to be limited to nine responses.

Current Practices of Popular Music Inclusion Results

Rural East Tennessee high school band directors indicated that popular music is included in almost every facet of their instruction and performances (see Figure 11). Out of the 44 responses, 24 respondents use popular music in marching band, three use popular music in jazz band, and two use popular music in small ensembles.³⁴⁸ Of the surveyed sample, 19 band directors utilize popular music for pep band.³⁴⁹ A single respondent uses popular music for music theory instruction.³⁵⁰ Winter and spring concert performances also featured popular music performances. Out of those surveyed, 34 band directors indicated popular music was performed at band concerts, 16 indicated that popular music was performed on the winter or fall semester concert, while 18 indicated that popular music was performed on the annual spring concert.³⁵¹ A single respondent indicated that a special pops concert was held each spring in addition to a formal concert that featured traditional concert band literature.³⁵²

³⁴⁸ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

³⁴⁹ Ibid.

³⁵⁰ Ibid.

³⁵¹ Ibid.

³⁵² Ibid.

Rural East Tennessee Band Director Responses Concerning the Inclusion of Popular Music

Please answer the following short answer questions. Does the repertoire of the high school band include popular music?

44 responses

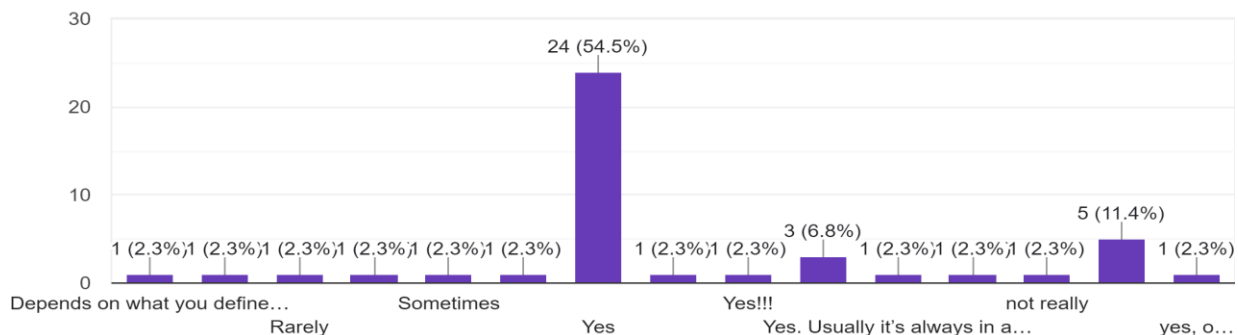


Figure 11. Director Responses Concerning the Inclusion of Popular Music. From Christopher Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey,” accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSe0F6qot7u-LIkKniAiO4s15AYacfVU6_mjZvaRYEKknc8Cmg/viewform?usp=sf_link.

Rural East Tennessee high school band directors often are responsible for teaching the middle school band program as well. Of the respondents, two indicated that popular music was used in middle school instrumental instruction as well as recruitment to the program.³⁵³ As mentioned previously, the responses included nine responses by high school band students due to an error.³⁵⁴ Even though these responses were in error, they still contained some insightful information. These students indicated that popular music was used in home practice, in instruction books, and in school periods devoted to popular music study. These answers provide proof that some school band programs value popular music enough to provide an opportunity for study during the school day.

³⁵³ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey.”

³⁵⁴ Ibid.

Current Practices of Popular Music Inclusion Summary

Popular Music is included in multiple methods of instruction and performance. Band directors have indicated that popular music is programmed for marching band, pep band, winter and spring concerts, jazz concerts, and concerts devoted entirely to popular music performance. Popular music is used predominantly in performances at athletic events such as football games, basketball games, and pep rallies. Although included to a lesser extent for concert band, it is programmed on seasonal concerts. The survey also indicated that popular music was used to reinforce concepts in music theory and music history. Other responses also indicated that popular music was used to teach musical concepts in middle school band programs, with some programs devoting entire class periods to its study.

Philosophical and Personal Preferences of Popular Music Inclusion Results

The director survey also included a question concerning the appropriateness of popular music study in their high school band programs. Overall, 88 percent of the respondents had a favorable opinion concerning the inclusion of popular music in their programming.³⁵⁵ Of those surveyed, 15 stated that popular music could be studied at any time and for all purposes.³⁵⁶ Other band directors suggested specific uses for popular music inclusion. The results for the grouping included five directors who suggested that popular music could be used for music theory and analysis, and five directors who use popular music for teaching music standards relating to history and culture.³⁵⁷ Several directors used popular music to teach other content standards,

³⁵⁵ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

³⁵⁶ Ibid.

³⁵⁷ Ibid.

such as two directors who used popular music for addressing improvisation and composition standards, and 15 respondents who used popular for teaching music fundamentals and principles, such as articulations and interpretive musical idiosyncrasies of certain genres of music.³⁵⁸

Other responses included specifics concerning popular music performances. The sample included six directors who indicated that popular music was included in all public concerts and six directors who supported those statements by stating that popular music reflects the interests of the students and the surrounding community.³⁵⁹ The sample also included six directors who scheduled concerts devoted entirely to “light,” “jazz,” or “pops” literature.³⁶⁰ Responses also indicated that popular music was also used primarily for athletic events by five directors. The survey responses also included two directors who suggested that popular music has value when used for small band programs or bands with limitations.³⁶¹

The only responses that may be considered as less than positive were submitted by five respondents. Of these responses, four directors suggest that popular music should not be used for formal performances such as graduations.³⁶² One respondent suggested that popular music should be used for general music courses only.³⁶³ While these responses are not generally supportive of popular music study, they do not state that it should be excluded from all study or performance. If it is only used in general music courses, it can function as scaffolding between

³⁵⁸ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey.”

³⁵⁹ Ibid.

³⁶⁰ Ibid.

³⁶¹ Ibid.

³⁶² Ibid.

³⁶³ Ibid.

classroom music study and the music that students experience in their personal lives. If music is excluded from formal performances, it still has legitimacy in other performance types, such as the aforementioned pops concert format.

Another survey question concerned popular music's alignment with band directors' educational philosophy. Of the respondents, 88 percent indicated a favorable alignment between their educational philosophy and the use of popular music (see Figure 12). The five responses that indicated a misalignment of educational philosophy and popular music use may have included student responses. These responses included statements such as "Unsure" or "I dont know" which was misspelled by the respondent.³⁶⁴ While there may be an indication of educational philosophy misalignment, the survey question regarding the directors' feelings concerning the performance and study of popular music indicated a one-hundred percent positive response.³⁶⁵ All of the responses indicated positivity (see Figure 13). Band directors suggested that pop music "can be a great educational tool" and is "perfect" for instructing students.³⁶⁶ Even the erroneous student responses seemed to indicate a "love" of performing popular music.³⁶⁷

³⁶⁴ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

³⁶⁵ Ibid.

³⁶⁶ Ibid.

³⁶⁷ Ibid.

Directors' Educational Philosophy Support of Popular Music Use

Does the director's educational philosophy support the study of popular music?

44 responses

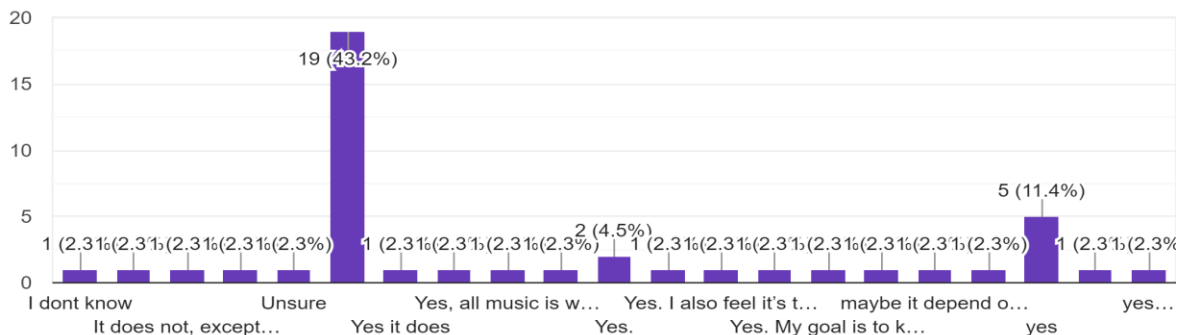


Figure 12. Directors' Educational Philosophy Support of Popular Music Use. From Christopher Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey," accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSe0F6qot7u-LIkKniAiO4s15AYacfVU6_mjZvaRYEKnkc8Cmg/viewform?usp=sf_link.

Directors' Feelings Concerning Popular Music Performance

What are the director's feelings about performing popular music?

44 responses

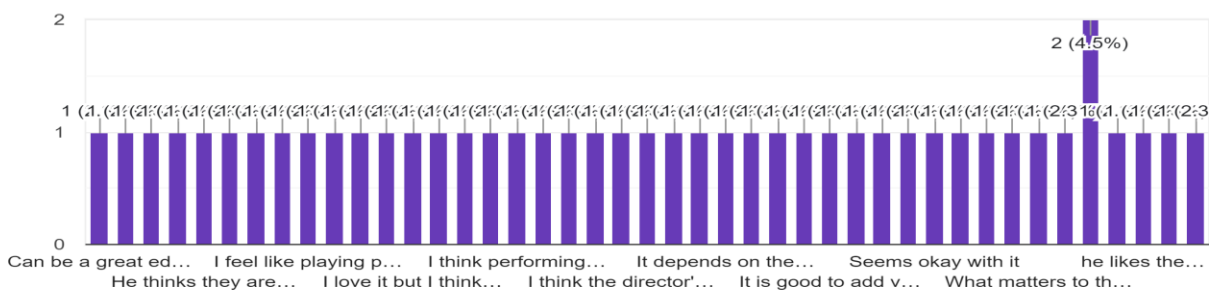


Figure 13. Directors' Feelings Concerning Popular Music Performance. From Christopher Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey," accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSe0F6qot7u-LIkKniAiO4s15AYacfVU6_mjZvaRYEKnkc8Cmg/viewform?usp=sf_link.

Philosophical and Personal Preferences of Popular Music Inclusion Summary

The survey results indicate a strong support for the study and performance of popular music among rural East Tennessee high school band directors. At least 88 percent of respondents indicate alignment with their educational philosophies and a totality of positive feelings regarding the study and performance of popular music. The data supports that rural East Tennessee high school band directors include popular music in their school music programs. The directors value popular music and use it for performances and the instruction of multiple musical concepts.

Perceived Reactions of Students and the Community to Popular Music Performance Results

Directors shared responses concerning student and community reactions to popular music study and performance. Of the respondents, 93 percent stated that students have a positive reaction to studying and performing popular music selections.³⁶⁸ A small group (seven percent) of the directors surveyed either perceived the practice negatively or included statements that students liked classical just as much as popular music or preferred classical music over popular music.³⁶⁹ Directors used descriptive words to indicate student reception of popular music study and performance such as “excited,” “love,” “cool,” “like,” “buy in,” “enjoy,” “fun,” and “engaged.”³⁷⁰ The sample also included five responses that stated that popular music helps to

³⁶⁸ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey.”

³⁶⁹ Ibid.

³⁷⁰ Ibid.

retain students and is educational and that students enjoy the music so much that they will “beg for more.”³⁷¹

Directors also included responses concerning community reaction to popular music performances. A large percentage (95 percent) of the responses indicated community support of popular music performances. Descriptors of community reaction include words such as “enjoy,” “appreciate,” “exciting,” “recognized,” “happy,” “good,” “love,” “shocked,” “cheer,” and “like.”³⁷² It was also shared that community members would clap along and participate by singing.³⁷³ This type of audience participation and response indicated increased support for the types of music being programmed for performance. The five percent whose responses may be analyzed as neither positive nor negative included statements indicating that all performed music is enjoyed by the community, not exclusively just popular music.³⁷⁴

Perceived Reactions of Students and the Community to Popular Music Performance Summary

As with the other portions of the survey, directors believe that students and the community perceive popular music study and performance positively. Students demonstrated joy and happiness while studying or performing popular music selections. Directors believed that this music aided with buy-in, which aided in student retention. Students enjoyed playing these selections and desired to play more. This positivity was also demonstrated by the community members. The directors observed the members of the audience providing evidence of enjoyment

³⁷¹ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey.”

³⁷² Ibid.

³⁷³ Ibid.

³⁷⁴ Ibid.

through bodily response to the performances. The emotional responses by the community included happiness and joy which would elicit cheering. The overall reaction by students and the community, as perceived by participating band directors, is positive.

Chapter Summary

When analyzing the results of the student and director surveys, one can see tremendous support for popular music study and performance by all of the participants. The students provided examples of genres that were being studied and performed, that were regionally popular, and that were being excluded from the school music program (see Figure 14). Seventy responses included in the student suggestions of music that should be studied indicated a desire to study country music.³⁷⁵ That is roughly 30 percent of the suggested genres. Other genres that were suggested were further study of rock/pop, jazz, non-mainstream music, K-pop (Korean Pop Music), R&B (rhythm and blues music), rap/hip hop, movie soundtracks, classical music, marches, Broadway, or as simply put by 23 students, all music.

Student Responses Concerning Popular Music Study

Inclusion of Popular Music	Number of Responses
Do Study	65
Do not study	46
Unaware of study/not sure	30
Genres Mentioned by Students	Number of Responses
Descriptor but No Genre	86
All Music	23
Bluegrass	5
Blues	1
Broadway	3
Classical	21
Country	99

³⁷⁵ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

Funk	1
Gospel	6
Jazz	32
K-pop	4
Marches	6
Movie Music/Television	11
Non-mainstream/Folk/Indie	23
R&B	14
Rap/Hip Hop	48
Rock/Pop	213
Techno	1
Video Game Music	2
Geographically popular	220
Music that should be studied	236

Figure 14. Student Responses Concerning Popular Music Study. Table generated from Christopher Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey,” accessed February 6, 2024. https://docs.google.com/forms/d/e/1FAIpQLSfvJzp5AZv8FRhjuci6PTXhr5IoAu57pIRHf6eM7nCqMJWmTQ/viewform?usp=sf_link.

The band directors seem to support what the students seek in musical literature. The repertoire of the band programs includes several genres of popular music that are performed at athletic events and concerts.³⁷⁶ The educational philosophy of the band directors supports the use of popular music forms to reach their students and community.³⁷⁷ There are few examples of negative feelings concerning the study and programming of popular music for the rural East Tennessee high school band programs. There is also the perception that the students and the community enjoy the performance and study of popular music. The vast majority of the students and directors possess a positive view of including and performing popular music with rural East Tennessee high school band programs.

³⁷⁶ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey.”

³⁷⁷ Ibid.

CHAPTER FIVE: CONCLUSION

The relationship between popular music, identity, community, and culture has been represented in abundance in music and music education literature. Even though early aesthetic philosophy contained an aversion to any music that was not of a Western European classical tradition, practitioners of that philosophy eventually had to accommodate the increasing support and valuation of popular music in American music education, as evidenced by the Tanglewood Declaration.³⁷⁸ With the rise of praxial philosophy in music education, Elliott and others began to espouse the value of popular music in the classroom due to its importance in the cultural practices of the students and the surrounding community.³⁷⁹ Through the work of Freire in *Critical Pedagogy*, student culture became important. Freire believed that learning in the classroom must not only reflect the world beyond the classroom but also be useful in the lives of the students in their world outside of the classroom.³⁸⁰

Even with those developments, cultural “snobbery,” as suggested by Sousa, continued to exist in music education, especially in band programs that sought to excel in marching band and concert competitions.³⁸¹ To excel, these band programs often embraced music derived from the classical tradition, such as those contained in graded concert lists, and excluded all popular music practices.³⁸² This exclusion of popular music study and performance would lead to a disconnect between school music programs and the music that was experienced by students in their lives

³⁷⁸ National Association for Music Education, “MENC: From Tanglewood to the Present – NafME.”

³⁷⁹ Regelski, “Tractate on Critical Theory and Praxis,” 48-49.

³⁸⁰ *Ibid.*, 15.

³⁸¹ The United States Marine Corps Band, “Boston Public Library Scrapbook 1904-1932.”

³⁸² East Tennessee School Band and Orchestra Association, “Music Lists.”

and communities.³⁸³ Additionally, students often use popular music to define their identities, to aid in social bonding with peers who identify with similar music choices, and to reinforce their identities in relation to their family and the surrounding community.³⁸⁴ Many of the authors included in this research, such as Elliot, Clements, Mercado, Bates, Gossett, Stimeling, Murphy, Bennett, Rogers, Silverman, Froelich, Pickering, Byo, Abrahams, Cronenberg, Price, Bishop, Tews, Creswell, and Creswell, stress the value and power of music in the identity formation of students. Excluding popular music could be perceived as a rejection of student identities, leading to disenfranchisement. This very subject is included in the writings of Clements, Murphy, Hamiel, Bates, Gossett, and Stimeling. Attrition in school band programs has also been a subject of much study in music education literature. This disconnect that exists between the school band program and real-world music practices may enhance this attrition rate. Clements, Hash, Byo, Elliott, and Berlin provide research that supports this rationale as well.

Rural East Tennessee high school band programs often experience these issues related to student attrition. Rural East Tennessee high schools often have a smaller enrollment than their urban counterparts due to their locations. In this study, 12 of the schools (North Greene High School, South Greene High School, West Greene High School, Coalfield High School, Sunbright School, Wartburg Central High School, Oneida High School, Harriman High School, Midway High School, Oliver Springs High School, and Rockwood High School) were considered to be single 1A or 2A high schools with enrollments below 541 students.³⁸⁵ Roane County High School, Chucky-Doak High School, Union County High School, and Scott County are

³⁸³ Clements, "From the Outside In," 100-102.

³⁸⁴ Bennett and Rogers, "Music Memory, Space and Place," 37.

³⁸⁵ "TSSAA School Classifications by Sport for the 2023-2025 Cycle," Tennessee Secondary Schools Athletic Association, accessed March 5, 2024, <https://cms-files.tssaa.org/documents/tssaa/2022-23/2023classification.html#di-football>.

designated as 3A high schools with enrollments between 542-733. Jefferson County High School is designated as a 4A high school and Cocke County High School is designated as a 5A high school (see Figure 15).

Tennessee High School Enrollment Numbers by Class

Class	No. of Schools	Enrollment Range
1A	50	0-374
2A	51	375-541
3A	50	542-733
4A	49	734-1121
5A	49	1122-1549
6A	49	1550 and greater

Figure 15. Tennessee High School Enrollment Numbers by Class. From “TSSAA School Classifications by Sport for the 2023-2025 Cycle,” Tennessee Secondary Schools Athletic Association, accessed March 5, 2024. <https://cms-files.tssaa.org/documents/tssaa/2022-23/2023classification.html#di-football>.

The large county high schools (3A, 4A, 5A) represent consolidated systems that incorporated smaller communities into one large high school. The small high schools (1A and 2A) represent community schools where consolidation has not occurred. According to music education researchers Ken Elpus and Carlos R. Abril, the national average for student enrollment for band programs is 11 percent of the student body.³⁸⁶ Of the 1A and 2A schools, seven were 1A and five were 2A. Using a calculation based upon ten percent of the enrollments for each classification, there should have been 259 students from the 1A schools, 270 students from the 2A schools, 292 students from the 3A schools, 112 students from the 4A school, and 154

³⁸⁶ “RTRL.27: WHO ENROLLS IN HIGH SCHOOL MUSIC? (ELPUS & ABRIL, 2019),” *Everyday Musicality*, accessed March 5, 2024, <https://everydaymusicality.com/2019/10/09/who-enrolls-in-high-school-music-elpus-abril-2019/>.

students from the 5A school. If the statistical figure of 11 percent given by Elpus and Abril were to hold true for rural East Tennessee high schools, the survey pool should have included 1,087 students alone, instead of the projected number of 510 students and directors.³⁸⁷ The projected number of students and directors was taken from information contained on each school band's social media pages such as rosters and pictures of the performing groups. According to the numbers in this survey pool, the average enrollments of rural East Tennessee high school bands are below the national average. There must be some influence that impacts these numbers negatively. The negative influence may be the historical disconnect that exists between school music study and the music that students value in their lives outside of school.

The purpose of this research and study is to address a gap that exists in the literature concerning these subjects. There are no studies that concern the use of PME in rural East Tennessee high school bands. While there have been some studies concerning East Tennessee bands, such as the work by Best that is referenced in this thesis, the number is small. There have been studies conducted concerning PME in other areas of the United States, but there are not any that focus on rural East Tennessee high school bands. Attrition has also been a subject of research throughout the United States, but again, there have been no studies concerning rural East Tennessee high school bands. For those reasons, this research was initiated.

Summary of Findings

One of the questions that this research sought to answer concerned the benefits of including popular music in rural high school band programs in East Tennessee according to the perspectives of students. According to the survey results, students value popular music in and out

³⁸⁷ Everyday Musicality, "RTRL.27: WHO ENROLLS IN HIGH SCHOOL MUSIC? (ELPUS & ABRIL, 2019)."

of school, which is supported greatly in the literature of this research by Elliott, Bennett, Rogers, Silverman, Klonowski, Lewis, Pickering, Byo, Cronenberg, Tews, Price, and Bishop.³⁸⁸ An undeniable majority of the students (95 percent) believe that studying popular music increases enjoyment and connection with the high school band program.³⁸⁹ The students who responded to the survey (87.4 percent) also believe that the inclusion of popular music may attract students to the band who are not currently enrolled in the program.³⁹⁰

Another question that was explored was how popular music can address the disconnection that occurs with the study of music in a rural high school band program in East Tennessee. The students believed that the connection between the band program and the surrounding community was improved with popular music study and performances.³⁹¹ The students did provide evidence that a disconnect still exists even though popular music study is evident in their programs. Only 46.6 percent of the respondents indicated that there was truly enough popular music included in classroom study and performance in their band program.³⁹² The majority of respondents on this subject (53.3 percent) indicated that there may not be enough popular music inclusion in their programs.³⁹³ This included the respondents who rated the statement concerning enough popular music inclusion with responses of one to three on a five-point scale.

³⁸⁸ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey."

³⁸⁹ Ibid.

³⁹⁰ Ibid.

³⁹¹ Ibid.

³⁹² Ibid.

³⁹³ Ibid.

When examining the responses of the band directors, 93 percent of those surveyed indicated that popular music was included in the seasonal repertoire of the high school band, which includes pep band, marching band, and concert band performances. Many of the responses (89 percent) indicated that the band directors' educational philosophies support the study of popular music. The short answer responses of the band directors indicate that directors do not often possess hesitation to study popular music with their band programs. The responses that included negative perceptions to the study of popular music indicated that it should not be used for "concert festival" and was only appropriate for general music study.³⁹⁴ These two comments reflect the lingering effects of aesthetic philosophy, and the impact of contest repertoire lists that often exclude popular music selections. The band directors also possess feelings that support the performance of popular music. Several of the responses included caveats. These responses suggested that it was proper to include popular music, but that it should not be the only music performed. Popular music selections should be "balanced with other styles" of music.³⁹⁵ One response suggested that popular music performance is fine, but it should reflect the "moral character of the surrounding community."³⁹⁶ This type of statement contains prejudices with deep roots in aesthetic philosophy. Some practitioners of the aesthetic philosophy who see no value in popular music instruction believe that certain genres of music are morally damaging to the youth.³⁹⁷

³⁹⁴ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

³⁹⁵ Ibid.

³⁹⁶ Ibid.

³⁹⁷ Krikun, "The Historical Foundations of Popular Music Education," 40-41.

Directors also state that the student and community reaction to studying and performing popular music is received positively.³⁹⁸ Directors think that studying and performing popular music leads to more student “buy in,” and that the students “are more likely to remain in the band program.”³⁹⁹ The community has “an increase in support and attendance” and “are more responsive to music they recognize.”⁴⁰⁰ The rural East Tennessee high school band directors seem receptive to incorporating popular music literature into their repertoires, but through analysis of the student responses, some popular music practices are being excluded. This disconnect may be less than what has traditionally existed in American music education, but it continues to exist, nonetheless. It is this disconnect that negatively impacts student memberships in all band programs, including rural East Tennessee high school band programs.

This research was undertaken with the following hypotheses:

Hypothesis 1: The benefits of including popular music in rural high school band programs in East Tennessee according to the perspectives of students include a higher level of enjoyment, increased student participation, and deeper connection between music inside and outside of the classroom.

Hypothesis 2: The application of Popular Music Education concepts can address the disconnection that occurs with the study of music in a rural high school band program in East Tennessee by acknowledging the importance of music to student identity, embracing student cultures, and deepening connections with the community.

³⁹⁸ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey.”

³⁹⁹ Ibid.

⁴⁰⁰ Ibid.

The findings of this research and study seem to support the proposed hypotheses. According to the results, the benefits of including popular music in rural East Tennessee high school band programs do include higher levels of enjoyment by the students and a deeper connection between the musical worlds in which the students exist, such as the classroom and the community (see Figure 7).⁴⁰¹ Many of the directors acknowledged the importance of music to students' identity and saw increased connections with the surrounding community.⁴⁰² The only area that did not receive substantial support was the area of increasing student participation. Current students seemed to indicate that they enjoyed participating in popular music performances and study. Directors and students alike believed that including popular music may serve to attract students who are not currently involved in the band program and may help to retain current students, but no responses indicated that new students had joined the band program because of popular music study and performance. This area may need to be explored in further research.

Significance

The research conducted for this thesis and the findings of the study are important for a variety of reasons. As demonstrated in the literature review, the subjects of PME, student attrition in school band programs, recruitment, and rural music education have existed in the research and work of music education specialists. Even though the subject matter receives a vast amount of coverage, there is a gap in the literature concerning rural East Tennessee high school band programs. At the time of this research, there was no known research covering popular

⁴⁰¹ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey."

⁴⁰² Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

music inclusion and performance or PME in general for Tennessee bands, let alone rural East Tennessee high school bands. Rural East Tennessee high school bands exist in conditions that are fraught with challenges. The music teachers are often isolated from other music teachers.⁴⁰³ Due to smaller numbers of total student populations, the band programs tend to be smaller than their urban counterparts. With smaller communities, the students tend to participate in multiple activities in the school, which can impact the viability of student memberships in the high school band programs. When the traditional problems of attrition and disconnect are factored in, this research and the included findings can provide useful information in building and maintaining rural East Tennessee high school band programs through the study and performance of popular music.

The benefits of this research and study include valuable information for all directors who teach in rural schools, especially those who instruct high school band programs in rural East Tennessee. The history of the problems contained in this thesis is explored in the literature review and can provide band directors with knowledge concerning the origin of the problems of disconnect, attrition, and the exclusion of certain types of musical literature. As band directors explore the evolution of educational and music philosophies, they may begin to question certain historical practices and engage in innovative approaches to instrumental music instruction that embrace music that is important to student and community identity. By using PME approaches, the music of the student culture can enhance learning in the classroom, address approaches that are valued in praxis and Critical Pedagogy, and address the disconnection that often leads to student attrition in rural East Tennessee band programs.

⁴⁰³ Tiger Robison and Joshua A. Russell, "Factors Affecting Rural Music Educators' Career Decisions," *Contributions to Music Education* 46, (2021): 156, <https://files.eric.ed.gov/fulltext/EJ1305302.pdf>.

Limitations

The study may contain unintentional bias due to the educational philosophy of the author and his musical background. The author is a professional trombonist and guitarist who is a multi-instrumentalist, performing regularly as a vocalist, guitarist, pianist, and a performer on multiple wind and percussion instruments, which has been described as a “code-switching” musician.⁴⁰⁴ The author performs in multiple genres such as classical, jazz, rock, and gospel as well as secular and sacred music. This background may cloud the perspective of the researcher and lead to a projection of the importance of popular music in relation to identity and culture. Although the literature contained in this research demonstrates that this is not the case, the influence of popular music upon the author is a factor in the drive to complete this research and study.

Another limitation of this research may be the size of the survey sample. Although the survey sample has been demonstrated to be valid and with a low degree of possible error, a larger survey sample may provide more information.⁴⁰⁵ This study was limited to 17 rural East Tennessee high school band programs. Several systems were not included in the sample. Of the systems that were invited to participate, three systems did not respond to requests for access. Rural East Tennessee high school bands tend to be small, which directly impacts the size of the survey pool as well. Any future studies would benefit by expanding the survey pool to include all rural East Tennessee high school bands or expanding to all rural Tennessee high school band programs.

Another factor that may have negatively impacted the study would be the amount of time dedicated to the survey. The survey was only open for three weeks to meet the time constraints

⁴⁰⁴ Isbell and Stanley, “Code-Switching Musicians,” 145.

⁴⁰⁵ Survey Monkey, “Margin of Error Calculator.”

of the IRB approval process and graduation requirements. Each edit that occurred to the IRB application resulted in an average of a week to be approved, if not longer, due to the high volume of students using the service.⁴⁰⁶ This statement in no way conveys displeasure with the process. Each week of waiting for approval resulted in delays in administering the survey, compounding the results, and composing the corresponding sections of this thesis. When these delays are further combined with the timeline of submitting the work and participating in graduation ceremonies, the work required to complete the process becomes compressed.

There were two issues with the survey that might have benefitted from additional clarification. Some of the students indicated that popular music may have included marches, or that church and gospel music were not considered to be popular music.⁴⁰⁷ The author should have defined popular music genres for the survey pool. The last question on the student survey concerned the geographically important music genres and their study in the band program. Many of the students provided genres of music that were geographically important, but they did not provide answers concerning the status of its study in their band programs.⁴⁰⁸ This question should have been divided into two questions. If it was divided into two questions with two different areas to which to respond, students may have provided both responses to the question.

Recommendations

To expand the knowledge base necessary to address the subjects of PME, rural bands, student attrition, and music in relation to identity and culture, further research in other tangents

⁴⁰⁶ “Avoiding Pitfalls,” Liberty University Institutional Review Board, accessed March 7, 2024, <https://www.liberty.edu/graduate/institutional-review-board/avoiding-pitfalls/>.

⁴⁰⁷ Metcalfe, “The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey.”

⁴⁰⁸ Ibid.

related to this study should be explored. As stated, there have been multiple sources devoted to each of the subjects individually, but very few that address these areas collectively. Researchers who seek information related to rural East Tennessee high school bands will find that sources are rare if they exist at all. For this reason, the field of knowledge must be expanded through further research in an expanded sample, such as the entire state of Tennessee. There are very few studies that feature Tennessee high school bands, so this field is ripe for development. The considerable gap in the research necessitates its address. The work contained within this thesis is a first step in addressing that gap and seeks to begin the process of addressing the subjects of PME, rural bands, student attrition, and music in relation to identity and culture.

Other suggestions for further study involve the average student enrollment of high school bands in Tennessee. As discovered in this study, rural East Tennessee high school bands are often below the national average of 11 percent of the total student population in a high school.⁴⁰⁹ Many of the band programs in the state of Tennessee fall below this threshold. Is it possible that the disconnect mentioned in the literature is so great that the band programs in the state of Tennessee do not provide a valid music instruction in the eyes of Tennessee students? Is it possible that the traditional ensemble of the high school band is considered by students and members of the community to be an antiquated practice? Other areas of research could address the modern band in Tennessee. Are there any schools that are using this approach to high school instrumental music education? What is the success rate of the modern band in relation to attrition and recruitment? All these questions could be addressed in further research.

Yet another area revealed in this study may be the incorporation of country music into the existing high school band programs in Tennessee. Is there a desire to include country music by

⁴⁰⁹ Everyday Musicality, "RTRL.27: WHO ENROLLS IN HIGH SCHOOL MUSIC? (ELPUS & ABRIL, 2019)."

the music educators of the state of Tennessee? This study indicated a student desire to include the genre, yet the survey results did not indicate that the inclusion of country music existed in many band programs.⁴¹⁰ A study concerning country music inclusion and expansion of ensembles that can perform country music and related genres would also aid in addressing a gap in the literature concerning the use of PME in Tennessee high school band programs. Due to the existing gaps in the literature concerning these suggested areas of study, there are many opportunities to expand existing knowledge. This expansion of knowledge could help to address many traditional areas of concern such as attrition, the historical disconnect of school music programs, and outdated practices concerning popular music inclusion and performance.

Conclusion

A gap exists in the literature concerning the convergence of rural East Tennessee high school bands, popular music study and performance, the disconnect between student musical worlds, and attrition and recruitment of high school band students. This study seeks to address this gap in the literature. The first step in addressing this gap includes the analysis of historical trends in music education and music philosophy. Aesthetic philosophy, which was the dominant philosophy through much of the historical rise of the American wind band movement, placed value only in Western European art music or what is commonly referred to as classical music.⁴¹¹ Aesthetic philosophy did not perceive any other musical practice as having value. Only Western European art music was worthy of study. This led to a rejection of popular music study in school music programs. Eventually, through the work of Elliot and Freire, popular music began to be

⁴¹⁰ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey."

⁴¹¹ Regelski, "Tractate on Critical Theory and Praxis," 28.

seen as a reflection of culture and identity.⁴¹² When the Tanglewood Declaration suggested that popular music should be included in classroom instruction, music philosophy had to adjust.⁴¹³

A disconnect between the music of the classroom and the music that students experience in the real world has long been documented in the literature, and it still exists today. Although the disconnect still exists, it is not as prominent as in the recent past, at least in rural East Tennessee high school bands. The students and the directors have indicated that popular music is studied and performed in rural East Tennessee high school bands, although country music and other genres seem to be excluded despite their regional popularity. The directors seem to have few philosophical conflicts with studying and performing popular music selections.⁴¹⁴ The students indicate that the popular music selections provide joyful experiences for themselves and the community.⁴¹⁵ The directors also indicate that students and community members alike enjoy popular music performances. This is demonstrated by audience members singing along with the selections and clapping while the music is being performed. Both the students and the directors indicated that the use of popular music attracts students who may not be currently enrolled in band courses, although specific examples were not provided. Students and directors also suggest that connections between the community, students, and the music program are strengthened through the study and performance of popular music. The exclusion of country music may negatively affect students' perceptions of rural East Tennessee high school bands.

⁴¹² Regelski, "Tractate on Critical Theory and Praxis," 48-49.

⁴¹³ Mark and Gary, *A History*, 420-421.

⁴¹⁴ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: Director Survey."

⁴¹⁵ Metcalfe, "The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs: A Student Survey."

While this study provides corroboration and support of the hypotheses, some influences may skew the data. The survey sample is small and should be expanded. The size of the sample pool was impacted by the size of the schools included in the study. Rural schools are often smaller than urban schools, which results in a smaller survey sample. The survey process may have also been negatively impacted by the time allotted to the survey window. With the time constraints imposed by IRB requirements and graduation timetables, the survey window was open for only three weeks.

There are opportunities for further study that would address the gaps in the literature. These areas include further incorporation of country music into high school band programs, the implementation of modern band practices into the high school band, and the viability of current high school band practices in relation to student culture and attrition. This last area of concern is related to the discovery contained within this research that many of the high school band programs in Tennessee do not conform to the national average of student enrollments in school band programs.⁴¹⁶ According to the figures given by Elpus and Abril, the national average enrollment in high school band programs is 11 percent.⁴¹⁷ Many of the Tennessee high school bands do not reach the threshold of 11 percent enrollment of the student body.

The work contained within this thesis seeks to address the gap in the literature that has been mentioned throughout this work. The literature supports the value of popular music in the lives of students and its relation to culture and identity. A disconnect often exists between the music that students study in their music courses and the music that they experience in their daily

⁴¹⁶ Everyday Musicality, "RTRL.27: WHO ENROLLS IN HIGH SCHOOL MUSIC? (ELPUS & ABRIL, 2019)."

⁴¹⁷ Ibid.

lives.⁴¹⁸ The lack of inclusion of popular music in many band programs reinforces the existing disconnect and may lead to student attrition, which is also a historically documented issue within music educational literature.⁴¹⁹ Through the research and study contained within this thesis, it was discovered that the disconnect may not be as vast in rural East Tennessee high school bands. Although there is inclusion of popular music in these bands, there are still geographically important musical practices that are excluded, such as country music. This lack of inclusion of geographically important popular music practices may continue to reinforce the historical disconnect that foments student attrition rates. The purpose of the research contained within this thesis is to analyze the impact of PME in building and maintaining rural East Tennessee high school band programs and to share that knowledge with all music educators who serve in similar situations. According to scripture, “[t]o every thing there is a season, and a time to every purpose under the heaven” (Ecclesiastes 3:1, KJV). It may be time to include all regionally popular music practices in studies and performances of rural East Tennessee high school band programs to lessen the detrimental effects of the existing disconnect between school music and the musical practices of the outside world.

⁴¹⁸ Regelski, “Tractate on Critical Theory and Praxis,” 28.

⁴¹⁹ Clements, “From the Outside In,” 100-102.

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APPENDICES

Appendix A: IRB Approval

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

February 7, 2024

Christopher Metcalfe
Thomas Goddard

Re: IRB Approval - IRB-FY23-24-522 The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs

Dear Christopher Metcalfe, Thomas Goddard,

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the following date: February 7, 2024. If you need to make changes to the methodology as it pertains to human subjects, you must submit a modification to the IRB. Modifications can be completed through your Cayuse IRB account.

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

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies. (NOTE: Some research in this category may be exempt from the HHS regulations for the protection of human subjects. 45 CFR 46.101(b)(2) and (b)(3). This listing refers only to research that is not exempt.)

For a PDF of your approval letter, click on your study number in the My Studies card on your Cayuse dashboard. Next, click the Submissions bar beside the Study Details bar on the Study Details page. Finally, click Initial under Submission Type and choose the Letters tab toward the bottom of the Submission Details page. Your stamped consent form(s) and final versions of your study documents can be found on the same page under the

Attachments tab. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

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

Sincerely,

XXXXXXXXXXXXXX

Administrative Chair

Research Ethics Office

Appendix B: Student Survey Questions

The survey included statements to be rated using a Likert scale and short answer responses.

Statements for students included:

1. Popular music is valued in life outside of school.
2. Including popular music in high school bands increases enjoyment and connection with the music program.
3. Including popular music in high school bands attracts students who are not currently in band.
4. The community feels more connected to the band program when certain types of popular music are included in performances.
5. The high school band includes enough popular music in the repertoire.

The following questions included opportunities for short answer responses:

1. What types of popular music should be included in instruction?
2. What styles of popular music are important in the geographic area and have they been studied in the high school band program?

Appendix C: Band Director Survey Questions

A second survey utilized the following short answer questions addressed to band directors:

1. Does the repertoire of the high school band include popular music?
2. Where and when is it performed or studied?
3. Does the director's educational philosophy support the study of popular music?
4. In what scenarios is popular music study appropriate?
5. What are the director's feelings about performing popular music?
6. What is the student reaction to studying and performing popular music?
7. What is the community's reaction to popular music's study and performance?

Appendix D: Sample Survey Site Request Letter and Packet

November 21, 2023

[REDACTED]
Director of Schools
Jefferson County Schools
[REDACTED]

Dear [REDACTED],

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The title of my research project is The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs. The purpose of my research study is to observe the music preferences of rural East Tennessee high school band students and to determine if popular music styles are valuable. The information collected will also include whether or not students are studying popular music styles in their band programs and if students think that popular music study is important.

I am writing to request your permission to conduct my research in the Jefferson County School District. Participants will be asked to complete one of the attached surveys. The surveys will be provided through a link to a Google Form in order to provide anonymous submissions. The data will be used to determine the impact that popular music study would have on retaining current music students and recruiting new music students to rural East Tennessee high school band programs. Participants will be presented with informed consent information prior to participating. Taking part in this study is completely voluntary, and participants are welcome to discontinue participation at any time.

For educational research, district permission should be on approved letterhead with the appropriate signatures. Thank you for considering my request. If you choose to grant permission, respond by email to [REDACTED]. A permission letter document is attached for your convenience.

Sincerely,

Christopher Lee Metcalfe
Director of Bands
[REDACTED]

Attached Survey

The survey will include statements to be rated using a Likert scale and short answer responses. For your perusal, the survey questions are included below.

Statements for students will include:

1. Popular music is valued in life outside of school.
2. Including popular music in high school bands increases enjoyment and connection with the music program.
3. Including popular music in high school bands attracts students who are not currently in band.
4. The community feels more connected to the band program when certain types of popular music are included in performances.
5. The high school band is including enough popular music in the repertoire.

The following questions will include opportunities for short answer responses:

1. What types of popular music should be included in instruction?
2. What styles of popular music are important in the geographic area and have they been studied in the high school band program?

These questions should provide a student background concerning the value of popular music in their lives and their perspectives on its inclusion in high school band study and performance.

A second survey will also use short answer questions addressed to band directors.

1. Does the repertoire of the high school band include popular music?
2. Where and when is it performed or studied?
3. Does the director's educational philosophy support the study of popular music?
4. In what scenarios is popular music study appropriate?
5. What are the director's feelings about performing popular music?
6. What is the student reaction to studying and performing popular music?
7. What is the community's reaction to popular music's study and performance?

The responses will be evaluated for themes in determining the value of Popular Music Education (PME) according to students within the programs. The director survey will be used for anecdotal evidence concerning experiences with popular music instruction and performance. Google Forms will aid in sorting the responses. Additional sorting can occur with the use of Taguette qualitative analysis software if a deeper analysis of the responses is needed. All information will be stored on a password-protected drive and destroyed after a period of five years. No identifiable information will be collected or shared.

Response Document**(Please copy and paste into official letterhead and return to [REDACTED])**

November 21, 2023

Christopher Lee Metcalfe
Director of Bands
[REDACTED]

Dear Christopher Lee Metcalfe,

After careful review of your research proposal entitled *The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs*, I have decided to grant you permission to conduct your study at the Jefferson County School District.

Check the following boxes, as applicable:

- I grant permission for Christopher Lee Metcalfe to contact high school band students to invite them to participate in his research study.
- I will not provide potential participant information to Christopher Lee Metcalfe, but we agree to send his study information to our band directors and/or high school band students on his behalf.
- I am requesting a copy of the results upon study completion and/or publication.

Sincerely,

[REDACTED]
Director of Schools
Jefferson County Schools

Sample Consent Form

Title of the Project: The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs

Principal Investigator: Christopher Lee Metcalfe, a Doctoral Candidate, from the School of Music at Liberty University.

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be a high school band student who attends a rural East Tennessee high school. Taking part in this research project is voluntary.

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

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

The purpose of the study is to observe the music preferences of rural East Tennessee high school band students and to determine if popular music styles are valuable. The information collected will also include whether or not students are studying popular music styles in their band programs and if students think that popular music study is important.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

1. Access a Google Form survey and rate statements on a scale of 1 to 5 with 1 representing that the statement is least true and a 5 representing that the statement is definitely true. The survey also includes some short answer questions. The survey is a short survey that will take five minutes or less to complete. This should be available to you in January of 2024.
2. After accessing and completing the survey, please hit submit.
3. No identifiable data will be ascertained through the survey other than an identifiable age group and music preferences.
4. Results of the survey will be shared with all respondents through the creation of a link to the composite results. Results should be compounded and presented by April of 2024. Sharing the results of the survey should serve as *member checking*, a process in which respondents can view results and respond to the results if needed.

How could you or others benefit from this study?

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

The benefits to music education include understanding the value of popular music in building and maintaining memberships in rural East Tennessee high school bands. Understanding how popular music study impacts students and their feelings about participation in band can address issues related to retaining current members and recruiting new members to the program.

What risks might you experience from being in this study?

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

How will personal information be protected?

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records. No identifiable data will be ascertained through the survey other than an identifiable age group and music preferences. The responses will be submitted anonymously.

- Participant responses to the online survey will be anonymous.
- Data will be stored on a password-protected drive. No identifiable information will be collected or shared. After five years, all electronic records will be deleted.

Is the researcher in a position of authority over participants, or does the researcher have a financial conflict of interest?

The researcher serves as band director at [REDACTED]. To limit potential or perceived conflicts, data collection will be anonymous, so the researcher will not know who participated. This disclosure is made so that you can decide if this relationship will affect your willingness to participate in this study. No action will be taken against an individual based on his or her decision to participate or not participate in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University, [REDACTED], your current high school, or the Tennessee Secondary Band Directors Association. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

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

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

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

The researcher conducting this study is Christopher Lee Metcalfe. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED]

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

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is

[REDACTED], and our email address is [REDACTED]

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

Your Consent

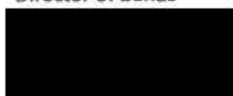
Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

Appendix E: Site Approval Letters for Survey Access



January 29, 2024

Christopher Lee Metcalfe
Director of Bands



Dear Christopher Lee Metcalfe,

After careful review of your research proposal entitled *The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs*, I have decided to grant you permission to conduct your study at the Coke County School District.

Check the following boxes, as applicable:

I grant permission for Christopher Lee Metcalfe to contact high school band students to invite them to participate in his research study.

I will not provide potential participant information to Christopher Lee Metcalfe, but we agree to send his study information to our band directors and/or high school band students on his behalf.

I am requesting a copy of the results upon study completion and/or publication.

Sincerely,



Director of Schools
Coke County School

6.4001 Exhibit A

**Request to Conduct Survey/Research
In
Greene County Schools**

Name: Christopher Lee Metcalfe

Address: [REDACTED]

Phone Number: [REDACTED]

Organization: Liberty University

Attach document(s) in response to each item listed.

- State the purpose of the survey/research.
- Describe in detail how the survey/research will be conducted. Include:
 - How the survey/research will be conducted
 - When the survey/research will be conducted (duration, time of day, etc.)
 - Where the survey/research will be conducted
- List names and contact information of all surveyors/researchers.
- List expected participants (i.e., principals, teachers, students & grade-level).
- Explain how results will be used.
- Explain how the results will be distributed
- Attach a copy of the parent/guardian consent, if needed.
- Attach a copy of the Internal Review Board (IRB), if the research is for a university or college.

NOTE: The director of schools reserves the right to rescind permission for the survey/research at any time.

Your signature documents that the information contained in this packet is accurate and results will not be used or distributed in any manner other than listed.

Christopher Lee Metcalfe
Signature

December 11, 2023
Date

Submit complete request to the director of schools for approval

Approved
[REDACTED]
Director of Schools Signature

Not Approved
12 / 22 / 23
Date



JEFFERSON COUNTY SCHOOLS

"Success and Productivity for Every Student"

November 21, 2023

Christopher Lee Metcalfe Director of Bands, [REDACTED]
[REDACTED]

Dear Christopher Lee Metcalfe,

After careful review of your research proposal entitled The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs, I have decided to grant you permission to conduct your study at the Jefferson County School District.

Check the following boxes, as applicable:

I grant permission for Christopher Lee Metcalfe to contact high school band students to invite them to participate in his research study.

I will not provide potential participant information to Christopher Lee Metcalfe, but we agree to send his study information to our band directors and/or high school band students on his behalf.

I am requesting a copy of the results upon study completion and/or publication.

Sincerely,

[REDACTED]
Assistant Director of Schools and Supervisor of Secondary Education and Assessment
Jefferson County Schools

[REDACTED]



Morgan County Schools



Jan 25, 2024

Christopher Lee Metcalfe
Director of Bands



Dear Christopher Lee Metcalfe,

After careful review of your research proposal entitled *The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs*, I have decided to grant you permission to conduct your study at the Morgan County School District.

I will not provide potential participant information to Christopher Lee Metcalfe, but we agree to send his study information to our band directors and/or high school band students on his behalf.

I am requesting a copy of the results upon study completion and/or publication.

Sincerely,



Director, Morgan County Schools



December 8, 2023

Christopher Lee Metcalfe
Director of Bands



Dear Christopher Lee Metcalfe,

After careful review of your research proposal entitled The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs, I have decided to grant you permission to conduct your study at Oneida High School.

Check the following boxes, as applicable:

I grant permission for Christopher Lee Metcalfe to contact high school band students to invite them to participate in his research study.

I will not provide potential participant information to Christopher Lee Metcalfe, but we agree to send his study information to our band directors and/or high school band students on his behalf.

I am requesting a copy of the results upon study completion and/or publication.

Sincerely,



Director of Schools
Oneida Special School District

ADMINISTRATION

BOARD OF EDUCATION





Roane County Schools

November 28, 2023

Christopher Lee Metcalfe
Director of Bands

Dear Christopher Lee Metcalfe,

After careful review of your research proposal entitled The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs, I have decided to grant you permission to conduct your study at the Roane County School District.

Check the following boxes, as applicable:

- I grant permission for Christopher Lee Metcalfe to contact high school band students to invite them to participate in his research study.
- I will not provide potential participant information to Christopher Lee Metcalfe, but we agree to send his study information to our band directors and/or high school band students on his behalf.
- I am requesting a copy of the results upon study completion and/or publication.

Sincerely,

Director of Schools
Roane County Schools

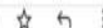
"Learning Today, Leading Tomorrow"



Chris Metcalfe

to [REDACTED]

Jan 28, 2024, 7:38 PM (23 hours ago)



I am so sorry to bother you. I promise that this shall be the last time that I try to contact you. I have tried to reach you through email about conducting research with your high school band students at Scott County High School. I am no stranger to this program. I have worked, over the years, extensively with [REDACTED]. I have collaborated with [REDACTED] for many years as a member and an executive of the Tennessee Secondary Schools Band Directors Association. Your band directors are doing an outstanding job with your programs there.

As a rural band director, I also am aware of the problems that our rural schools face when trying to develop a band program. I know these problems firsthand. Despite these problems, I have had success with the [REDACTED] and program. The band is one of the largest in the state for Division 1A schools. We have won a state marching band championship and have won numerous awards throughout the region. Many of my students have gone on to pursue a degree in music on scholarship, or have pursued a professional career in performance or sound reinforcement. With my experience, I have often shared ideas and teaching techniques with other teachers in our area and have served as a clinician for TSSBDA numerous times. With the desire to share and help rural band programs in East Tennessee, I sought to conduct a study that may aid our programs. As of now, I have permission to survey all of the high schools in Greene County, Jefferson County, Oneida, Roane County, Morgan County, and Union County. My focus is upon rural East Tennessee high school band programs. With my ties to Scott County and the program being the type of program that I wish to help, I was really hoping to include Scott County High School in my research. All of my research will be shared with you and the directors of the high school band program in your county if I am allowed access to them.

I know that there may be some concern about new Tennessee state laws concerning access to students. Everything that I am doing is in compliance with these new laws. No personal information is collected other than grade level bands and music preferences. None of this information can be linked to any individual student. The lawyers of Greene County schools also checked into this law and my strategy to obey it. Everything was found to be legal and no risk is involved. On my end, I am approaching a deadline of my own. If I do not receive your permission, I will have to amend my IRB application to remove your county as a possible participant, which can take up to a month for institutional approval of my revision. My whole process is due to wrap up by April with my pending graduation in May.

I look forward to your reply and am thankful for your time,

Chris Metcalfe



Doctoral Candidate- Liberty University



to me

Jan 28, 2024, 7:46 PM (22 hours ago)



Yes Chris you can and feel free to reach out to whoever you need too



Sent from my iPhone

> On Jan 28, 2024, at 7:38 PM, Chris Metcalfe [REDACTED] wrote:

>

> Tennessee



Chris Metcalfe

to [REDACTED]

Sun, Jan 28, 8:16 PM (22 hours ago)



Thank you so much! Can I get you to fill out the provided form and email it back to me? I have to have it as official documentation for my IRB at Liberty University. I am so thankful and will provide you and your directors copies of the final results and thesis.

Thank you again and have a wonderful evening!

United
Commitment to
Pupil
Success **Union County Board of
Education**



[Redacted]
Director of Schools
[Redacted]

[Redacted]

December 6, 2023

Christopher Lee Metcalfe Director of Bands

[Redacted]

Dear Christopher Lee Metcalfe,

After careful review of your research proposal entitled The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee High School Band Programs, I have decided to grant you permission to conduct your study at Union County High School.

Check the following boxes, as applicable:

- I grant permission for Christopher Lee Metcalfe to contact high school band students to invite them to participate in his research study.
- I will not provide potential participant information to Christopher Lee Metcalfe, but we agree to send his study information to our band directors and/or high school band students on his behalf.
- I am requesting a copy of the results upon study completion and/or publication.

Sincerely,

[Redacted]
Director of Schools
Union County Schools

Union County Board of Education

[Redacted]

Appendix F: Doctoral Thesis Defense Decision

Doctor of Worship Studies or Doctor of Music Education**Doctoral Thesis Defense Decision**

The thesis Advisor and Reader have rendered the following decision concerning the defense for

Christopher L. Metcalfe

on the Thesis

The Impact of Popular Music Education in Building and Maintaining Rural East Tennessee

High School Band Programs

as submitted on March 30, 2024

Full approval to proceed with no proposal revisions.

The document should be prepared for submission to the Jerry Falwell Library.

Provisional approval pending cited revisions.

The student must resubmit the project with cited revisions according to the established timeline.

Redirection of project.

The student is being redirected to ^{Text}take MUSC/WRSP 889 again, as minor revisions will not meet the expectations for the research project.

		3/30/24
Print Name of Advisor	Signature	Date
		3/30/24
Print Name of Reader	Signature	Date