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School of Music

An Exploration of How Working at Marching Band Camps Can Benefit
Pre-Service Instrumental Music Educators

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by

Cody Franklin Knott

Lynchburg, VA

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Abstract

Equipping pre-service music education students for a teaching career requires practicum experience working with mentor teachers and students. It can be challenging to acquire enough practicum experience through typical undergraduate coursework to prepare future teachers for a classroom of their own entirely. Guided by the phenomenological research approach, this study will investigate pre-service teaching opportunities available to instrumental music education students who work at summer marching band camps to gain experience teaching in the classroom. Data will be gathered from pre-service teachers' experiences as instructors or technicians at marching band camps through an online survey. This survey will examine the benefits of professional development opportunities based on music education trends learned from current and future educators who work summer marching band camps. Future research can be done in music education to encourage and equip pre-service teaching and marching band camps with instructional skills and other educational practices.

Keywords: pre-service teaching, marching band, music education, summer marching band camps

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Abbreviations

EPP – Educator Preparation Program

NAfME - National Association for Music Education

PD – Professional Development

TMEA – Texas Music Educators Association

UIL – University Interscholastic League

CHAPTER ONE: INTRODUCTION

Background

The student teaching semester is crucial in the development of future educators but does not provide enough time to learn what is needed to become a successful band director. Practicums and observations during the teacher education curriculum, which are important in developing the necessary skills, often do not provide the teaching experiences needed to test theories and techniques that have been taught in the classroom. During experiences like summer music camps or summer marching band camps, future band directors are given the opportunity they need to put everything they have learned into action, which ultimately sets them up to be more successful in the early years of their careers.¹

Learning how to teach is integral to pre-service teaching curriculums and experiences.

Pre-service teaching curriculums and experiences provide professional, moral, and ethical training that allows students of all ages to be taught any subject matter in safe learning environments and through positive experiences.² This pre-service training occurs in undergraduate preparation programs that use courses, practicum observations, and other hands-on learning experiences. To enhance the learning process, the pre-service teacher must be given every opportunity to gain a thorough understanding of all subject matter.³ All instruction, activities, and opportunities are designed to enhance the final undergraduate experience of student teaching.

In her master's thesis, educator Jennifer L. Griffiths states, "The majority of teacher preparation programs provide for a semester-long student teaching experience as a culminating

¹ Dr. Jonathan Alvis, interviewed by Cody Knott. San Angelo, TX, February 29, 2024.

² Ann Callistro Clements and Rita Klinger, *A Field Guide to Student Teaching in Music* (New York, NY: Routledge, 2010), 116.

³ Clements and Klinger, 66.

activity related to the coursework that has been completed as part of the teacher credentialing program.”⁴ The student teaching experience is designed to employ theories learned in the classroom while gaining first time teaching experience. Educators Ann Clements and Rita Kilinger stated in their book *A Field Guide to Student Teaching in Music*, “Engaging in student teaching within music settings can be a formidable endeavor. Frequently, this marks your initial departure from the academic environment of college or university, where you have dedicated years to preparation.”⁵ Fortunately, opportunities exist outside of the collegiate classroom and preparatory programs that can provide valuable experiences for pre-service music teachers.

During the summer months, high school marching band camps are conducted outside of the regular school instructional calendar. These camps allow directors and other staff to teach music and visual fundamentals and essential concepts that will be applied during the band's halftime or competitive performances. Skilled technicians, commonly referred to as "techs," are frequently hired from local colleges to assist with the instructional process. During this process, college students are afforded various teaching opportunities that contribute to their development as high-caliber educators.

As Alvis and Clements and Killinger quoted, student teaching, practical experiences, and observational opportunities often fall short in imparting the requisite expertise to empower aspiring music educators with the confidence and efficacy crucial for a successful teaching profession. This research will examine the benefits of pre-service teachers working for summer

⁴ Jennifer L. Griffiths, “The Effects of A Year-Long Student Teaching Model on the Self-Esteem and Preparation of the New Teacher,” 2010, 10.

⁵ Clements and Klinger, x.

high school marching band camps and how these experiences contribute to success in the initial years within the profession.

Statement of the Problem

Acquiring instructional skills is an essential part of collegiate educational programs. In addition to those instructional skills, students must also learn how to effectively complete administrative tasks, the infrastructures of schools, and how to develop relationships with other faculty and students. Student teaching and in-semester practicums need more time to fully equip music education students with the necessary teaching skills to be successful upon graduation.⁶ Students need multiple observational and instructional experiences beyond those in the regular music curriculum to be prepared for successful teaching careers.

Music educator and philosopher David J. Elliot writes that the undergraduate preparatory curriculum “is an intentional set of interactions designed to facilitate learning.”⁷ These interactions are intended to prepare the pre-service teacher for experiences anticipated in public school teaching environments. Educators Linda Hobbs, Coral Campbell, and Mellita Jones writes about the learning experiences between the university and public school:

Research suggests improving the *quality* of initial teacher education involves more integration between university learning and school experiences; however, professional experience programs of this nature are expensive to run due to the organizational and administration costs, payment of teachers, and the provision of suitable supervision and mentoring.⁸

⁶ Jonathan D. Alvis, “Pre-Service Teaching Experiences During the University of North Carolina at Greensboro Summer Music Camp,” (dissertation, The University of North Carolina at Greensboro 2009), 6.

⁷ David James Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York, NY: Oxford University Press, 2019), 393.

⁸ Linda Hobbs, Coral Campbell, and Mellita Jones, *School-Based Partnerships in Teacher Education: A Research Informed Model for Universities, Schools and Beyond* (Singapore: Springer, 2018), 10.

Pre-service teachers often struggle to develop their professional identities as educators and specifically band directors. Rhoda Bernard, Assistant Chair, the Music Education Department at the Berklee College of Music writes:

One of the many challenges that pre-service music educators face as they work towards their new careers must do with their professional identities. Specifically, these individuals often struggle with making meaning of their identities as musicians and their identities as teachers.⁹

Observations of master teachers can further help pre-service teacher develop their teaching identity. Pre-service experiences that include working at summer high school marching band camps provide pre-service teachers with unique experiences to observe master teachers, ask questions, and immediately put observed teaching methods into practice. This allows the student to gain valuable teaching experience while also developing their professional identities.

Statement of the Purpose

The development of practical teaching skills requires the use of observational methods and practical engagements in the field of education.¹⁰ Colleen M. Conway, Professor at the University of Michigan writes,

In the 2002 article, I reported that student teaching, preservice fieldwork, and musicianship development were perceived as the most valuable aspects of teacher preparation, whereas College of Education courses, classroom observations without context, and some instrument methods courses were perceived as the least valuable aspects of preservice preparation.¹¹

⁹ Rhoda Bernard, "Uncovering Pre-Service Music Teachers' Assumptions of Teaching, Learning, and Music," *Music Education Research* 11, no. 1 (2009): 111.

¹⁰ Clements and Klinger, 60-61.

¹¹ Colleen M. Conway, "Ten Years Later: Teachers Reflect on Perceptions of Beginning Teachers, Their Mentors, and Administrator Regarding Preservice Music Teacher Preparation," *Journal of Research in Music Education* 60, no. 3 (August 27, 2012): <https://doi.org/10.1177/0022429412453601>, 329.

One way of supplementing a pre-service music educator's teaching experiences is through teaching at summer high school marching band camps.

Since collegiate curriculum requirements would likely need to be changed, working for summer high school marching band camps should be regarded as supplemental or additional pre-service teaching experiences. Teaching at a local high school during the marching band season would provide further opportunities for hands-on learning during pre-service teaching. These teaching opportunities equip pre-service teachers to grow as both a musician and an educator through learning with high school- aged students and master teachers. Master teachers who work in summer marching band camps can help to better equip future music educators through modeling and discussing their own experiences in the classroom.

In addition to providing ample opportunities for pre-service teachers, teacher education programs must constantly assess and adjust instructional strategies and concepts. Educational philosopher Jerome Bruner writes in his book *The Process of Education*:

Instead, we have reached a level of public education in America where a considerable portion of our population has become interested in a question that until recently was the concern of specialists: "What shall we teach and to what end?" The new spirit perhaps reflects the profound scientific revolution of our times as well. The trend is accentuated by what is almost sure to be a long-range crisis in national security, a situation whose resolution will depend upon a well-educated citizenry.¹²

Teacher preparation programs must constantly ask what is being taught and what are the results? Pre-service teaching opportunities often enhance new strategies and concepts for future classroom use and researching these opportunities that include teaching at summer marching band camps is essential to all involved.¹³

¹² Jerome S. Bruner, *The Process of Education* (Cambridge, MA: Harvard University Press, 1960), 1.

¹³ Dr. Jonathan Alvis, interviewed by Cody Knott. San Angelo, TX, February 29, 2024.

Courses, practicum observations both in and outside the classroom, and other hands-on experiences are commonplace in Educator Preparation Programs (EPP), and each helps the future music educator succeed when providing instruction to middle and high school bands. The more teaching experiences the pre-service teacher has, the more the knowledge base grows, making the future music educator more experienced in what is to come in the classroom.¹⁴ This research project will prove the high value of working at summer marching band camps for pre-service music educators.

Significance of the Study

In his dissertation about pre-service teaching, Dr. Aaron Schunk writes, “Music education training program offerings vary based on location and course offerings. Pre-service music education may require aspiring music educators to become proficient in all music teaching content areas or focus on a specific track (e.g., instrumental vs vocal).”¹⁵ The specifics required to be a music educator are intricate to the different tracks in the content. According to Alvis:

The afforded experiences in student teaching allowed pre-service teachers to use all their educational experiences to guide their teachings. These educational experiences can be from working at summer music camps or summer marching band camps.¹⁶

Summer high school marching band camps can simulate a real-life classroom environment and the daily school experience, allowing college students the opportunity to learn and develop as music educators. Conway writes about the study conducted in 2012 from her 2002 article about

¹⁴ Alvis, 4.

¹⁵ Aaron Douglas Schuck, *An Exploration of Pre-Service Music Educators’ Self-Efficacy to Engage Students Across Music Classroom Settings* (dissertation, University of Nebraska, 2022), 44.

¹⁶ Alvis, 4.

pre-service teaching, “As with the ‘broad preparation’ (outside the classroom tasks) finding, teachers participating in the 2002 research did not have enough experience to know that concerns about certification might become crucial in their experience. Thus, this finding represents another change in the teachers' views regarding teacher education.”¹⁷

There is debate on what should be taught in pre-service music education classes. Professors and music educators Roy Legette and Dawn McCord writes, “There tends to be some debate as to what pre-service music teachers should learn as they matriculate through their degree programs and whether their opinions regarding what knowledge and skills are necessary to be an effective teacher has value.”¹⁸ Part of the learning and development process includes a balance with the tips and trends of the current classroom environment, from educational experiences to administrative tasks and more. Undergraduate students often need to experience administrative tasks in practicums and student teaching. Alvis writes about pre-service teachers during summer camp experiences:

The pre-service teachers are also assigned to perform administrative, non-instructional duties during the sessions that include organizational tasks, music planning, preparation and distribution, rehearsal set-up and scheduling, monitoring student behavior, and other requests made by the ensemble conductors and administration. Similar responsibilities typically are not experienced during field experiences or, in some situations, even during student teaching.¹⁹

In addition to teaching methods and techniques, pre-service teachers must learn non-instructional tasks, which are essential to an instrumental music educator’s daily job. Summer high school

¹⁷ Conway, 336.

¹⁸ Roy M. Legette and Dawn H. McCord, “Pre-Service Music Teachers Perceptions of Teaching and Teacher Training,” *Contributions to Music Education*. 40, no. 1 (2015):164.

¹⁹ *Ibid.*, 4.

marching band camps can be integral in helping future music educators develop all the necessary skills to become successful band directors.

Research Questions and Sub-Questions

This study was a phenomenological research approach to study pre-service teaching and summer marching band camps.²⁰ Surveys with pre-service teachers and current music educators were developed and used to better understand the importance of pre-service teaching opportunities.

Pre-service teaching experiences discussed can be from summer marching band camps or working other jobs that involve students. In an examination of these ideals, this study works to find:

Research Question One: What are the perceived benefits of instrumental music educator pre-service teachers (band directors) working local high school summer marching band camps?

Research Question Two: What valuable teaching strategies can be learned teaching at local high school summer band camps that can be transferred to the classroom?

Hypotheses

All the factors stated previously related to pre-service teaching are guiding factors in answering the hypotheses for RQ1.

Hypothesis One: Valuable professional development experiences, such as teaching at a summer marching band camp, help to develop and equip pre-service teachers who wish to become band directors.

²⁰ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles: Sage Publications, Inc., 2018), 13.

The Bible states, “As iron sharpens iron, so one person sharpens another” (Proverbs 27:17, NIV). To sharpen iron, one must use a honing material that is as hard as iron. Similarly, in education, novice teachers’ skills need to be “sharpened” by working with master teachers. In sharpening the tools needed to be a successful educator, one must also be reflective of successes and failures in the classroom.²¹ Reflecting on teaching practices and styles is essential because it can help shape the teaching of the pre-service teacher. Author and educator Yolanda Chatwood writes about student teaching:

Student teaching provides pre-service teachers [opportunities] to practice instructional skills through their successes and failures. One way to examine these successes and failures is through reflective practices. Reflection equips the pre-service teacher to study their habits, planning, and choices toward what would be the most effective plan for their students.²²

These habits and preferences are provided for what is in the student's best interest. All the factors stated previously related to pre-service teaching are guiding factors in answering the hypotheses for RQ2.

Hypothesis Two: Valuable classroom teaching strategies can include rules, procedures, expectations, lesson scaffolding, scope and sequence, and steps of instructional strategies and routines.

Harry Wong, a master educator and author, emphasizes the importance of establishing rules, routines, and procedures for effective teaching.²³ Teachers should introduce these expectations within the first week of school to ensure their classrooms run efficiently. Setting clear expectations is essential for being an effective teacher.²⁴ Additionally, summer marching band

²¹ Alvis, 4-5.

²² Yolanda Marie Chatwood, “A Comparison of Different Reflective Modalities of Pre-Service Music Education Student Teachers,” 2020.

²³ Wong, 141.

²⁴ Ibid., 141.

music camps offer pre-service teachers' valuable opportunities to learn about rules, procedures, expectations, lesson scaffolding, scope and sequence, and steps of instructional strategies and routines.

Another skill that must be developed is the ability to provide instant feedback to students during instrumental rehearsals. This skill is vital for students to understand how feedback impacts the rehearsal and learning process. Myrian Athanas writes, "In an instrumental music ensemble rehearsal, music teachers' formative, verbal feedback is an important mechanism for providing real-time performance assessments of students."²⁵ These skills are crucial for music educators as they can be applied in the classroom and during student teaching.

During summer marching band camps, the music educator can reflect on their teaching styles and techniques to better understand what helps students learn.²⁶ Reflection on what the student has learned is paramount to all learning. Self-reflection makes the future teacher aware of the classroom and student learning.²⁷ Current music educators may also teach summer marching band camps because of the passion and dedication they have for music education and students. This form of professional development keeps the music educator's mind sharp and in tune with current trends in music education.

²⁵ Myrian I Athanas, "The Psychometric Examination of Pre-Service Music Educators' Quality of Verbal Feedback in the Secondary-Level Instrumental Music Classroom." Order No. 28645724, University of Georgia, 2021.

²⁶ Alvis, 4.

²⁷ Gretchen Geng et al., *Reflective Practice in Teaching: Pre-Service Teachers and the Lens of Life Experience* (Singapore: Springer, 2019), 6.

Summary

The purpose of this study in pre-service teaching is to understand the value of education at summer marching band camps as valuable pre-service teaching opportunities and to learn different teaching strategies. Pre-service teaching opportunities help to develop the college student's skills as a musician and educator.²⁸ Marching band camps are one of the many professional development opportunities that provide future band directors with hands-on learning that can significantly improve their educator skills. While a crucial part of the EPP, courses, practicum observations, and student teaching only teach some of the mechanics needed to be a band director. As stated, there is not enough time in the curriculum to provide the necessary opportunities for teacher mastery. The summer marching band camp experience helps to equip the pre-service teacher by providing hands-on experience in front of high school-aged students during activities that will take place upon entering the workforce.²⁹

Education is an ever-changing field, and it is the job of current music educators to influence and direct the next generation of music educators. This research focuses on understanding how teaching at high school summer band camps can enhance the pre-service teacher and provide growth in the music education classroom. The hands-on approach to learning and being a part of an organization that empowers student learning creates the mastery of teaching that is desired by all educators.³⁰ Closing the gap between college and student teaching

²⁸ Alvis, 12.

²⁹ Alvis, 12.

³⁰ Ibid., 4-6.

equips future educators for experiences and growth as educators and summer high school marching band camps are one of many tools that can be used to help accomplish this goal.

Definition of Terms

Educator Preparation Programs refer to collegiate programs in which students apply for student teaching internships and pathways to becoming certified educators.³¹

A pre-service teacher is an undergraduate college student enrolled in a teacher education preparation program.³²

NAfME is the National Association for Music Education that provides resources for current and pre-service music educators.³³

Summer Marching Band Camp or Summer Band refers to teaching music and drills before school, beginning with instructors and technicians helping the band program.

Summer Music Camp (SMC) refers to “Summer Music Camp programs in band, orchestra, choir, marching band drumline and marching band leadership. Students who attend the Summer Music Camp are under the guidance and leadership of faculty and distinguished music teachers to ensure that each student is provided the highest quality of instruction possible.”³⁴ “Summer Music Camp is the experience of learning and music-making open to students who have

³¹ Texas Education Agency, “Educator Preparation Home,” *Texas Education Agency* (Texas Education Agency, November 28, 2022), last modified November 28, 2022, accessed March 9, 2023, <https://tea.texas.gov/texas-educators/preparation-and-continuing-education/educator-preparation-home>.

³² Cihat Atar and Bağcı Hakki, *Current Studies in Pre-Service Teacher Education* (Newcastle-upon-Tyne, UK: Cambridge Scholars Publishing, 2019).

³³ “NAfME History and Leadership,” *NAfME*, accessed July 9, 2023, <https://nafme.org/about/>.

³⁴ Jonathan D. Alvis, “Music Camp,” *Angelo State University*, accessed March 4, 2023, <https://www.angelo.edu/departments/visual-performing-arts/music/camps/>.

completed grades 5–12. Activities include vocal and instrumental ensembles, as well as a variety of other musical activities. Opportunities for private lessons in a specific instrument or voice are also available.”³⁵

³⁵ “Summer Music Camp,” *University of South Dakota*, accessed March 4, 2023, <https://www.usd.edu/Academics/Colleges-and-Schools/college-of-fine-arts/music/Music-Events-and-Workshops/Summer-Music-Camp>.

CHAPTER TWO: LITERATURE REVIEW

Introduction

In the process of reviewing the relevant literature for this study, information was found that acknowledges the necessity and advantages of student teaching, professional development, and other pre-service teaching experiences, including working at summer marching band camps. Additionally, there is literature related to the historical development, growth, and changes to school band programs, including summer marching band camps. However, limited written information identified the connection between the pre-service teaching experience and assisting at summer marching band camps. This chapter will present an overview of critical milestones and developments in the history of wind bands, the development of marching bands and summer marching band camps, professional development in music education, the differences in pre-service teaching and student teaching, and student-centered music education.

Emergence of School Bands

The history of wind bands can be traced long before the American colonies to the Aztecs (ca.1350-1500).¹ Richard Hansen, Professor of Music at St. Cloud State University, writes, “Numerous accounts of Aztecs performing on wind and percussion instruments during ceremonial rituals in Mexico have been found.”² Most wind and percussion music were used for

¹ Mike Levine, “Marching through Time,” *Yamaha Music - Blog*, accessed April 23, 2024, <https://hub.yamaha.com/drums/percussion/marching-through-time/#:~:text=The%20earliest%20military%20marching%20bands,marching%20band%20tradition%20with%20the m..>

² Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, IL: GIA, 2006), 11.

human sacrifice and war in the pre-colonial eras. The American colonies did not adapt to military-style “bands” until the early beginnings of the American Revolution.³

These military bands were limited initially to drums and fifes, instruments that could easily be carried. These instruments were used to keep troops moving while on the march and signaled military movements during times of fighting.⁴ The early colonial bands in the United States were used in the 1770s for the Revolutionary War.⁵ As times of war gave way to peace, the role and purpose of the military band shifted from being primarily functional to having a purpose of entertainment. A primary example of an army band that influenced what would eventually become the school band movement is “The President’s Own,” the United States Marine Band.⁶

The Presidents’ Own is one of many military bands in the United States. The President’s Own, however, is the only band established by the Act of Congress in 1798 and is the oldest professional music organization in the United States.⁷ The creation of the Marine Band provided for music to be shared across the United States, not only in times of war but also in times of peace. The most notable conductor of The Presidents’ Own was John Philip Sousa, who led the band from 1880 to 1892 and was the band’s 17th music director.⁸ The Marine Band website states:

³ Hansen, 13-14.

⁴ Ibid., 13-14.

⁵ Ibid., 17-18.

⁶ “United States Marine Band,” *Home*, accessed January 2, 2024, <https://www.marineband.marines.mil/>.

⁷ Ibid.

⁸ Ibid.

Unequaled by his predecessors, John Philip Sousa is responsible for bringing the United States Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since. Sousa grew up with the Marine Band, and his intimate knowledge of the band, coupled with his incredible ability, provided the ideal medium to showcase the marches that would earn him the title the "March King."⁹

Sousa was the first of many Marine Band Directors to influence bands throughout the United States. After his successful Marine Band career, Sousa formed his band, The Sousa Band, and traveled extensively all over the world until 1932, when he died. Sousa's impact on band culture has been continuous since he was the director of the Marine Band. His influence and popularity led to the formation of other bands throughout the United States, eventually making it to the school band level.

Little historical documentation exists about the first school bands in the United States. What is known centers around the Boston Farm and Trades School Bands in 1848.¹⁰ The American school band is distinctively American with its focus on music education.¹¹ There is not much other research that has been completed on school bands in the United States. However, Director of Bands at St. Cloud University, Richard Hansen, writes in his book, *The American Wind Band: A Cultural History*. Hansen writes that "a principal purpose of this book is to illuminate the American wind band heritage by exploring its cultural, historical, and social contexts."¹²

⁹ "John Philip Sousa," *Home*, accessed January 2, 2024, <https://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>.

¹⁰ Hansen, 314.

¹¹ *Ibid.*, 315.

¹² *Ibid.*, xi.

The early 20th century saw the emergence of school band programs across the United States. As school music programs expanded, a growing need for summer training and rehearsal opportunities was evident.¹³ Michael Martin writes in his article, *Band Schools of the United States: A Historical Overview*:

The influence of professional players and directors was great in the early development of school bands, not only in such things as instrumentation and literature, but also in pedagogy and performance standards. Not many generations have passed since these men were active during the 1920s and 1930s. Many band directors active today could trace a "genealogy" of perhaps only three or four generations to such individuals as Innes, Conway, VanderCook, or Sousa. Studying the history of instrumental music can help educators become aware of their heritage and how it has influenced the philosophical underpinnings of their own teaching.¹⁴

Over time, secondary schools have continued to increase their participation in the marching arts, including but not limited to marching band, indoor drumline, winter guard programs, and more.¹⁵ While marching bands are traditionally limited to secondary programs, instruction begins at the middle school level. The cultivation and growth of a secondary school band program depend entirely upon the success of the middle school band program.¹⁶

Band is first offered to fifth or sixth-grade students, depending upon geographic location and school districts.¹⁷ During these introductory years, beginners first select an instrument, then

¹³ Hansen, 55.

¹⁴ Michael D Martin, "Band Schools of the United States: A Historical Overview," *Journal of Historical Research in Music Education* 21, no. 1 (October 1999): <https://doi.org/10.1177/153660069902100108>, 61.

¹⁵ "What Is WGI," *Winter Guard International*, accessed June 12, 2024, <https://www.wgi.org/about-wgi/what-is-wgi/>.

¹⁶ Frank James Poolos, "Secondary School Band: Student Retention and Director Issues-Challenges and Strategies" (thesis, Liberty University, 2019), 34.

¹⁷ *Ibid.*, 7.

begin learning the basics of their instruments, and perform in smaller ensembles that eventually grow into a full band.¹⁸ Choosing the correct instrument is crucial to not only student success but also the success of the program, as the teacher must ensure proper instrumentation for the band as students age.¹⁹ Band director John Cisetti writes, “Since we are in a smaller school district, I’ve had to ensure we have the instrumentation we need. One facet of my job that has helped is that I control the high school feeder program since I also teach fifth through eighth grade.”²⁰ Strong and consistent instrumentation leads to student success in performance and practice in band programs. Students will be more invested in a band program if there are group and individual achievements.²¹

Students join the band for many reasons. Patrick Dunnigan, music educator and band director, writes, “The marching band offers students opportunities to have an important musical experience with parents and friends.”²² Music education, specifically the marching band experience, differs from what one may find in the concert band, vocal ensemble, or orchestra realms. A primary aspect of the marching band experience is regular competition at contests and festivals. Dunnigan continues, “Competition should be viewed only as a means to an end, not as

¹⁸ Poolos., 7.

¹⁹ Ibid., 26-27.

²⁰ John Cisetti, “Building Successful Band Programs in Smaller Schools,” *NAfME*, accessed October 22, 2023, <https://nafme.org/blog/building-successful-band-programs-smaller-schools/>.

²¹ Ibid.

²² Patrick Dunnigan, *Marching Band Techniques* (Northfield, IL: The Instrumentalist Publishing Company, 2007), 2.

an end itself; if competitions do not enhance the musical training of the students, then discontinue the competitive aspects."²³

Development of Marching Band

For many school bands nationwide, a competitive marching band is a significant aspect of the program in the fall, and it ranges from local events to state championships to national championships.²⁴ For example, in Texas, high school marching bands compete at the regional level of the UIL State Marching Band Championship. During this regional competition, a rating is given by three adjudicators in the same manner in which a concert ensemble receives a “divisional” rating in the spring. A band must make a first division at the regional competition to advance to the area round. The UIL Music website states:

Any varsity marching band following the procedures established by the region executive committee to indicate to the region executive secretary the intent to advance beyond the region contest and receive a Division 1 rating at the region contest shall be certified for advancement.²⁵

The UIL Area round includes a preliminary and final round of competition, with the number of adjudicators increasing from three to five. Traditionally, ten bands advance to the final round, which takes place in the evening following the preliminary round. The top four or five bands, depending upon the number of bands that initially advanced to the area competition

²³ Dunnigan, 2.

²⁴ “About BOA,” *BOA Marching Championships*, accessed June 12, 2024, <https://marching.musicforall.org/about/>.

²⁵ University Interscholastic League, “Marching Band Advancement and Ranking Procedures,” *Marching Band Advancement and Ranking Procedures - Music - University Interscholastic League (UIL)*, n.d., accessed December 3, 2023, <https://www.uiltexas.org/music/marching-band/marching-band-scoring-and-advancement-procedure>.

in finals, advance to the state competition. The UIL State Marching Band Competition is held every year in November and is the culmination of the work that began in the summer months.²⁶

While little research exists related to the benefits for pre-service music educators working at a summer marching band camp, it is a frequent component for directors and students to begin learning music and drill movements and choreography for the fall. While different states view competitions differently, early preparation is vital for success in performance and practice.

Summer Marching Band Camps

Summer marching band camps are an integral part of the teaching process of high school marching bands across the United States. Often beginning in July and continuing through the start of the school year, these camps provide students, teachers, and hired staff (technicians or “techs”) opportunities to learn music and drill movements and choreography for the upcoming performance/competitive season.²⁷ To protect the health and well-being of students, ensure effective educational strategies, and maintain a competitive environment, many state athletic or extracurricular governing bodies have imposed rules and regulations that must be strictly adhered to during the summer months and into the school year.²⁸ In Texas, for example, the University Interscholastic League (UIL), the governing body of extracurricular activities in Texas, has a detailed list of rules and regulations concerning rehearsal times and acceptable environmental

²⁶ University Interscholastic League, “State Open Class Marching Band Contest,” *State Open Class Marching Band Contest - Music - University Interscholastic League (UIL)*, n.d., accessed June 15, 2024, <https://www.uil texas.org/music/marching-band/state>.

²⁷ Dr. Jonathan Alvis, interviewed by Cody Knott. San Angelo, TX, February 29, 2024.

²⁸ University Interscholastic League, “Music,” *Music - University Interscholastic League (UIL)*, n.d., accessed November 26, 2023, <https://www.uil texas.org/music>.

conditions that must be strictly observed.²⁹ Failure to do so may result in sanctions from the UIL.

The UIL Music website states,

The Music Program of UIL is designed to support and enrich the teaching of music as an integral component of the public school curriculum in the state of Texas. Each year approximately one-half million middle schools, junior high, and high school students reap the benefits of participation in the ten UIL music events.³⁰

Summer marching band camps are crucial due to the demands of a marching season throughout the United States. For a typical season, a student will learn a six-to-eight-minute show with drills for competitions.³¹

Figure 2.1 provides an example of the basic skills that may be taught during summer marching band camps. These basic skills provide the foundation of the visual program that facilitates learning drill movements and choreography. The concepts taught, the amount of music and visual movements learned, and the schedule for the camp differ from school to school. The desired goals could be musical or visual. An example of what is taught during marching basics is shown below:

²⁹ University Interscholastic League, "Music," *Music - University Interscholastic League (UIL)*, n.d., accessed November 26, 2023, <https://www.uiltexas.org/music>.

³⁰ Ibid.

³¹ Dr. Jonathan Alvis, interviewed by Cody Knott. San Angelo, TX, February 29, 2024.

Marching Fundamentals We Teach:

- | | | |
|---------------------|------------------------------------|---------------------------|
| 1. Attention | 10. Mark Time | 19. Change of Direction |
| 2. Step-offs | 11. Drag Turns | 20. Pod Formations |
| 3. Glide Step | 12. Backward Marching | 21. Horn & Body Flashes |
| 4. 8 to 5 Step Size | 13. Right & Left Slides | 22. Scatter Drills |
| 5. Halts | 14. Boxes | 23. Reading a Drill Chart |
| 6. Spacing | 15. Adjusted Step | 24. Footwork/visuals |
| 7. Cover down | 16. Arriving to Sets early or late | |
| 8. Horn Carriage | 17. Leans | |
| 9. Terminology | 18. Crab Step for Percussion | |

Figure 2.1 Marching Band Techniques for the Small School³²

Jim Rhodes, retired band director from Forsan High School, in Forsan, Texas presents an example of what is taught during summer marching band camp in a smaller Texas band:

Summer Band is one week long, two weeks before school starts. Sectionals are scheduled Monday through Thursday throughout the day, for an hour and a half. All music and marching fundamentals are taught during this time, all indoors. The full band meets on Friday from 10:30 to Noon to put the music together. We do not meet again until the first day of school. No drill is taught during Summer Band.³³

Summer marching band provides more individual help and one-on-one teaching with the students. Students learn more effectively when there is one-on-one breakdown time.³⁴

Larger schools, such as Hebron High School, Lewisville, TX, focus on small groups. Director of Bands Andy Sealy said in their 2015 Texas Bandmasters Clinic, “Meet with and rehearse fundamentals with your top ensemble and/or leadership students daily or a couple of times a week during Summer Band Camp. Use this group as a sonic modeling tool for the other

³² Marching Band Techniques for the Small School, “Texas Bandmasters Association Clinic and Convention,” TBA, 2014, accessed January 29, 2024, https://apps.texasbandmasters.org/archives/pdfs/clinic/2014_rhodes_2.pdf.

³³ Jim Rhodes, *Marching Band Techniques for the Small School*, “Texas Bandmasters Association Clinic and Convention,” TBA, 2014, accessed January 29, 2024, https://apps.texasbandmasters.org/archives/pdfs/clinic/2014_rhodes_2.pdf.

³⁴ Ibid, 1.

performers.”³⁵ This is another application of how to use student leadership at summer marching band camp to enhance student learning. Figure 2.2 shows what larger schools provide at summer marching band camps.

Summer Band

Instrumentation and part distribution.

Fundamental rehearsals with top ensemble and/or leaders.

Constant rotation between indoor music activities and outdoor marching activities.

Call and response patterns.

Reinforce ensemble concepts from Day 1.

All-State music sectionals; make time for percussion and double reeds to participate.

Figure 2.2 Strategies for the Large School Marching Band³⁶

Professional Development in Music Education

Many states require professional development to enhance teacher education while in the classroom. Professor Emerita from Michigan State University and former National Center for Research on Teacher Learning Mary Kennedy, in the article “How Does Professional Development Improve Teaching,” writes, “Professional development programs are based on different theories of how students learn and different theories of how teachers learn.”³⁷ Theories of learning are the foundation of teaching and education. The educator's job is to better

³⁵ Andy Sealy, *Fundamental Concepts for Marching Band*, “Texas Bandmasters Association Clinic and Convention,” *TBA*, accessed June 11, 2024, https://apps.texasbandmasters.org/archives/pdfs/clinic/2015_sealy.pdf, 3.

³⁶ Andy Sealy, “The Season,” *Basic Marching Band Concepts*, accessed June 11, 2024, <https://basicmarchingbandconcepts.weebly.com/the-season.html>.

³⁷ Mary M. Kennedy, “How Does Professional Development Improve Teaching?,” *Review of Educational Research* 86, no. 4 (2016): 945–980, <https://doi.org/10.3102/0034654315626800>, 945.

themselves for the students they are teaching. Kennedy continues, “One reason we rely on such lists (design features of teaching) is that there is no single, overarching theory of teaching or teacher learning. Teachers are characterized as managers, actors, mediators, role models, salesmen, etc.”³⁸

Professional development is different for every subject, but the premise is the same to be the best educator for our students. Kennedy continues, “Furthermore, because PD (Professional Development) providers work with practicing teachers, they are by definition not merely offering a new idea but rather a different idea from the one that has guided teachers in the past.”³⁹ New ideas and theories continue to drive teacher education's creative nature. Author and Professor at the University of Georgia, Sally Zepeda, writes in *Professional Development: What Works* about the factored to the teacher's professional learning. Zepeda writes, “Teachers are central to student learning. When teachers learn from their work, students benefit from these efforts.”⁴⁰ These efforts drive students’ and teachers’ passion for learning.

Zepeda frames professional development as “job-embedded professional learning.”⁴¹ This shift in language is individual and student-focused learning. Student-focused learning is what 21st-century education is based on, especially post-pandemic. What can the teacher do to better enhance and break down the students’ learning and classroom experience? ⁴²

³⁸ Kennedy, 946.

³⁹ Ibid., 947.

⁴⁰ Sally J. Zepeda, *Professional Development: What Works* (New York, NY: Routledge, 2019), 8.

⁴¹ Ibid., 3.

⁴² Ibid., 3-5

The professional development requirements for each subject are distinct, yet shared foundational principles underpin them. Music education adheres to the same fundamental tenets as all other academic disciplines.⁴³ Instrumental music education differs from vocal and elementary music education due to the differences in the subject matter taught to those students. Vocal tutor, lecturer, and researcher Kerry Boyle writes in *The Instrumental Music Teacher* that there is a different perspective among music educators between performance and education.⁴⁴ This age-old question goes back and forth between music educators regarding how performance helps the educator. Music education professional development can be the performance of one's instrument or performance in a concert ensemble.⁴⁵

An example of a state professional development is the clinic and convention of the Texas Music Educators Association (TMEA) held each February in San Antonio, TX. According to the TMEA website: "Held annually, the TMEA Clinic/Convention provides unparalleled opportunities for professional development for current and future music educators at every level and discipline."⁴⁶ TMEA includes literature for mentoring young music educators as well. State and National Professional Development are crucial to the professional development of all who seek to educate.⁴⁷ Professional development is not only for the current music educator but also

⁴³ Donna J. Gallo, "An Analysis of the 2011–2012 Schools and Staffing Survey," *Journal of Research in Music Education* 66, no. 2 (2018): 168–189, <https://www.jstor.org/stable/48589037>, 1.

⁴⁴ Kerry Boyle, *The Instrumental Music Teacher: Autonomy, Identity and the Portfolio Career in Music*, ISME Global Perspectives in Music Education Series (Abingdon, Oxon; Routledge, 2021).

⁴⁵ Ibid.

⁴⁶ "Convention," *TMEA*, accessed November 19, 2023, <https://www.tmea.org/convention/>.

⁴⁷ Ibid.

for the future music educator. TMEA has an active College Division to shape and mold the next generation of music educators.⁴⁸

Another example of a state convention with professional development is the Texas Bandmasters Association (TBA) Clinic/Convention. Held each July in San Antonio, TX, TBA continues “Serving the Needs of Directors and Students Since 1948.”⁴⁹ TBA has a “TBA New Directors Academy” day in which first-year band directors can attend clinics on what to expect during their first year of teaching.⁵⁰

An example of international professional development is The Midwest Clinic (International Band and Orchestra Clinic Conference) held each December in Chicago. The premise of the Clinic is, “The Midwest Clinic International Band, Orchestra and Music Conference offers guests interested in music education an array of clinics and exhibits, as well as access to music and teaching icons.”⁵¹ This conference provides international professional development for pre-service teachers. Bands and orchestras from around the world travel to Chicago to perform for music educators, enhancing their professional development.⁵²

The National Association for Music Education (NAfME) has resources for pre-service and current music educators with “a collaborative community supporting music educators.”⁵³

⁴⁸ “Convention,” *TMEA*, accessed November 19, 2023, <https://www.tmea.org/convention/>.

⁴⁹ “TBA Academy for New Band Directors,” *Texas Bandmasters Association*, accessed June 12, 2024, <https://texasbandmasters.org/academy/>.

⁵⁰ “TBA Academy for New Band Directors,” *Texas Bandmasters Association*, accessed June 12, 2024, <https://texasbandmasters.org/academy/>.

⁵¹ “Music Education Professional Development,” *Midwest Clinic*, accessed June 11, 2024, https://www.midwestclinic.org/?gad_source=1&gclid=CjwKCAjw65-zBhBkEiwAjrQRMHFC14S8FViXowGla9YdWH5X1rwx1EUHjUi_SNZhkMIJiBA14EidDBoCpDkQAvD_BwE.

⁵² *Ibid.*

⁵³ “National Association for Music Education (NAfME),” *NAfME*, accessed June 12, 2024, <https://nafme.org/>.

NAfME provides a wide array of resources including journals, articles, and online professional development opportunities tailored for music educators. This nationwide initiative fosters collaboration among music educators from various states, facilitating the exchange of information on current topics relevant to music education.⁵⁴ There are also discussion boards and advocacy links for those who need support in various areas of music education. Pre-service teachers have access to high-quality professional development from a national source.⁵⁵

One looks for high-quality music education professional development. Donna J. Gallo, Assistant Professor of Music Education at the University of Illinois Urbana-Champaign, observed in her article *Professional Development Quality in U.S. Music Education: An Analysis of the 2011–2012 Schools and Staffing Survey* that high-quality music education must be a crucial part of the teaching and learning experience for the music educator. Gallo writes, “High-quality professional development (PD) opportunities that situate music educators as valuable members in their schools and within curricular planning teams are key elements to growing and sustaining arts education programs in the face of educational reforms.”⁵⁶

Professional development with summer marching band camp can provide outside-of-the-classroom learning experiences for the pre-service teacher.⁵⁷ Experiences can be gained through moving groups across camps for relocation and other duties as assigned.⁵⁸ This, outside of

⁵⁴ “National Association for Music Education (NAfME),” *NAfME*, accessed June 12, 2024, <https://nafme.org/>.

⁵⁵ Ibid.

⁵⁶ Gallo, 169.

⁵⁷ Alvis, 27-28.

⁵⁸ Ibid., 28.

student teaching experiences, helps teachers understand what it takes to run a classroom or a large group of students. Being able to handle large numbers of students is something that student teaching generally needs to cover. Summer marching band camps can provide these opportunities for large groups of students.⁵⁹

One area that may be considered a barrier is the differences in technology and teaching pedagogies. Professional development exposes pre-service teachers to different music educators and their teaching styles. One example is co-teaching; noted educator Lenita Hietanen writes that co-teaching needs to be precisely and widely referenced in music education research. Nonetheless, some previous studies focus on different collaboration methods in music education.”⁶⁰ Co-teaching in music education is a daily occurrence in most schools with multiple directors. This provides for small group pullouts and one-on-one teaching with students.⁶¹

Pre-Service and Student Teaching

Educator author J. Gary Knowles writes in his essay review, “From my personal and research experience, not only are schools more alike than different across national boundaries, but so are teachers and elements of the profession of teaching more alike.”⁶² Understanding the differences between pre-service teaching and student teaching is a concept this document will continue to define. Pre-service teaching itself is when an education student works in the field of

⁵⁹ Alvis, 28.

⁶⁰ Lenita Hietanen, Anu Sepp, and Heikki Ruismäki, “Music Lecturers’ Professional Development Through Distant Co-teaching between Two Universities in Finland,” *Research Studies in Music Education* 44, no. 2 (2021), 2.

⁶¹ Ibid., 2.

⁶² J. Gary Knowles, “Preservice Teachers’ Professional Development: Researching the First Years of Teaching,” *Journal of Curriculum Studies* 31, no. 1 (January 1999), <https://doi.org/10.1080/002202799183322>, 100.

education before earning a degree in a teaching field. Student teaching is often the final requirement of the Educator Preparation Program (EPP) and requires the pre-service teacher to provide instruction under the observations of a mentor teacher in consultation with a collegiate educator. Educators and authors Wenting and Ziyu Wang, in their article, “‘I Like Teaching, but...’ Understanding Pre-Service Teachers’ motivations and perceptions about teaching as a career choice,” one must understand the why of pre-service teachers. The Wang article discusses the intrinsic vs extrinsic motivational factors for those who are in pre-service teaching.⁶³

Pre-service teachers begin their collegiate careers with a high level of self-efficacy.⁶⁴ The excitement and joy are present to begin the cycle of becoming an educator, but as one progresses, Legette and McCord acknowledged, “Undergraduate education majors often begin their teacher education programs with high levels of self-efficacy. These levels of self-efficacy frequently decline as pre-service teachers matriculate through their degree programs and make the transition to in-service teaching.”⁶⁵ The decrease results from the overwhelming responsibilities of teaching and other associated tasks.⁶⁶

Preparation for pre-service teaching can be afforded to music education students by working summer marching band camps. Professional developments, such as marching band camps provide pre-service teaching opportunities for future music education students in many ways. The leading of sectionals, teaching of classes, observation of rehearsals, and watching

⁶³ Wenting Wang, Ziyu Wang, and Wei Lin, “‘I Really like Teaching, But...’ Understanding Pre-Service Teachers’ Motivations and Perceptions about Teaching as a Career Choice,” *Journal of Education for Teaching* 49, no. 2 (2022): <https://doi.org/10.1080/02607476.2022.2061337>, 3.

⁶⁴ Legette and McCord, 164.

⁶⁵ Ibid., 164.

⁶⁶ Ibid., 164.

current music educators teach encourage and help pre-service teachers understand the “real world” of music education. Associate Professor and Educator Chair at Saint Martin’s University, Jeremy Delamarter writes, “Furthermore, the demographics of pre-service teachers are diverse and varied. While many pre-service teachers still fit the traditional model of 18–22-year-old college students, a growing number come into teaching with significant work and life experience.”⁶⁷

As with most jobs, employees have specific expectations and beliefs about their jobs. Professors Marvin Wideen, Joile Mayer-Smith and Barabra Moon gathered data for their article *A Critical Analysis of the Research on Learning to Teach: Making the Case for an Ecological Perspective on Inquiry*. Their research began with the premise:

The story of how beginning teachers experience programs of teacher education begins with who they are and what beliefs they bring to preservice teacher education. The characteristics of beginning teachers and their beliefs have been examined most commonly by researchers who have undertaken longitudinal work in which they used data gathered about prior beliefs of beginning teachers to inform their analysis of the effects of subsequent experiences in preservice programs.⁶⁸

Beliefs held by employees are an integral aspect of their role as educators. Walden, Mayer-Smith, and Moon focused on race, gender, and economic status as discernible elements shaping the transmission of beliefs into the classroom during pre-service teaching.⁶⁹ These factors can lead a pre-service teacher into a praxis or practical shock.

⁶⁷ Jeremy Delamarter, *Proactive Images for Pre-Service Teachers: Identity, Expectations, and Avoiding Practice Shock*. Cham, Switzerland: Palgrave Macmillan, 2020, 8.

⁶⁸ Marvin Wideen, Jolie Mayer-Smith, and Barbara Moon, “A Critical Analysis of the Research on Learning to Teach: Making the Case for an Ecological Perspective on Inquiry,” *Review of Educational Research* 68, no. 2 (June 1998): <https://doi.org/10.3102/00346543068002130>, 141.

⁶⁹ *Ibid.*, 141.

Praxis shock (not to be confused with the Praxis exam) or practical shock is a term used by

Associate Professor Julie Ballantyne:

The discrepancies between teachers' expectations of school life and the realities of teaching often contribute to what is known as praxisschock (Mark, 1998) and is also referred to as praxis shock (Kelchtermans & Ballet, 2002) or practice shock (Stokking, Leenders, De Jong, & Van Tartwijk, 2003). When teachers' expectations of teaching life are 'shattered' as beginning teachers, they tend to focus on survival rather than on learning how to teach more effectively (Wideen et al., 1998) and in many cases, the school environment becomes more powerful than pre-service education in determining teacher practice (Lampert & Ball, 1999; Stuart & Thurlow, 2000; Su, 1992).⁷⁰

The practical shock of going straight into the classroom after college has many music education students music education students unprepared. Each pre-service teacher is different when dealing with practical shock.⁷¹ Music education can lead to its own praxis shock because of the amount of time spent in the classroom teaching, planning, traveling, and other time commitments that "normal classroom teachers" do not have to contend with daily.⁷² Legette and McCord writes:

The effects of inadequate preparation become readily apparent to those teachers just entering the profession. They often find themselves dissatisfied with their pre-service training and have difficulty planning and teaching effective lessons, adapting their teaching to better address student needs, diagnosing problems, developing curricula, and managing students.⁷³

The unpreparedness leads to forms of burnout in young music educators.⁷⁴ One must understand burnout as defined by Professors Christina Maslach and Susan Jackson, "Burnout is a syndrome

⁷⁰ Julie Ballantyne, "Documenting Praxis Shock in Early-Career Australian Music Teachers: The Impact of Pre-Service Teacher Education," *International Journal of Music Education* 25, no. 3 (December 2007): <https://doi.org/10.1177/0255761407083573>, 183.

⁷¹ Schuck, 37.

⁷² Ibid., 37.

⁷³ Legette and McCord, 164.

⁷⁴ Schuck, 37.

of emotional exhaustion and cynicism that occurs among individuals who do people-work of some kind.”⁷⁵ Engaging with students daily can be demanding and fulfilling for pre-service teachers. Addressing mental health factors that lead to teacher attrition is crucial in combating young teacher burnout.⁷⁶ In one study, “Music Student Teachers: Pre–Student Teaching Concerns and Post–Student Teaching Perceptions Over a 5-Year Period” states:

Apparently, post-student teachers had solved their initial concerns about relationships with their cooperating teachers, their teacher and professional roles, procedures, failure, jobs, balancing personal and professional life, communicating, and their professional appearance. The list of issues of less concern after student teaching perhaps allows insight into the importance of the student teaching semester, how much learning occurs during this time, and how potentially stressful the unknowns of student teaching might be to those about to enter what is for most the final semester prior to beginning their careers as certified music educators.⁷⁷

Collegiate educator preparation programs put the future teacher at the forefront of what it takes to be a successful educator. Widden, Mayer-Smith, and Moon continued:

Programs of preservice teacher education, including campus and field experiences, can provide the ideal setting in which individuals learn to teach. It is the one time when they can concentrate on examining their beliefs about teaching and acquire the skills and knowledge to be competent beginning teachers.⁷⁸

Educator Yi Jin writes, “Furthermore, all pre-service and in-service teachers should have the literacy, fluency, and toolsets to engage with maker education, as well as develop a maker

⁷⁵ Christina Maslach and Susan E Jackson, “The Measurement of Experienced Burnout: Summary,” *Journal of Occupational Behavior (pre-1986)* 2, no. 2 (April 1981), 99.

⁷⁶ David T. Marshall et al., “‘At Some Point We’re Going to Reach Our Limit’: Understanding Covid-19’s Impact on Teacher Burnout and Subjective Mental Health,” *Psychology in the Schools* 61, no. 3 (September 14, 2023), <https://doi.org/10.1002/pits.23084>, 795.

⁷⁷ Janice N. Killian, Keith G. Dye, and John B. Wayman, “Music Student Teachers,” *Journal of Research in Music Education* 61, no. 1 (February 28, 2013): 70, <https://doi.org/10.1177/0022429412474314>.

⁷⁸ Widden, et al., 144.

mindset.”⁷⁹ The maker mindset is a transformative form of educator preparation and “... offers a transformational approach to teaching and learning that attends to the real and relevant needs of learners and humans.”⁸⁰ Understanding this mindset as a pre-service teacher or young educator will improve the entire process of educator preparation programs.

In Texas, the student teaching requirements differ for each college or educator preparation program. For example, Angelo State University Educator Preparation Program outlines, “Candidates apply for admission to the Educator Preparation Program (EPP) when they have completed 60 semester credit hours. Admission to the EPP is required for registration in upper-level education classes.”⁸¹ Generally, acceptance into the EPP leads to field experiences and ultimately student teaching. As an example, The Texas Education Agency website states:

University programs offer a route to educator certification while earning a degree at the same time. These programs also allow a person with a bachelor’s degree or higher to complete the requirements for an educator certificate with university coursework. In some cases, people with a bachelor’s degree can earn an advanced degree in addition to completing the requirements for a certificate.⁸²

Among the requirements for becoming an educator is certification testing. Each state has its testing and licensure requirements after completing the degree program.

There is ongoing discussion regarding the requisite number of credit hours and observation hours within specific education degree programs. Program requirements vary among

⁷⁹ Yi Jin and Jason R Harron, “Maker Education Infusion in Educator Preparation Programs: A 2025 Vision for Technology and Teacher Education,” *Journal of Technology and Teacher Education*. 30, no. 2 (2022): 265.

⁸⁰ “What Is Maker Education?” *Maker Ed*, accessed June 11, 2024, <https://makered.org/about/what-is-maker-education/>.

⁸¹ “Certification Procedures,” *Angelo State University*, accessed March 5, 2023, <https://www.angelo.edu/colleges/college-of-education/certprocedures.php#adm>.

⁸² Texas Education Agency, “Becoming a Certified Texas Educator through a University Program,” *Texas Education Agency* (Texas Education Agency, September 18, 2019), last modified September 18, 2019, accessed February 8, 2023, <https://tea.texas.gov/texas-educators/preparation-and-continuing-education/becoming-a-certified-texas-educator-through-a-university-program>.

universities nationwide, with individual states imposing distinct mandates for teacher education and certification. Legette and McCord writes:

While accrediting organizations such as the National Association of Schools of Music (NASM) describe very clearly those competencies and attributes expected of an effective teacher, some researchers have been concerned with how teacher educators and pre-service teachers perceive the importance of these competencies.⁸³

These competencies and training are necessary for pre-service teachers to gain mastery of the educational theories to graduate.

Pre-service teaching, especially in music, should offer more teaching opportunities than just student teaching. Griffiths continues, “Findings indicated that a year-long experience in student teaching assignment makes a difference in one’s self-esteem and feeling of preparedness compared to a 15-week assignment.”⁸⁴ Student teaching is meant to be a “crash course” in what is to come in an educator's classroom. Dr. Jonathan Alvis, Director of Bands at Angelo State University in San Angelo, TX, discussed field experiences as, “During field experiences for teacher education classes in elementary and secondary schools, pre-service teachers have a limited amount of time to learn student personalities, learning styles, and individual behaviors.”⁸⁵ Having a sense of what one is going into can enhance the student teaching experience to make it more effective in the more significant picture of full-time music classroom teaching.

Professional development can also help bridge gaps in learning with pre-service teachers. Barriers are everywhere in education, but it is music educators' job to ensure that the student is at

⁸³ Legette and McCord, 164.

⁸⁴ Jennifer L. Griffiths, “The Effects of A Year-Long Student Teaching Model on the Self-Esteem and Preparation of the New Teacher,” 2010, 10.

⁸⁵ Alvis, 5.

the forefront of the learning process.⁸⁶ Scholar and educator, Eralp Bahcivan discussed the two barriers:

In 1999, Ertmer identified two types of barriers affecting teachers' integration of technology in the learning environments. First-order barriers were those that were external to teachers and included equipment, time, training, and support. On the other hand, second-order barriers were internal to the teacher and included teachers' self-efficacy, epistemological beliefs, pedagogical beliefs, and the perceived value of technology to the teaching and learning processes.⁸⁷

As mentioned by Bahcivan, these two barriers can be learning opportunities for future educators and learning opportunities at summer marching band camps and professional development.

Differing pedagogies are shown at camps and can be discussed by the pre-service teacher and master teacher.⁸⁸ Professor Emerita from the College of Education, the late Mary Kennedy from Michigan State University, writes, "Professional development programs are based on different theories of how students learn and different theories of how teachers learn."⁸⁹

Another important concept is understanding the significance of routines and expectations in the music classroom as part of classroom management. Many first-year teachers need to realize how crucial it is to establish rules and procedures. Renowned educator Harry Wong writes, "The number one problem in the classroom is not discipline; it is the lack of procedures and routines."⁹⁰ This is one of the most crucial pieces of the educational puzzle. Teaching at a

⁸⁶ Eralp Bahcivan et al., "Investigating the Relations Among Pre-Service Teachers' Teaching/Learning Beliefs and Educational Technology Integration Competencies: A Structural Equation Modeling Study," *Journal of Science Education and Technology* 28, no. 5 (2019): 579-588, accessed January 29, 2023, 579.

⁸⁷ Bahcivan, 579.

⁸⁸ Ibid., 579.

⁸⁹ Mary M. Kennedy, "How Does Professional Development Improve Teaching?," *Review of Educational Research* 86, no. 4 (2016): 945-980, <http://www.jstor.org/stable/44668240>, 945.

⁹⁰ Harry K. Wong, Rosemary T. Wong, and William Martinez, *The First Days of School: How to Be an Effective Teacher* (Mountain View, CA: Harry K. Wong Publications, 2018), 167.

summer music camp can teach a music education student what rules, routines, and procedures do to maintain classroom management. At all levels of education, it is important to understand that students want to have routines and procedures to help them be successful in every classroom.⁹¹

Wong also writes about the four stages of teaching: fantasy, survival, mastery, and impact.⁹² These four stages are as important in teaching as they are in pre-service teaching. Understanding these four teaching stages is important to the teacher and the student. Fantasy is a “naïve belief of neophyte teachers is that they are infallible.”⁹³ Survival are the teachers “just make it through the day.” The job is a paycheck, not a learning opportunity.⁹⁴ Mastery is the teacher who knows “how to achieve student success through effective practices.”⁹⁵ Impact is the effective teachers who open the doors for their students' learning.⁹⁶ Every teacher has flaws, but within those flaws, one is to understand what can make someone a better teacher. Learning from those flaws and gaining the knowledge that is needed to be a master teacher is what separates the survival teacher from the master teacher.⁹⁷ The attitude of the teacher affects the students learning.⁹⁸ Wong states, “Teachers who are efficient and effective are more capable of affecting the lives of students than teachers who are not efficient and effective.”⁹⁹

⁹¹ Harry K. Wong, Rosemary T. Wong, and William Martinez, *The First Days of School: How to Be an Effective Teacher* (Mountain View, CA: Harry K. Wong Publications, 2018), 167.

⁹² Wong, 5.

⁹³ Ibid., 6.

⁹⁴ Ibid., 6.

⁹⁵ Ibid., 6.

⁹⁶ Ibid., 6.

⁹⁷ Ibid., 6.

⁹⁸ Ibid., 7.

⁹⁹ Ibid., 7.

Student-Centered Music Education

One musician comprehends the functioning of pre-service and student teaching, while another musician grasps the process of music student learning. Associate Professor at the University of Memphis Josef Hanson, in, “Evolutionary Music Education: Robert W. Claiborne and The Way Man Learned Music,” writes about how music education fuses how students learn and music education.¹⁰⁰ Hanson notes:

Throughout the early twentieth century in America, reform movements like Developmentalism and Progressivism inspired new pedagogical practices designed to transcend mental discipline, rote or mastery learning, and similarly narrow strategies for teaching and learning.¹⁰¹

These theories enhance student learning and engage the musician in the classroom. They also provide the educator with ways to reach and teach the student through music. Every student learns differently, and the teacher’s music adapts to the student and their learning style.

Learning the different teaching approaches in the classroom takes time to master. Pre-service teachers face many issues and challenges in their careers in education because they need the teaching experience afforded them at summer marching band camps. Gretchen Geng, Deputy Head of the School of Education, Melbourne National School of Education, writes, “During their journey, the pre-service teachers experience many issues and challenges, particularly while they are on their teaching practicums.”¹⁰² These issues can be challenging if collegiate students don't have sufficient opportunities to hone their instructional skills.

¹⁰⁰ Josef Hanson, “Robert W. Claiborne and The Way Man Learned Music(1927),” *Journal of Historical Research in Music Education* 41, no. 1 (2019): 33–54, <https://www.jstor.org/stable/26776564>, 34.

¹⁰¹ Ibid., 34.

¹⁰² Gretchen Geng, *Challenge of Teaching*. Singapore: Springer Verlag, Singapore, 2017, 5.

One must examine the philosophy of ethnomusicologist and pedagogue Zoltan Kodaly, who, in his theory, believes that music belongs to everyone.¹⁰³ Understanding music education philosophies makes the music educator and pre-service music educator more advanced in teaching students. Bringing the philosophies of music education to the table pushes music educators to learn as their students learn. Kodaly's philosophy continues:

Music is spiritual nourishment like nothing else. There can only be a complete spiritual life with music. There is a realm of the soul that is illuminated only by music. Music is an eternal part of human culture. Without music, one's culture is incomplete. Therefore, ... general education must include music.¹⁰⁴

This includes how to make the pre-service teaching experience a better overall learning and teaching experience for future music educators. In general, student-centered education is important to students' overall success at all levels.¹⁰⁵

Student-centered learning is not just for secondary students but also for higher education students. In the *British Journal of Music Education*, Educator Jacob Thompson-Bell writes, "Student-centered pedagogies are derived from a constructivist model of learning in which students are understood to form their view of their discipline."¹⁰⁶ Professor Emeritus from the University of Illinois, Richard Colwell writes, "Thus, a university degree related to music and a specialized teacher/scholar curriculum should not just convey information, but also convey how meaning of the learned content is integrated into the wider culture."¹⁰⁷

¹⁰³ Andrea Asztalos, "The Spread of Zoltán Kodály's Music Education Principles in the World," *Studia Universitatis Babeş-Bolyai Musica* 68, no. 1 (2023): 11–27, <https://doi.org/10.24193/subbmusica.2023.1.01>, 12.

¹⁰⁴ Asztalos, 12.

¹⁰⁵ Ibid., 12.

¹⁰⁵ Ibid., 12.

¹⁰⁶ Jacob Thompson-Bell, "Student-Centered Strategies for Higher Music Education: Using Peer-to-Peer Critique and Practice as Research Methodologies to Train Conservatoire Musicians," *British Journal of Music Education* 40, no. 1 (2022): 20–33, <https://doi.org/10.1017/s0265051722000080>, 22.

In higher education, this constructivist model continues to influence music education. Thompson-Bell continues, “Student motivation is located dualistically, formed through both intrinsic and extrinsic forms of motivation.”¹⁰⁸ This motivation drives a music education student to succeed as a pre-service teacher. The hands-on learning and being in the classroom motivate the students to learn as much as possible before teaching.¹⁰⁹ Student teaching only covers a small part of the bigger picture in practicums in music education. These intrinsic and extrinsic motivations guide the pre-service teacher in further understanding the craft of instrumental music education.¹¹⁰

Geng continues by discussing the importance of the self and understanding one’s teaching and learning philosophies.¹¹¹ Being reflective in your teaching and learning can help one maintain growth as a music educator. Geng also states the importance of being a “reflective practitioner.”¹¹² This practice helps teachers maintain their professional development. Professional development is more than sitting in lectures; teachers need to be more hands-on to continue learning. Summer marching band camps are one type of professional development experience for music educators.

¹⁰⁷ Richard Colwell, “Reflections on Music Teacher Education,” ed. David J Elliott, *Action, Criticism & Theory for Music Education*, 10, no. 2 (December 2011): 139.

¹⁰⁸ Thompson-Bell., 22.

¹⁰⁹ Ibid., 22.

¹¹⁰ Ibid., 22.

¹¹¹ Geng, 6.

¹¹² Ibid., 6.

Summary

In summary, these subtopics are part of the complete understanding of the overall aspects of pre-service teaching and why it is essential to teach at summer marching band camps.

Summer marching band camps for instrumental music majors provide teaching and learning opportunities before the student teaching semester. This enhances the pre-service teacher's practicum in the areas of instruction and classroom management. These are vital areas of learning that can only take place with hands-on learning in the classroom.

CHAPTER 3: METHODS

Introduction

This chapter aims to identify the methodology used to research the benefits of pre-service teaching at summer marching band camps. The research method uses a phenomenological research approach. Data was analyzed through a survey questionnaire. After the initial data collection, the information was further developed through phenomenological research. This means that the data obtained from questionnaires is compared and combined, allowing for a comprehensive interpretation to be presented to the reader. Moreover, the research methodology ensures that the validity of the findings is rigorously evaluated from qualitative perspectives.

Design

The phenomenological research approach is a “design of inquiry coming from philosophy and psychology in which the researcher describes the lived experiences of individuals about a phenomenon as described by the participants.”¹ All types of information provide different data types that can be merged to clarify and explain why pre-service teaching is acceptable at summer marching band camps. This data is used to determine what experience is gained from instrumental music education college students working the camps and veteran music educators who use the camp to continue their professional development in teaching future music educators and students.² Working alongside pre-service teachers at summer music band camps, veteran music teachers provide insight into classroom teaching strategies for use in their future

¹ John W. Creswell and J David Creswell, *Research Design*, Fifth. (Los Angeles, CA: Sage, 2018), 13.

² Ibid., 13.

classrooms. The surveys and data reflect the most important part of why pre-service teaching is important at summer marching band camps.

The IRB application was submitted and approved to send the survey questionnaire to current music educators and pre-service teachers. Surveys and interviews with the same questions were conducted to collect data and understand why pre-service teachers need to work at summer marching band camps to answer the research questions. It is important to note that all pre-service and master teachers offer different insights into how summer marching band camp teaching can enhance student and teacher learning. The survey was conducted anonymously, and subjects were contacted through social media and email. Individuals for interviews were selected based on their extensive experience teaching marching band, organizing summer marching band camps, and their unique approaches to instrumental music education.

The research design is based on phenomenological research, as discussed by Creswell and Creswell.³ The study's qualitative design focused on instrumental music educators and pre-service teachers. The questionnaire was tailored to gather insights from both groups, allowing for a comprehensive understanding of their perspectives. The qualitative design of the approach allowed the survey questions to be open-ended and the answers to be statements. The qualitative design is then analyzed and presented as a case study with sequential answering of the questions.⁴

The research of this study focuses on the constructivist worldview, which has to do with the perspective of those answering the survey questions.⁵ According to Creswell and Creswell,

³ Creswell and Creswell, 13.

⁴ Ibid., 13.

⁵ Ibid., 7.

“Constructivism or social constructivism is such a perspective, and it is typically seen as an approach to qualitative research.”⁶ Participants are to construct their answers based on their personal view of the world and the topic of pre-service teaching and summer marching band camps. Creswell and Creswell writes, “The basic generation of meaning is always social, arising in and out of interaction with the human community.”⁷ This allowed the participant to give open answers based on their experiences with the topic.

This research explored the cultural differences in college music education settings, recognizing that each setting is unique. Students have varied approaches to learning and differing perspectives on the subject. High schools and colleges in different states take different approaches to marching bands. The importance of marching bands may vary from state to state, and in some colleges, participation in marching bands may be optional for students. Each of these factors contributes to differences in each participant's response.

The researcher aimed to comprehensively understand pre-service teaching and summer marching band camps that extend beyond conventional methods. The researcher collected information and context from participants and analyzed their responses to the questions. The survey and interview covered the concepts discussed in the literature review, encompassing topics from professional development to the comprehension of school bands. Survey and interview questions are included in Appendix B.

Each participant brought a unique perspective and provided distinct responses to the questions. The nature of bands, especially marching bands, varies from state to state. These differences presented an opportunity to understand others' perceptions of marching bands and the

⁶ Creswell and Creswell, 7.

⁷ Ibid., 8.

methods used by band directors and pre-service teachers in teaching marching bands. The gathered responses are analyzed comparatively to enhance the scope of the research study and clarify answers to the research questions.

Questions and Hypotheses

The research questions that guided this research were:

RQ1: What are the perceived benefits of instrumental music educator pre-service teachers (band directors) working local high school summer marching band camps?

RQ2: What valuable teaching strategies can be learned teaching at local high school summer band camps that can be transferred to the classroom?

This may be answered with the following hypothesis:

Hypothesis One: Valuable professional development experiences such as teaching at a summer marching band camp help to develop and equip pre-service teachers/future band directors.

Hypothesis Two: Valuable classroom teaching strategies can include rules, procedures, expectations, lesson scaffolding, scope and sequence, and steps of instructional strategies and routines.

Participants

Survey participants were enlisted via an IRB-approved social media post and email.

Additionally, Facebook was utilized within private groups where the researcher holds membership. To establish reliability, each participant was screened through their group membership, as membership in each of these groups is private, and an individual must answer a series of questions about their teaching to become a member. The credibility and validity of the survey relied on the responses from the Facebook groups or emails. Consistency in teaching across different situations increased the validity of the study. The answers' content created a sense of reliability based on the respondents' experience. A total of seventeen individuals

responded to the survey conducted through social media and email channels. Although more responses were sought, the constrained participation may be attributed to survey fatigue. The qualifications to participate in the survey were:

- 18 years or older
- College Music Education students planning on teaching
- Music Education Student Teachers who have worked marching band camps
- Music Education pre-service teachers who have worked marching band camps
- Music Education Student Teachers who have not worked marching band camps
- Music Education pre-service teachers who have not worked marching band camps
- Licensed music educators in public, private, or charter schools
- Music educators - Collegiate
- Marching Band Techs

Participants are screened to ensure their qualifications as pre-service music educators who had worked at summer marching band camps through the first page of the survey.

Setting

The survey was generated using Google Forms and disseminated via email and social media, including specific Facebook groups for band directors and communities for current and pre-service music educators nationwide. As mentioned, participants were contacted through Facebook groups tailored to current music education students and working music educators. The use of social media was fundamental for recruiting participants on a national scale for pre-service teaching and summer marching band camps.

Additionally, emails were sent to music educators and pre-service teachers outside of Facebook to encourage them to complete the survey. The researcher obtained approval from the Institutional Review Board (IRB) and sent emails to music departments nationwide in order to recruit pre-service teachers for the study. The researcher gathered email addresses from various sources, including public school teacher websites. Each region in Texas has a UIL Executive

Secretary, and the researcher contacted them to request the survey distribution to their respective regions for completion by current music educators. Overall, consistency in answers and teaching experiences was evaluated based on the responses to each question.

Instrumentation and Data Collection Method

Data was collected through a Google Form, and each question will be analyzed using an explanatory sequential study approach, allowing for qualitative analysis. The open-ended questions will enable anonymous participants to provide their full opinions on pre-service teaching and summer marching band camps. Subsequently, the data will be transferred from the Google Form to a Google Spreadsheet. Once transferred, the answers will be examined individually and holistically to identify common factors related to pre-service teaching and summer marching band camps. The data will then be used to create charts and graphs, aiding in interpreting the study's significance.

Procedures

The participant will answer the following questions in the survey through Google Forms:

1. Teaching – State, Level, Public, Private or Charter School?
2. How many years were you in the marching band? High school and college?
3. What is your Marching Band Camp experience as a student?
4. Have you worked marching band camp as a current student or a pre-service teacher?
5. Do you believe that teaching opportunities at marching band camps can benefit pre-service teachers before student teaching? If so, why?
6. What instructional skills have you learned in your experiences as a tech for a marching band camp?
7. What classroom management skills have you learned in your experience of teaching for a marching band camp?
8. Why do you feel teaching at a marching band camp is beneficial to developing skills?
9. What valuable music education teaching strategies can be learned teaching at marching band camps that have not already been discussed?

10. Do you feel that your experiences as a tech for marching bands equip you to be a better band director?
11. Do you feel “teching” at marching band should be required at the collegiate level of the instrumental music education curriculum to benefit future students? Why or why not?
12. How does professional development help you as an educator or pre-service teacher?
13. Is gaining professional development during the academic year and summer beneficial? Why?
14. Do you feel too much professional development leads to teacher burnout? Why?
15. What ensemble management skills have you learned? Classroom management or ensemble rehearsal skills?

After the questions are answered, the study data will be transferred to a Google Spreadsheet for analysis to identify commonalities and discrepancies in responses. Google Forms and Google Sheets were used to ensure anonymity during data transfer. Only a time stamp indicating when the survey was completed was included; no names were collected, and only information about the respondent's teaching state for question one was collected anonymously. These questions were written explicitly for this study so that they were analyzed for their answers about pre-service teaching and summer marching band camps. The data was compared to the previous studies and presented in table form so the reader could see every answer.

Researcher Positionality

The researcher is deeply interested in music education due to his extensive experience teaching instrumental music at the secondary level. He has a background in pre-service teaching as an instrumental music education major and has taught private lessons. He has worked at high school and college summer marching band camps and summer music camps and served as a substitute teacher. This diverse experience has led to his interest in pre-service teaching at summer marching band camps for high schools. He earned his Bachelor of Music in Music Education in 2010 and Master of Music in Trombone Performance in 2012.

During summer marching band camps, directors hire local college students, other band directors, or retired band directors to assist the instructional process, which the industry has nicknamed “techs.” Techs help teach marching fundamentals, movements, choreography, and music and perform other tasks as the head band director needs. Techs help to supplement teaching in the full ensemble, sectional, and sub-sectional settings. A full ensemble rehearsal involves all students, while a sectional is limited to certain groups such as woodwinds, brass, percussion, or color guard. A sub-section is for instruments such as flutes, trombones, snare drums, etc. Often, directors will assign each tech a specific group based on that individual’s expertise. When dividing it into sectionals or sub-sectionals, the director will list the goals for that rehearsal block. The tech will decide on how each concept will be taught.

The researcher is passionate about educating the next generation of music educators. Current music educators must understand how to help collegiate students improve their skills. The researcher believes that pre-service teaching during the college years is crucial, as participating in instrumental music activities personally helped him become a better musician. Additionally, the researcher believes that teaching at summer marching band camps for high schools is beneficial for preparing collegiate instrumental music education students.

Data Analysis

The open-ended survey responses will undergo thorough analysis to ascertain prevailing positive and negative patterns. The resultant data will be presented graphically and through tabulated formats to comprehend the study's relevance in instrumental music education comprehensively. It is imperative to duly acknowledge the perspectives of participating individuals with firsthand exposure to pre-service teaching at summer marching band camps.

Each survey question will be systematically arranged within a tabular construct, allowing for a sequential review of individual responses by the readers.

The qualitative research outlined by Creswell and Creswell provides multiple sources of data in which “researchers gather multiple forms of data such as interviews, observations, documents, and audiovisual information rather than a single source of data.”⁸ This approach is utilized for open-ended survey questions for those who were surveyed. The primary purpose, according to Creswell and Creswell, is to “answer the question (or questions) about the variables of interest to you.”⁹ The data was analyzed based on the shared characteristic of being music educators across the nation. The survey respondents represent the same demographic as the band directors, and their responses were scrutinized for both commonalities and distinctions.

Summary

Understanding the process of conducting research is of utmost importance for readers. It is essential for readers to be familiar with the methods employed in this study as it provides insight into how the data will be presented. The methodology holds significant value in comprehending the study's key points and the researcher's plan of execution. The decision to use Google Forms as the survey tool was made due to its ease of distribution through social media groups. The survey itself comprised two pages and was designed to be user-friendly. Furthermore, consolidating the collected data in Google Sheets proved to be the most efficient way to analyze each response to the survey questions. The use of Google Forms also ensured the anonymity of the survey participants. Additionally, all interviewees were asked identical

⁸ Creswell and Creswell, 181.

⁹ Ibid, 149.

questions pertaining to pre-service teaching and music education, allowing for standardized and comparable responses.

The readers should be able to grasp the researcher's point of view regarding the study and gain a thorough understanding of the thought process and decision-making behind the study's development. Despite the relative lack of exploration into this topic, it is poised to significantly inform and shape future discussions and research within this subject area.

Chapter Four: RESEARCH FINDINGS

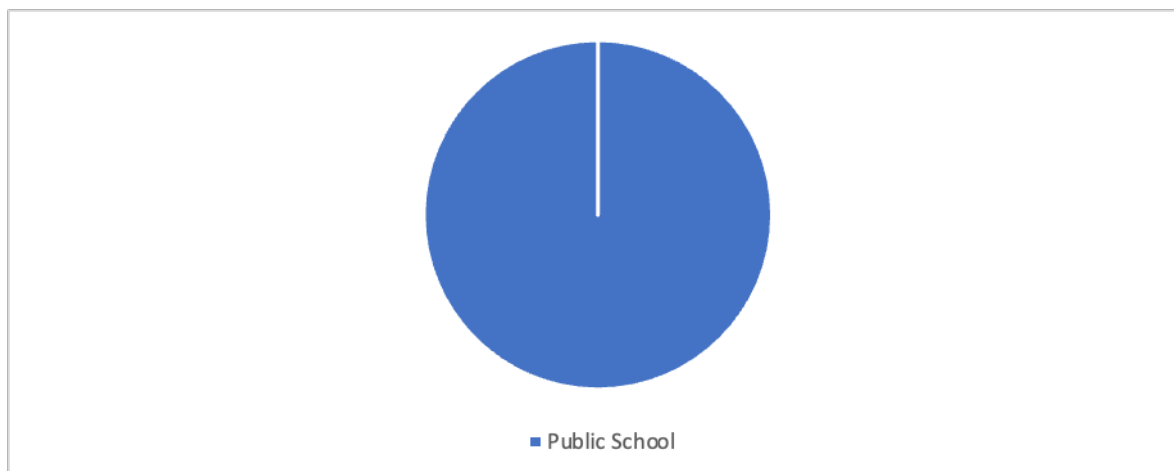
Introduction

This phenomenological research approach aimed to understand and learn pre-service teaching at summer music marching band camps. This survey was sent via social media and email to music educators and colleges nationwide for candidates to complete. The survey consisted of questions based on statements about summer marching band camps and pre-service teaching. The findings from this survey are explored in the next sub-section

Research Findings

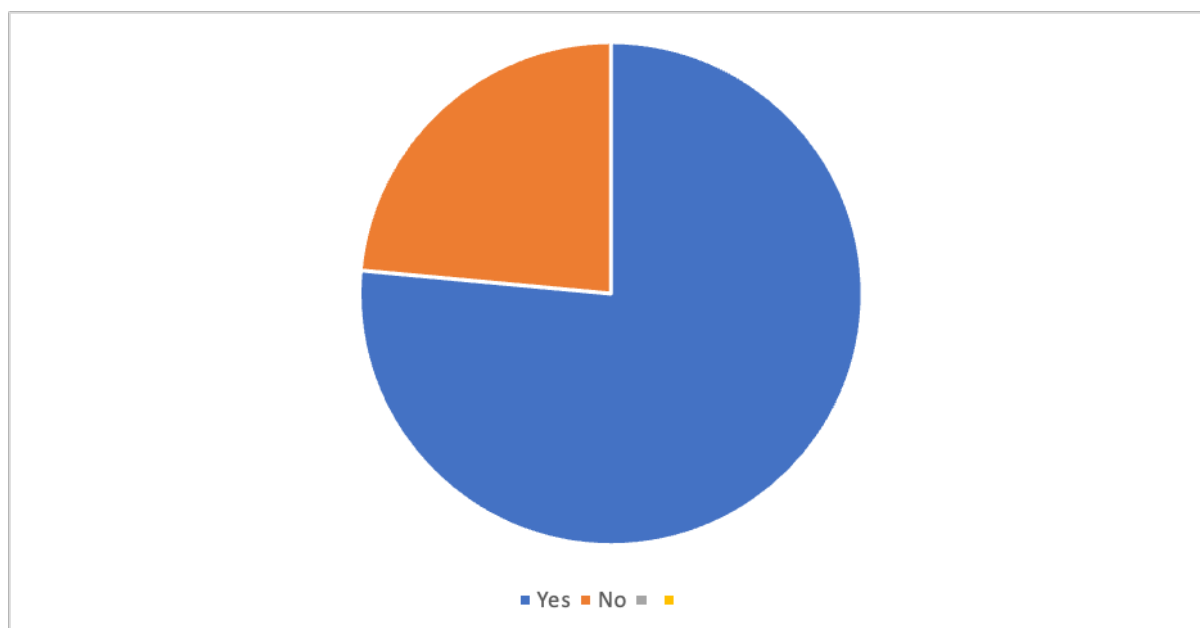
The questions have been prioritized based on their importance to the study. These questions were carefully selected based on research findings and a comprehensive understanding of nationwide summer marching band camps. Question one asked, “Teaching – What State, Level, Public, Private or Charter School did you teach?” was provided by public school educators, as depicted in graph 1. The respondents came from fifteen states and had diverse backgrounds in pre-service teaching and varying levels of proficiency in marching bands.

Graph 5.1 - Teaching – What State, Level, Public, Private or Charter School did you teach?



Question two asked, “Have you worked marching band camp as a current student or a pre-service teacher?” This understanding of who has worked as a tech or pre-service teacher is important to the research. According to this graph, instrumental music education students make up more than 75% of those surveyed who worked at a high school marching band camp.

Graph 5.2 - Have you worked marching band camp as a current student or a pre-service teacher?



Question three asked, “What was your experience at Marching Band Camp as a student?” The responses from those surveyed varied widely. Answers ranged from experiences in public schools to those in colleges and Drum Corps. Many summer band camps lasted several hours each day over the course of a week before or after the regular school hours. Participant L described a particularly intense schedule: "12 hours per day for two weeks, plus 3-day mini camps of 12 hours each in June and July, BOA Band in the Mid-Atlantic region." This is one example of the more rigorous summer band camps that schools may require. See the responses of those respondents below in Table 5.1.

Table 5.1 - Marching Band Camp experience as a student

Participant Letter	Question 3 - What is your Marching Band Camp experience as a student?
Participant A	8:00AM - 8:00PM during the first week of August.
Participant B	1 week before school 9 hour days.
Participant C	Three years in HS. One week in summer.
Participant D	Performed in MS and HS competitive programs during summer months (like DCI lite)
Participant E	Two weeks of summer band before school starts
Participant F	High school and college (D1) at school
Participant G	I marched for five years (8th-12th grade) in my high school's summer marching band, and one year in DCI.
Participant H	2 weeks of rehearsals, with some variation of an 8-10 hr rehearsal
Participant I	9-12th grade; Collegiate marching band (2 years)
Participant J	High school and college multiple years
Participant K	4 years throughout high school, competitive
Participant L	12 hours/day for two weeks plus 3-day mini camps of 12 hours each in June and July, BOA Band in the Mid-Atlantic region
Participant M	Marching band all years in high school, 2 week band camp each year
Participant N	I have worked band camps, sometimes multiple, every summer since the end of my Freshman year of college.
Participant O	High school Summer Marching Band Camp and DCI camp
Participant P	Volunteering as a university student counselor working with students grades 6-12
Participant Q	4 years of high school, 5 years of collegiate, 3 years as a Tech, 10 years as an educator.

Question four asked, “Do you believe that teaching opportunities at marching band camps can benefit pre-service teachers before student teaching? If so, why?” examined the responses of surveyed individuals about teaching opportunities at summer marching band camps and how these opportunities can benefit their teaching. It is essential to understand how teaching at summer marching band camps can help pre-service teachers before they begin the student teaching process as part of their music education degree. Knowing what can be learned at

summer music marching band camps before the student teaching process is crucial. It's important to acknowledge that pre-service teaching and student teaching are concurrent concepts completed before a college music educator becomes a licensed band director or music educator. A college student participating in pre-service teaching can benefit from the teaching environment, whether early in their college career or towards the end.

Participant E responded with a benefit of pre-service teaching:

I fully believe they can benefit pre-service teachers a lot. It allows them to get a chance to watch a full-time teacher and get to work side by side on expectations and what to be looking for and striving for. It also allows a low-stress environment to try things out without fear of things going too far sideways to find out what may or may not work.

This respondent gives examples of watching and working with a full-time teacher and being allowed to make mistakes. The environment is not as stressful as when one is a teacher, so learning experiences can be afforded to those who are trying different teaching methods.

Participant G responded:

Absolutely yes. My experience as a marching band and drum corps tech let me develop and practice rehearsal techniques and get hands-on experience with students well before my student teaching placement. I believe it led me to be much more confident during my student teaching.

This focuses on the hands-on experience that a pre-service teacher will have with students before entering the classroom. The confidence obtained during pre-service teaching helps the future educator to be more flexible in the classroom setting.

Table 5.2 - Teaching opportunities at marching band camps

Participant Letter	Question 4 - Do you believe that teaching opportunities at marching band camps can benefit pre-service teachers before student teaching? If so, why?
Participant A	Yes. It gives opportunities for real world experiences in high pressure situations.
Participant B	This provides an opportunity for the pre-service teacher to build the relationships needed to be successful at teaching the students prior to actually beginning their student teaching.
Participant C	Yes. Gave me first hand experience in working with students.
Participant D	Yes - it's a low pressure way to work on delivery and management of mostly willing students. Low risk and high reward.
Participant E	I fully believe they can benefit pre-service teachers a lot. It allows them to get a chance to watch a full time teacher and get to work side by side on expectations and what to be looking for and striving for. It also allows a low stress environment to try things out without fear of things going too far sideways to find out what may or may not work.
Participant F	Yes. It gives an opportunity to try what you are learning in Ed classes on real students, learn to build relationships, classroom management and to get an idea of how one might structure a marching band camp and potentially some things to look out for and some tips and tricks.
Participant G	Absolutely yes. My experience as a marching band and drum corps tech let me develop and practice rehearsal techniques and get hands-on experience with students well before my student teaching placement. I believe it led me to be much more confident during my student teaching.
Participant H	Yes. Teaching small groups or along side others in full ensemble is a great way to work on teaching and observing/learning from others
Participant I	Yes! You learn valuable teaching skills before entering the classroom.
Participant J	Yes. Provides hands on field training
Participant K	Yes. For younger pre-service teachers, this may be one of the first opportunities for them to gain experience "on the other side" - as in not being a student.
Participant L	A little. But it depends on the circumstances. When I taught as a tech in Maryland, I was the lead visual instructor and responsible for teaching music to the entire WW section, so I had a lot of instructional time with students and opportunities to grow. In suburban Texas, rehearsals are mostly micromanaged by multiple

	directors so being on tech staff is not nearly as much of a learning experience and has much less teaching time.
Participant M	Yes, guided instructional time in focused disciplines
Participant N	Absolutely! It gives you opportunities to work with students, maintain a classroom environment, collaborate and ask questions, watch master teachers, set some pacing for yourself throughout a week, and gives you some good networking time.
Participant O	Yes, it's a good first place to teach in a lower stress situation. Techs have a smaller roll and there is more oversight from the directors.
Participant P	Yes, as a pre-service teacher this provides valuable experience in preparation of leading your own program.
Participant Q	Yes and No. Yes - Gives pre-service teachers experience in front of students in real life setting. No - Marching band camps can be a bubble that does not deal with added stressors of music education such as football games, beginning band, etc.

Question five asked, “Do you believe that teaching opportunities at marching band camps can benefit pre-service teachers before student teaching? If so, why?” provided insight into the instructional skills acquired during pre-service teaching summer marching band camp experiences. All the surveyed individuals had different experiences and learned different skills from those camps. These differences in experiences are important for pre-service teachers before the student teaching process begins. Participant G in their teaching, said:

I got comfortable with the flow of rehearsal, recognizing when students will benefit more from another rep, or moving on to a different section, or a break. I also got comfortable giving instructions, motivating students, giving feedback, modeling, breaking down concepts, and communicating with other staff members to plan rehearsals and coordinate our efforts.

This quote effectively conveys the importance of pre-service teaching at summer marching band camps for college students. It allows pre-service teachers to grasp the essential aspects of teaching during the summer marching band camp. By highlighting the advantages of repetition in rehearsal, it aids pre-service teachers in understanding how to effectively conduct a marching band rehearsal.

Pre-service teachers are taught communication and organizational skills to support their future ensembles. Effective communication and organization are essential for the success of ensembles at all levels. Communication among students, between staff and students, and among staff members is increasingly essential for the success of any performing ensemble.

Table 5.3 - Instructional skills as a tech for a marching band camp

Participant Letter	Question 5 - What instructional skills have you learned in your experiences as a tech for a marching band camp?
Participant A	Relationships matter.
Participant B	Time management, relationship building, maintaining positivity, how to schedule (especially around when staff can be there and not to overwhelm students)
Participant C	Positive reinforcement, assessment, motivation, differentiation
Participant D	How the idiom functions from the inside out. Additionally , got to learn from other master educators that were in charge of music, visual etc. those lessons learned them still echo in my teaching practice today.
Participant E	N/A
Participant F	N/A
Participant G	I got comfortable with the flow of rehearsal, recognizing when students will benefit more from another rep, or moving on to a different section, or a break. I also got comfortable giving instructions, motivating students, giving feedback, modeling, breaking down concepts, and communicating with other staff members to plan rehearsals and coordinate our efforts.
Participant H	Breaking things down, pacing, differentiating
Participant I	Modeling; How to quickly and efficiently explain concepts; targeted questioning; backwards design; etc.
Participant J	How to lead rehearsals, deal with student management issues
Participant K	Scaffolding - the need to break things down through instruction, such as even teaching the proper marching band step technique. Basic classroom management - ensuring that all students are attentive while giving instruction, using different attention grabbers (clapping or phrase that gets attention)
Participant L	I taught band fundamentals to students who were basically beginners even after a middle school education. I learned most of these skills through my music education program and applied them to through these teching experiences while I was at a program with limited staff.
Participant M	N/A
Participant N	How to clean while you teach certain things, the value and use of fundamentals, going slowly to speed up later, quick name learning for classroom management, relationship building with the students and helping students build with each other, time management, how to tell when kids need a break and when you

	can push them, pacing rehearsals throughout a day or extended period of time.
Participant O	Small group instruction for marching fundamentals, sectionals and learning how to read and listen during full rehearsals.
Participant P	Leading sectionals, conducting practice, and classroom management skills
Participant Q	Communication and organization.

Question six asked, “What classroom management skills have you learned in your experience in teaching for a marching band camp?” Younger and inexperienced teachers need help with classroom management. The late educational leader Harry Wong stated, “Establishing a well-managed classroom early in the school year (and in the teaching career if possible) can help a teacher avoid being part of the 40 percent each year who leave the profession discouraged and overwhelmed.” These responses show that there are classroom management styles to be gained from the differences in pre-service teaching at summer marching band camps.

Participant L writes:

I learned how to operate within the highly regimented marching culture that provides a very specific kind of structure. However, I wouldn't say that it's functional for most everyday classroom teaching scenarios.

The culture in any classroom is crucial, but the culture in a marching band distinguishes between the good and the superior. Culture is not about arrogance; it's about how the ensemble conducts itself during their participation on and off the marching band field. Understanding this vital aspect of the marching band as a pre-service teacher is valuable because it will be utilized later in teaching music education students.

Table 5.4 – Classroom management skills

Participant Letter	Question 6 - What classroom management skills have you learned in your experience in teaching for a marching band camp?
Participant A	Develop strong relationships.
Participant B	I think the biggest skill learned at a band camp is pacing. Band camps are longer days and therefore they can lead to burnout in students unless you maintain an adequate pacing to keep them engaged.
Participant C	Pacing
Participant D	Planning, time management, importance of rehearsal etiquette to be efficient.
Participant E	A lot of keeping things fast paced as they are there for long periods of time and in bigger chunks than just a class period.
Participant F	N/A
Participant G	I learned about giving specific tasks to work on and a specific amount of time to do it. I learned the importance of having both an immediate and a longer-term goal in mind to drive moment-to-moment decisions and prioritization. I learned the power of non-verbal cues.
Participant H	Importance is routine and repetition, scheduling/planning effective transitions
Participant I	Use of key-words/commands to re-focus attention; chunking
Participant J	Rehearsal procedures, conferencing
Participant K	Proximity - walking around block (if outside) or classroom (if inside) Engagement - teaching marching band camps gave me an opportunity to try different methods of getting students attention and seeing what was effective and not effective
Participant L	I learned how to operate within the highly regimented marching culture that provides a very specific kind of structure. However, I wouldn't say that it's functional for most everyday classroom teaching scenarios.
Participant M	All...dealing with over 100 on the field prepares for any contingency in the classroom
Participant N	Learning names quickly, relationship building with students and helping students build those relationships with each other, pacing in rehearsals
Participant O	Dealing with students during highly intensive single focused instructional time. All that matters is the marching band, no other classes or school to deal with. Everyone is hot, tired and usually a

	little irritated. Learning how to deal with different personalities, keeping everyone focused and motivated to work together towards the larger goal.
Participant P	Working with students in a supervisory role building community and communication skills
Participant Q	Patience and keeping engagement from students at a high level

Question seven asked, “Why do you feel teaching at a marching band camp is beneficial to developing skills?” This is important because the development of the teaching style is learned over time, and the more time in front of students, the better for learning of the pre-service teacher. Real-world experiences are what the pre-service teacher needs to better their teaching styles. Participant K responded:

It allows pre-service teachers to experiment with different teaching methods and approaches and in turn see what is effective for students and not effective as well as what works for them as the educator and what doesn't. Currently, I am a first-year middle school director but I still teach at a local high school. I still find myself figuring out new ways of teaching that I can then bring back to my middle school.

This experimentation develops one's teaching abilities to help their students. Our goal as educators is to help all children learn in their own way. Teachers find what ways are practical and not practical through trial and error. This respondent uses their teaching at a local high school to enhance their middle school band teaching. There are always new ways of teaching and learning students.

Another aspect of developing skills is developing the hands-on skills that pre-service teaching opportunities provide at summer marching band camps. Participant G responded:

It is a hands-on experience in which you work with other teachers toward a common goal. For a pre-service teacher, it means getting to observe a master teacher and then take the reins and apply what you're learning in real time.

Pre-service teachers need hands-on teaching experience to succeed in their craft. Marching band instruction differs from teaching in other academic classrooms, and the more hands-on learning one has, the better one can learn how to run rehearsals and performances effectively.

Table 5.5 - Teaching at a marching band camp is beneficial to developing skills

	Question 7 - Why do you feel teaching at a marching band camp is beneficial to developing skills?
Participant A	It reveals current deficiencies in need of addressing.
Participant B	There's never enough time in a class period or regular rehearsal. Band camp is essential to slowly introduce the main skills of marching, and to really dig deep into the music literacy.
Participant C	Opportunity to develop teaching skills in a less formal setting
Participant D	All the reasons already listed and to demystify the marching activity for those that didn't have the same experience in secondary or post secondary schooling.
Participant E	It allows you to teach in longer chunks and get a hand at trying new things in terms of teaching as well as wanting to teach things that they want to do in a pretty low stress and fun environment.
Participant F	See answer above
Participant G	It is hands-on experience, in which you work with other teachers toward a common goal. For a pre-service teacher, it means getting to observe a master teacher and then take the reigns and apply what you're learning in real time.
Participant H	It gives students a chance to observe and practice teaching in real time, rather than spending hours overdriving in one classroom and trying to teach the following year (depending on programs).
Participant I	Teaching at a marching band camp gives you experience with many of the tools you will need/want to use in your classroom space. Further, it's beneficial to developing your skills because it's very goal-oriented—you know what the goal is, and now you have to get the group to that point.
Participant J	Hands on experience with students
Participant K	It allows pre-service teachers to experiment with different teaching methods and approaches and in turn see what is effective for students and not effective as well as what works for them as the educator and what doesn't. Currently, I am a first year middle school director but I still teach at a local high school. I still find myself figuring out new ways of teaching that I can then bring back to my middle school.
Participant L	It can be a form of teaching experience, but is not always optimal and there are many other ways to develop teaching skill.
Participant M	The connections, work ethic
Participant N	This is a safe way for teachers to exercise their skills they have learned in college without it being high pressure or super consequential. There are often many educators around during band

	campers to ask questions to, bounce ideas off of, and to watch teach and glean information.
Participant O	It gives an opportunity to teach concepts on a smaller scale with oversight from the band directors. They can offer corrections and additional guidance to a new teacher.
Participant P	The experience helps preservice teachers to gain practice and develop pedagogical practices to use later on in their own career.
Participant Q	It is a bubble. It allows skills to be developed without the added stressors mentioned in a previous answer.

Question eight asked, “What valuable music education teaching strategies can be learned teaching at marching band camps that have not already been discussed?” focused on what valuable aspects of learning can be applied to the ‘real world’ of teaching during pre-service teaching. The responses of those surveyed give insight into what is used daily in the classroom. The responses show various teaching strategies, but a common thread exists in building a community and teamwork. Building upon these two aspects develops the culture referenced in question four.

Another teaching strategy is focusing on the details. Performing music is about the details. Marching Band is about the details and maintaining the highest level of excellence.

Participant G responded:

Marching band sometimes gives us an opportunity to dive further into details than we sometimes get to in concert music. At least in the settings I've taught in, we work on one set of pieces for the duration of the season, and memorize the music, so we really get to refine the littlest details as we push toward perfection.

Delving deeper into the details allows us as musicians to refine our students' skills. Being a musician is all about continuously improving and perfecting the skills we use in our art form. Over three to five months, the marching band demands that students and directors maintain a high level of focus in their pursuit of perfection. While we understand that no performance can ever be truly perfect, as musicians, we strive for perfection in our daily routines.

Table 5.6 - Valuable music education teaching strategies

Participant Letter	Question 8 - What valuable music education teaching strategies can be learned teaching at marching band camps that have not already been discussed?
Participant A	Teaching large groups of individuals with varying levels of skill and talent.
Participant B	The reality of being a band director. Let's face it, we know how time consuming the job is, but until you're in the depths of planning these events, you don't truly understand how demanding it is.
Participant C	Teamwork
Participant D	N/A
Participant E	A lot of pacing. You can't learn that in a lesson or out of a book. That all comes from doing.
Participant F	See above
Participant G	Marching band sometimes gives us an opportunity to dive further into details than we sometimes get to in concert music. At least in the settings I've taught in, we work on one set of pieces for the duration of the season, and memorize the music, so we really get to refine the littlest details as we push toward perfection.
Participant H	None
Participant I	How to break down a large concept to its most fundamental level.
Participant J	Appropriate positive relationships
Participant K	Absolutely relationship building skills with students and leadership/team building.
Participant L	Nothing else I can think of. The systemic structure of marching band is highly problematic and should probably be dismantled in favor of something non-competitive, healthier, and more accessible for the majority of students. Having grown up and then taught in an intense BOA culture, I now see marching band as a public display of affluence that tends to limit access to music education for many students (especially when it is required by a program) and burns out teachers.
Participant M	Community, bonding

Participant N	Rehearsal Pacing - This is the ultimate challenge in a long day to keep the energy up without burning the kids out.
Participant O	It's a different experience being on the other side of the podium. while most have experienced being a student, and a student leader, it's important to be the next step removed to really flex those teacher muscles for the first time.
Participant P	Logistics of moving equipment, writing drill, behavior management
Participant Q	N/A

Question nine asked, “Do you feel that your experiences as a tech for marching bands equip you to be a better band director?” This question was provided to better understand if pre-service teaching directly impacts the instrumental music educator's ability to be a better educator. This is a subjective question that the surveyed gave insight into the day-to-day differences in band directing about their daily jobs. Every experience teaching music education is different. Different programs have various resources to better their students.

One of the main ideas that is through the surveyed is understanding the logistics of a band program. There are many parts to running a successful band program, and one can be a part of those while teching. Experiences during the tech phase of an educator’s career can reinforce the hands-on learning observed during pre-service teaching.

Table 5.7 - Experiences as a tech for marching bands

Participant Letter	Question 9 - Do you feel that your experiences as a tech for marching bands equip you to be a better band director?
Participant A	Yes
Participant B	100% I'm a beginning band director and a marching band tech for 10 years. I started implementing more specific technique and breathing exercises that address what I see is missing at the high school level.
Participant C	Yes
Participant D	Yes. Most definitely
Participant E	N/A
Participant F	N/A
Participant G	Yes, definitely. Even if you don't end up teaching marching band in a given position, it's essentially extra practicum time, and the more hands-on experience you have before beginning your career the better off you'll be.
Participant H	Yes

Participant I	Yes, 100%.
Participant J	Yes
Participant K	Definitely. I still find myself discovering new ways of teaching the same concept or even just feeling refreshed from marching band teching.
Participant L	Somewhat, but not any more than my other teaching experiences.
Participant M	N/A
Participant N	100 % - It made me consider logistics, how and when things were introduced, gave me valuable opportunities to learn to get lots of reps in on new content while changing it up so rehearsal doesn't big down.
Participant O	Yes! I've worked with bands across the states, with different demographics, access and abilities.
Participant P	Absolutely
Participant Q	Yes.

Question ten asked, “Do you feel “teching” at marching band should be required at the collegiate level of the instrumental music education curriculum to benefit future students? Why or why not?” focused on the survey asking if marching band “tech” needs to be added to the college-level curriculum. The surveyed gives different insights and views on this question. Teching is a term used specifically for marching bands. Being a marching band tech means teaching summer marching band camp as an instructor or a counselor. The term has become more widely used in the marching band world over the last ten to fifteen years. Techs are hired on various levels nationwide to help marching bands compete at different levels.

Table 5.8 - Teching at marching band camps

Participant Letter	Question 10 - Do you feel “teching” at marching band should be required at the collegiate level of the instrumental music education curriculum to benefit future students? Why or why not?
Participant A	It can be beneficial and offer balance for most students and they mostly student teach during the concert band season.
Participant B	I didn't tech for student teaching, but I did tech while student teaching. I think if they want to be a band director it is an important part of understanding the requirements of a high school director.
Participant C	No. Not applicable to all music education majors.
Participant D	Yes - again if only to demystify the idiom and to further develop teaching strategies in a low risk and high support environment.
Participant E	I think it should be if that is what you are interested in. There are music students that don't want to teach marching band which is great but I think they can still come teach music sectionals to help build fundamentals and styles.
Participant F	YES! See above.
Participant G	No, I don't think it needs to be a requirement. I think adding that as a requirement is likely to breed the same kind of resentment that many students feel if they're required to participate in marching band. While I think it should be available and encouraged, I think it should be up to the student to choose the avenues by which they gain experience.
Participant H	For instrumentalists, yes. My school has a Marching Band Pedagogy class that required 2 rehearsals of observation. In my time teaching

	(not you far from my college), I heard thought it would be beneficial for students if they were required to tech a session with a local school. It's almost a precursor to student teaching.
Participant I	Yes. While all will not go on to teach marching band, the experience is so worthwhile. Seeing the large goal come together from the whole ensemble is super motivating.
Participant J	No. Not applicable for everyone
Participant K	Yes. Personally, the university I attended did not offer any courses on marching band instruction. Without the experience of teching, these skills and exposure to the activity wouldn't have been an opportunity.
Participant L	No. In fact, I advise it be discouraged. Many students that I work with here in Texas burn themselves out teching for local suburban marching bands. They enjoy being part of the prestige of a well-resourced program, but don't actually learn much about effective teaching. They mostly stand near the students and talk about foot timing a lot. These undergraduates would be much healthier if they didn't do marching band during the school year and instead focused on developing their teaching skills through their programs while also having time to sleep well and take care of themselves.
Participant M	No, because not all music Ed students intend to be involved in marching arts
Participant N	No, because many pre-Service teachers do not have the same access to marching programs around the country, and not every program is willing to hire pre-service teachers. This is an opportunity that pre-service teacher should be encouraged to seek out however.
Participant O	Yes, in Texas almost all of the schools have competition marching bands. This is a critical skill that needs to be honed just as much as concert season. In the state of Texas marching band is as important as concert band.
Participant P	Yes, any opportunity to develop skills in an environment where you are able to work with mentor teachers, listening and observing to gain tools and strategies for career building is well worth the time and effort
Participant Q	No. Being a tech for marching band is traditionally a paid position (whether through band budget or booster organizations). This complicates requirements for student teaching (some universities do not allow student teachers to do their internship at districts they have previously worked for in any capacity). This also can provide a false idea of how a marching band camp or rehearsal should be ran including but not limited to being exclude from any show design or music meetings and planning meetings. This also does not allow pre-service educators the opportunity to actually plan their lesson versus

	the directors they are working for making them plan and having the techs carry out the plan.
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Question eleven asked, “Do you feel “teching” at marching band should be required at the collegiate level of the instrumental music education curriculum to benefit future students? Why or why not?” This question provides various perspectives on professional development and its impact on instrumental music educators. Professional development encompasses diverse forms and meanings for music educators. The differing responses reflect how incorporating new ideas is an integral part of the learning process.

Professional development has both positive and negative connotations for educators. The responses in the table are about effective professional development that is for music education. Professional development is often for core academic classes, and the electives are the afterthought. According to one respondent, music educators want “strategies that may be implemented immediately and seamlessly into a director's current pedagogical practices.” These pedagogical approaches to music education are what teachers are looking to do better in their teaching and learning.

Pre-service teachers can learn from professional development what works in the classroom and what does not work. Every classroom and marching band have differences from school to school. Professional development allows for the professional growth of the teacher.

Participant N said:

It (professional development) allows us to add tools to our toolbox for teaching. Hearing from experts in the classroom allows us to put new ideas into practice and keep our rehearsals interesting. It can help us learn to be better classroom managers and program organizers, as well as give us perspective about our own situations.

Professional development allows the teacher to refocus their minds on what is best for their students and their student's learning. Educators must find professional development that is effective for their teaching and helps the teaching and learning of their ensembles.

Table 5.9 - Professional development and educator or pre-service teacher

Participant Letter	Question 11- How does professional development help you as an educator or pre-service teacher?
Participant A	Effective PD offers strategies that may be implemented immediately and seamlessly into a director's current pedagogical practices.
Participant B	Gives me new skills to benefit my students.
Participant C	To be a lifelong learner
Participant D	It's mostly not helpful once into the teaching service. Preservice was where most gains are made. Everything after that is hard earned through experience.
Participant E	It helps by getting me up to date on school policy and trying out new methods of teaching and relating to kids.
Participant F	It gives new ideas, reminds me of old ideas I need to do better, and it validates the things I am doing well.
Participant G	Well-directed professional development is very helpful especially in pre-service and the initial years as a teacher, as it helps establish norms, best practices and strategies you can use in your classroom.
Participant H	It can help me to see why students weren't understanding something due to ineffective or "almost there" teaching strategies. Also gives news ideas for teaching old content.
Participant I	PD allows myself, as an educator, to continue learning so that I can incorporate the best practices/approaches/techniques in my instruction for my student's benefit.
Participant J	New ideas and techniques
Participant K	Constantly learning new ideas and ways of doing things in the music classroom. I'd say the networking aspect is also huge, especially as a pre-service teacher.
Participant L	When I collaborate with district-wide colleagues, I find that I learn the most. When PD is planned by the district, it is rarely relevant.
Participant M	During the first 20 years of my career, those opportunities were invaluable. Today, it allows me to better self-assess my teaching
Participant N	It allows us to add tools to our toolbox for teaching. Hearing from experts in the classroom allows us to put new ideas into practice and keep our rehearsals interesting. It can help us learn to be better classroom managers and program organizers, as well as give us perspective about our own situations.
Participant O	New ideas, different perspectives
Participant P	Participation in PD helps to stay on top of the latest information and learn new strategies while conversing with colleagues in pursuit of continued growth as an educator

Participant Q	It's expands my horizons and truly allows me to bring new ideas into my rehearsals that are beneficial to the growth of my students.
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Question twelve asked, “Is gaining professional development during the academic year and summer beneficial? Why?” Views on professional development differ from educator to educator. Professional development has its positive and negative connotations with every educator. Understanding how music education fits into the mold of professional development is important to the learning process of the music educator. How can music educators continue to learn and grow to be the best teachers they can be? Professional development opportunities provide these events for teachers to learn and grow for our students.

Table 5.10 - Professional development in academic year and summer beneficial

Participant Letter	Question 12 - Is gaining professional development during the academic year and summer beneficial? Why?
Participant A	Yes. It serves as continuing education and keeps the director invigorated.
Participant B	I'd love more! During the year is hard as marching band is super time consuming, but summer is my break haha
Participant C	Yes, it keeps us update to date with current scholarship.
Participant D	Only if you don't treat every moment of teaching as a development session.
Participant E	Sometimes you just need to have the PD session during the year and summer to help you reset your thinking to come at things with a better mindset.
Participant F	Yes. It helps motivate me and helps me solve problems I am facing in my classroom.
Participant G	Yes, I think certain PD opportunities help to keep ideas and passion fresh and allow us to continue refining our craft, rather than fall into a routine.
Participant H	I think summer is more beneficial. During the year teachers are already working in plans they've set in motion, and during a new idea from PD can someone be difficult
Participant I	Yes — my goal as an educator is to never stop learning.
Participant J	Yes. Keeps me fresh
Participant K	Absolutely! While I love resting and taking a break from the classroom over the summer, I feel like it is also a great time to learn something new with time to let it “marinate” in your mind. As

	educators, we should always strive to continue learning and bettering ourselves and our profession.
Participant L	It can be. It depends on the quality of the PD.
Participant M	Yes, as mentioned above
Participant N	I think so. I live in Texas and am very aware that we are lucky to have a large state conference twice a year. TMEA (February) and TBA (Summer), Sam Houston hosts an early summer week long clinic for Middle School teachers and then also has a clinic every Labor Day weekend. This year that clinic was given by three master teachers at three different places in their careers who have all recently won the state honor band competition. If we stop growing and learning, we are not keeping our love for our craft and the art of teaching alive.
Participant O	Academic year is most valuable as we are in the thick of things and it helps me step back to the bigger picture, re-evaluate and adjust as needed.
Participant P	Staying involved year round keeps skills sharp and helps to in the growth of development of educational skills
Participant Q	Yes. If we do not hear ideas and see methods that conflict or reaffirm what we are doing as educators, we cannot grow. By evaluating ourselves in comparison to how others are teaching the same material in different ways is the only adequate way to be the best teacher we can be for our students.

Question thirteen asked, “Do you feel too much professional development leads to teacher burnout? Why?”. The surveyed gave their insight into what can be the leading causes of teacher burnout in the music profession. Is it professional development that is leading to teacher burnout or is it post-COVID situations? Many factors can lead to teacher burnout and the responses of the surveyed give their opinions on what causes the status.

Table 5.11 - Too much professional development leads to teacher burnout

Participant Letter	Question 13 - Do you feel too much professional development leads to teacher burnout? Why?
Participant A	No. Great directors are always learning. The lack of effective PD may lead to teacher burnout, but I'm sure research may be needed to back up that claim.
Participant B	No, cause here in AZ there isn't enough worthwhile PD.
Participant C	Only if excessive amounts are required
Participant D	Too much district organized development creates burnout. See the goals and let us just teach them with a menu of options.
Participant E	Yes. Sometimes you can put us in a room to work through things that have very little direct application to what we are doing and we end up bring out and over the sessions.
Participant F	No BUT the quality and relevance of PD matter
Participant G	Too much can be an issue, but more so I feel that it's the type that leads to burnout. When teachers feel that the PD they're required to complete is irrelevant, out of touch, etc, that will lead to resentment and burnout.
Participant H	I think too much contrasting or changing development leads to burnout. If teachers seek out their own development to enhance rather than a “forced change”, it can reinvigorate teaching.
Participant I	I do not believe so. We expect our students to constantly be learning, so we must hold ourselves to the same standard.
Participant J	Too much IRRELEVANT pd leads to burn out because people don't like their time wasted
Participant K	No. I have never left a PD or returned from one feeling burnout - if anything I always feel refreshed, recharged, and excited to try out the new ideas I've picked up.
Participant L	It depends. Teacher burnout arises mostly from poor working conditions in education. PD is only a small part of this.

Participant M	It can, if the PD is irrelevant to the teacher and/or program
Participant N	I think it absolutely can, and you should pace this for your personal needs and growth. Everyone needs to go to something however. We expect doctors and many other professions to keep learning and honing their skills. The same should be an expectation of folks shaping our future leaders.
Participant O	Yes, we don't need a new fancy acronym every 4 months.
Participant P	Burn out can happen, it is important to practice self care and set boundaries between work and family life.
Participant Q	Yes. There must be a balance. Too little will lead to stagnated growth but too much can make the other duties associated with teaching seem overwhelming without enough time to fulfill them.

Question fourteen asked, “What ensemble management skills have you learned? Classroom management or ensemble rehearsal skills?” addressed the skills that the surveyed individuals learned during pre-service teaching and how these skills can be applied to future instrumental music education positions. The responses varied because the individuals learned different skills for their future instrumental music education positions. The skills learned in a hands-on position are experiences that pre-service teachers need before and during their student teaching practicums. These skill-building experiences help to develop the teaching styles that music educators will use.

Table 5.12 - Ensemble and classroom management skills

Participant Letter	Question 14 - What ensemble management skills have you learned? Classroom management or ensemble rehearsal skills?
Participant A	Ensemble rehearsal skills are inclusive of classroom management strategies.
Participant B	Breathing exercises, warmup techniques, how to be successful as a small band and audio usage.
Participant C	This question is too broad to answer.
Participant D	Mostly time management. Break rehearsals into five minute chunks and plan each one. Then share the plan with all for accountability. Changed the way we rehearsed. Secondly, the importance of training routines cannot be overstated. Since implementing our rehearsal etiquette , there are fewer instances of confusion during rehearsal and then fewer wasted reps.
Participant E	Pacing, pacing, pacing. And attention getters. As well as being quick to do things to get another rep in or get more things done in a timely manner.
Participant F	?
Participant G	I have learned skills relating to rehearsal flow, getting students to watch and understand conducting better, assignment ideas, classroom management ideas and more from my local music association, my state music conference, and the Midwest Clinic.
Participant H	Proper pacing, limited downtown, “hourglass rehearsing”(big chunk working to smallest section back to original chunk)

Participant I	How to chunk rehearsal time to maximize efficiency; how to plan with the end in mind (backwards design); how to effectively and succinctly convey information to students.
Participant J	Procedure, conferencing, Positive relationships, rehearsal skills
Participant K	Constant engagement - if I'm working with flutes, everyone else is marking time and practicing their fingers OR while I'm working with saxes, everyone else start reviewing sets 3-15 as that'll be next. This keeps all students involved even when your instruction is not directed towards them in the moment. Also can help keep extra talking due to boredom down as they have a task at hand. The benefit of repeating phrases/measures - marching band made me realize how beneficial and useful it is to put small chunks of music "on loop" for students. Review games/methods - such as "the game" (stopping between every set for 8 counts - ensures all students know where each set begins and ends) and having students play with aid and valves only - I need to be able to hear the music from just your air!
Participant L	Is this question supposed to be about PD? I learned classroom management skills and ensemble rehearsal skills during my undergraduate degree program.
Participant M	All...all of my skills have originated through my interactions with other educators
Participant N	Logistics, you have to think about logistics. You have to have a plan before you start every rehearsal. Pacing is absolutely everything, and knowing how to talk less and play more is even more a necessity. You have to learn how to rep the same things 1000 different ways to keep it interesting and the kids growing. Learning to set a seating chart but being willing to quickly and frequently change it is exceptionally helpful. Having every single detail of your classroom management and procedure planned out before the kids walk in on day one to anticipate their needs is the biggest and most important step, and lastly, I know this is a buzz word at this point, but knowing the kids names and interests and protecting their time are the biggest ways to be successful in the classroom. It seems simple, but we all know teachers who are not successful because they don't make this a priority over the information. Kids truly won't learn from anyone they don't like or trust.
Participant O	Marching bands extreme weather forces you to remember there needs to be balance, motivation and care for the whole student. I have more, I just can't think of it right now, please contact me for more thoughts if you need to.

Participant P	Logistics of moving equipment, writing drill, behavior management
Participant Q	How to listen, watch, and make quick adjustments. How to teach the students to do these as well. How to incorporate technical growth in the midst of the never ending contest seasons. How does the music for marching band (stand tunes and show music) relate to concert music and vice versa. How do we apply concert ensemble technique (tuning, blend/balance) into the marching ensemble.

Summary

The responses to these inquiries provide valuable insights into participants' perspectives regarding the potential synergy between pre-service teaching and summer marching band camps in enhancing educational outcomes. Although the scope of this study is constrained, the responses offer a deeper understanding. Both pre-service teaching and participation in summer marching band camps are considered educational endeavors. These surveys yield practical insight into the everyday realities of instrumental music education.

Chapter Five: CONCLUSION

This chapter summarizes the study, including its purpose, what can be learned from it, and how it can be used to develop music education further. It evaluates all the respondents and studies the data. Furthermore, this chapter will examine the survey results, limitations, and future studies on pre-service teaching. Finally, it discusses the future of pre-service teaching and summer marching band camps.

Summary of Study

This research shows that pre-service teaching can benefit instrumental music education for future band directors who will teach marching bands. This study is not limited to one state but can be applied nationally when teaching marching bands at any level. Every state has different expectations for marching band, and the survey showed that those with previous experience used that in their current positions.

The survey results show positive influences on those who served as marching band “techs” during their college years. Based on the survey answers, those “tech” experiences helped improve pre-service teachers’ classroom and ensemble experiences. The survey results were incongruous regarding whether it needed to be a part of the college curriculum or should be left as an extra opportunity. Working for a high school marching band summer camp can be a beneficial part of an instrumental music education student’s career.

The objective of pre-service teaching is to enhance the preparedness of prospective educators prior to their engagement in student teaching. An integral component of pre-service teaching involves providing training for individuals pursuing a career in education. For instance, pre-service teaching may encompass the engagement of college music education students in

year-long collaborations with local band programs to gain insight into the practical applications of music education within classroom contexts. Furthermore, these students can establish partnerships with local school districts to deliver instructional sessions and collaborate with marching and concert bands, thereby refining their expertise.

Summary of Findings and Prior Research

The survey began with two general questions to establish the demographic profile of the participants. Public school educators from across the country took part in the survey, with contributions from multiple states. The first table displays the comparison of the surveyed participants' understanding of marching band. Participants were required to confirm their involvement in a marching band in order to proceed with the study.

The second table displays the responses regarding teaching opportunities at marching band camps that can be advantageous for pre-service teachers before student teaching. The survey indicated that participants learned teaching strategies while working as marching band technicians. The third table provides insight into the instructional strategies that were acquired while the survey participants worked as marching band technicians. The majority of the responses indicated that the experience yielded positive learning outcomes in terms of instructional strategies.

The fourth table explores the classroom management strategies acquired from teaching at summer music marching band camps. The main takeaway is the significance of building relationships with students, which aligns with the ideas discussed in Harry Wong's *First Days of School* book. These relationships are crucial as they lay the groundwork for ongoing learning for both the student and the pre-service teacher. Table five delves into the benefits of teaching at a

marching band camp, particularly in the development of skills such as musicianship and other classroom management techniques.

Table six covers valuable music education teaching strategies that can be learned at marching band camps. It addresses topics that haven't been covered in previous survey questions. Table seven discusses whether working as a tech for marching bands makes individuals better equipped to be a band director. The majority of respondents felt that this experience would be beneficial for their future roles as band directors. Table eight focuses on adding teaching as a college class for instrumental music education majors. Most of the results were positive, although a few respondents found it challenging to implement as it may only be applicable to certain music education majors.

Table nine discusses the impact of professional development on educators and pre-service teachers. The majority of survey respondents found that professional development in music education would be beneficial for music educators. However, non-music professional development could potentially lead to teacher burnout, as indicated in Table ten. Table eleven explores the potential drawbacks of excessive professional development on the growth of music educators. Additionally, Table twelve focuses on classroom management strategies taught in summer music marching band camps for pre-service teachers.

The survey provided insight into teaching at summer marching band camps across the nation. Each of those surveyed responded differently to each question. Many of the factors in the study were that the surveyed had to be an instrumental music educator and teach marching band in some form.

RQ1: What are the perceived benefits of instrumental music educator pre-service teachers (band directors) working local high school summer marching band camps?

This may be answered with the following hypothesis:

Hypothesis One: Valuable professional development experiences such as teaching at a summer marching band camp help to develop and equip pre-service teachers/future band directors.

Research question one was answered in the surveys that were given via Google Forms to the music educators and pre-service music educators. The hypothesis for this question is proven to be true through the study because those surveyed found that teaching at summer music marching band camps was a source of valuable music professional development. The statement that Sally Zepeda writes, “Teachers are central to student learning. When teachers learn from their work, students benefit from these efforts.”¹ This statement is true because of the surveyed responses about professional development and how those surveyed learned teaching styles in summer music marching band camps.

The experiences of teaching at summer marching band camps served others as a form of professional development because it is hands-on learning from the sources. Through the surveys and personal experiences mentioned, research shows that working at a high school summer marching band camp benefited the learning process at different levels. Learning continues as discussed earlier with Harry Wong and his *First Days of School*. The teacher is a continuous learner beyond the four or five years in college. The data presented in this research proves that learning continues over time and through professional development, which includes summer marching band camps.

Professional development that aligns differently with teachers' needs or interests can feel like a waste of time and energy. When teachers don't see the value in the training they're receiving, it can lead to frustration and disengagement, potentially contributing to burnout. This

¹ Sally J. Zepeda, *Professional Development: What Works* (New York, NY: Routledge, 2019), 8.

is the strongest case made for music education. Findings and attending professional developments that have anything to do with music education. A positive example is the Texas Music Educators Association Clinic and Convention each February for music educators. In the summer in Texas, there are different music conferences such as the Texas Bandmasters Association or the Texas Choral Director Association each July. These conferences are more specific to the fields of music education.

The lack of support can be overwhelming for teachers when implementing new strategies or technologies learned during professional development. With adequate support and resources, teachers may be better able to integrate these new practices into their classrooms, thus preventing burnout. The absence of adequate support within music education classrooms may lead to the adoption of a uniform instructional approach, which may prove ineffective given the diverse teaching and learning styles present in music classes. Music education encompasses a range of teaching and learning styles designed to accommodate the specific needs of both educators and students.

Time constraints pose a challenge for teachers with busy schedules. Mandatory professional development on top of existing responsibilities can leave educators feeling overextended. Without enough time to adequately prepare for or reflect on professional development experiences, stress can increase and contribute to burnout. Time is an asset for teachers, particularly in music education. It takes time to find an administration that respects and understands the needs of the teaching process. This can be achieved through mentorship or discussions with the administration regarding the needs of you and your students.

Tying professional development to teacher evaluations or performance reviews can create a high-stakes environment, leading to pressure and anxiety, potentially resulting in burnout. This

includes both evaluations and contests. High-stakes contests and evaluations can cause teachers to leave the profession due to insufficient support from upper administration or a lack of mentorship. This study aims to encourage educators to stay in the field and find a mentor.

In Texas, the Texas Music Educators Association (TMEA) and the Texas Bandmasters Association (TBA) have mentor networks that first-year teachers choose to attend. According to the TMEA website:

TMEA provides the Mentoring Network to link new music educators and those new to Texas with successful music education professionals. This one-on-one mentoring program has been established for a minimum of one year. Mentors serve as resources and offer guidance for new teachers, observe them and offer feedback, and become a new teacher's champion.²

This network will pair a veteran teacher with a first-year teacher as their mentor. This provides the first-year teacher with an opportunity to have someone who has been in the profession and can help with questions, comments, and concerns. TBA has an Academy for New Band Directors Academy, a one-day training for first-year teachers. This training covers topics such as classroom management, laws concerning students, and other important information for the first-year teacher.

In summary, while professional development itself is not inherently harmful, poorly designed or implemented professional development programs can contribute to teacher burnout. Schools and educational organizations need to consider the needs of their teachers, provide adequate support and resources, and ensure that professional development is relevant, engaging, and meaningful. Finding a mentor and person who can help you grow as an educator can help ease the causes of burnout. The surveyed in their answers provide insight into what can help deteriorate teacher burnout away from professional development.

² "Mentoring Network," *TMEA*, accessed April 20, 2024, <https://www.tmea.org/mentoring-network/>.

RQ2: What valuable teaching strategies can be learned teaching at local high school summer band camps that can be transferred to the classroom?

This may be answered with the following hypothesis:

Hypothesis Two: Valuable classroom teaching strategies can include rules, procedures, expectations, lesson scaffolding, scope and sequence, and steps of instructional strategies and routines.

Other than professional development skills, classroom skills can also be learned from teaching at summer marching band camps and transferred to the classroom. This is shown in the research findings of the survey and the questions answered. Participant N who answered the survey said:

Logistics, you have to think about logistics. You have to have a plan before you start every rehearsal. Pacing is absolutely everything, and knowing how to talk less and play more is even more a necessity. You have to learn how to represent the same things in 1000 different ways to keep it interesting and the kids growing. Learning to set a seating chart but being willing to quickly and frequently change it is exceptionally helpful. Having every single detail of your classroom management and procedure planned out before the kids walk in on day one to anticipate their needs is the biggest and most important step, lastly, I know this is a buzzword at this point, but knowing the kid's names and interests and protecting their time are the biggest ways to be successful in the classroom. It seems simple, but we all know teachers who are not successful because they don't make this a priority over the information. Kids truly won't learn from anyone they don't like or trust.

This answer has much information to unpack from the person who answered the question.

Logistics and planning are two of the most difficult concepts to learn as a first or new teacher.

One can have something planned out, but you will know how much time you need once a teacher does a lesson with students in the classroom. Pacing and structure are learned over time and refined with help from master teachers. Young teachers need a mentor teacher to help them grow and develop their craft. Understanding and knowing who your students are is a priority in the process of developing the skills of a music educator.

Teaching at local high school summer band camps provides music educators valuable opportunities to develop and refine teaching strategies that can be transferred to the classroom

setting. By embracing student-centered learning, differentiated instruction, rehearsal techniques, classroom management, and performance preparation strategies learned from summer band camps, educators can enhance student engagement, musical skill development, and ensemble performance in the classroom. Continuous reflection, collaboration, and professional development are essential for effectively implementing these strategies and promoting meaningful musical experiences for students.

Preparing for performances at summer band camps involves comprehensive planning, rehearsal, and assessment processes to ensure ensemble readiness and success. Educators guide students through the rehearsal process, addressing technical challenges, musical interpretation, and ensemble cohesion. Incorporating performance preparation strategies such as sectionals, individual practice assignments, and peer feedback sessions in the classroom enhances student performance skills, ensemble cohesion, and musical expression.

Limitations

The study encountered limitations in recruiting a sufficient number of participants to respond to the survey. The survey distribution involved the dissemination of emails to college music education chairs with the request to forward it to present music education students, as well as its circulation in Facebook groups catering to band directors. Additionally, the survey was directly emailed to current band directors. It is worth noting that the occurrence of summer marching band camps is geographically specific, taking place only in certain states, with not all states hosting competitive marching bands. Consequently, the study gathered responses from both states with competitive and non-competitive marching bands.

The researcher found that the term pre-service teaching required extensive research in literature and different studies. The term is not widely used in the education field. Student teaching or education practicum is more widely used than pre-service teachers. The study focused on instrumental music education pre-service teachers and marching band camps. This is a new study with minimal research on the topic. Other sources had to be used to fuse the subjects to form the basis for this research study.

Recommendations for Future Study

Further research is essential in the area of pre-service teaching and summer marching band camps. This study is based on the researcher's theoretical framework and instructional experience at summer marching band camps. The qualifications for aspiring band directors are in a constant state of flux, and the significance of working at marching band camps is a persistent concern for future band directors. Greater exposure to their chosen career field will undoubtedly enhance individuals' proficiency over time.

The summary of findings from all surveyed responses reflects a positive indication that pre-service teachers can enhance their skills as educators by participating in summer marching band camps. The surveyed individuals underscored the importance of marching bands in certain states, particularly Texas. In Texas, summer marching band camps play a crucial role in the education of music, marching techniques, and other elements of the marching band experience, addressing the insufficiency of time during the school year to cover these aspects within regular class periods. These camps provide the additional rehearsal time necessary for comprehensive learning.

The survey also showed that all music education students would not benefit from pre-service teaching marching bands. Different participants had differing viewpoints on whether it should be a requirement to tech for a marching band during college. Participant G wrote,

No, I don't think it needs to be a requirement. I think adding that as a requirement is likely to breed the same kind of resentment that many students feel if they're required to participate in marching band. While I think it should be available and encouraged, I think it should be up to the student to choose the avenues by which they gain experience.

There are both positive and negative associations with pre-service teaching and summer marching band camps. Teching a marching band can be a positive learning tool for some, and for others, it may not be as beneficial to their learning goals as a music education student.

The foundation has been placed for a future study on how pre-service teaching can be a part of instrumental music education in the marching band component. Marching bands are both competitive and non-competitive across the nation, and both use collegiate music education students to “tech” at their summer marching band camps. Future topics stemming from this study could be on why these “tech” positions are important to instrumental music education at the collegiate level. Another study that can come from this is why pre-service teaching in schools is important to the collegiate learning experience.

More research can be done on this subject through future music educators. Understanding why it is important to teach at summer marching band camps as a pre-service teacher is going to become more of a question for those involved in instrumental music education and marching band. The inquiry arises as to whether instructing a marching band is a requisite for securing a teaching position, or if contributing to a high school marching band enhances the professional

development of a pre-service educator. These questions are rooted in the present research and will be progressively elucidated over time.

A future study can be rooted in all summer music camps and their benefits to current and future music educators. This can be as a student or a professional development. Working at these camps can be hands-on learning to enhance one's teaching and development of learning.

Learning at different levels is a constant process and working at a camp over the summer can be beneficial for all of those involved.

Implications for Practice

The implications of practice for pre-service teachers assisting with summer marching band camps is an important learning step in the instrumental music education process. The pre-service teacher can use different learned aspects from the summer music marching band camps to enhance their teaching and build their resume for teaching. The more instructional experience a music education student acquires, the more effective this person will be through their educational craft.

This study emphasizes the potential for pre-service teaching during summer high school marching band camps to be a valuable experience for instrumental music education students. Based on research findings, pre-service teaching underscores the significance of gaining knowledge and teaching experience before student teaching. Participating in any form of teaching or observation at a summer marching band camp can provide a beneficial learning opportunity. Additionally, this study offers master teachers the chance to mentor and support the future generation of band directors.

Pre-service music educators must acknowledge their pivotal role in shaping the future of education as they prepare to step into the classroom. Extensive research consistently underscores the profound impact of effective teaching on student outcomes. It is, therefore, essential for prospective educators to approach their training with a dedication to continuous learning, reflection, and adaptability. They must not only acquire teaching skills but also cultivate a deep understanding of diverse student needs and inclusive practices. By actively engaging with current research, seeking mentorship, and prioritizing their own professional development, prospective educators can better equip themselves to create engaging, equitable, and supportive learning environments. This proactive approach is crucial not only for their personal growth, but also for the advancement of educational practices that can transform students' lives and contribute to a more equitable society. The future of education hinges on their readiness to embrace this challenge with both passion and purpose.

As prospective music educators, they stand at the threshold of a transformative journey that will significantly influence the artistic and emotional development of their future students. Music education extends beyond the mere instruction of notes and rhythms; it entails the cultivation of creativity, emotional expression, and cultural appreciation. To genuinely impact the lives of their students, they are encouraged to approach their training with fervor and steadfast dedication. Seizing every opportunity to refine their pedagogical skills, deepen their understanding of diverse musical genres, and integrate innovative teaching methodologies will undoubtedly enrich their commitment to excellence, inspiring their students and enriching their musical experiences in profound ways.

Advocating for the value of music education within schools and communities is essential. Research has highlighted the numerous benefits of music education, including enhanced

cognitive skills, improved social interactions, and greater emotional well-being. As future music educators, it is important to champion these benefits and work to secure the resources and support needed for robust music programs. Engaging with colleagues, school administrators, and the broader community to demonstrate music education's importance and promote policies that sustain and expand music opportunities for all students.

The field of music education is always evolving, so staying updated with new research, technological advancements, and pedagogical strategies is essential. Committing to lifelong learning and professional development ensures that teaching practices remain dynamic and relevant. Passion and dedication to both personal growth and students' learning will have a lasting impact on their lives and contribute to a vibrant, culturally enriched educational environment. Music educators' dedication and vision are essential for music education's future.

Summary

This research shows that summer marching band camps can serve as invaluable opportunities for pre-service teachers to gain practical experience in instrumental music education. These intensive programs can enhance musical skills and provide valuable insights into effective teaching strategies, classroom management techniques, and student engagement. Understanding the methods of effective teaching is essential to the comprehensive education process. The acquisition of teaching techniques is an ongoing and essential aspect of professional development.

Pre-service teaching at summer marching band camps offers opportunities for enhancing the learning of those future music educators in that different styles are being learned and understood. The study shows evidence that those who engage in teaching at summer marching

band camps as pre-service teachers generally improve their teaching abilities. The practical application of learning is a fundamental aspect of teacher education. Immersing oneself in the classroom environment to the greatest extent possible is pivotal in the development of prospective educators.

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Appendix A: IRB Approval

4/3/24, 9:55 PM

Mail - Knott, Cody Franklin - Outlook

[External] IRB-FY22-23-1696 - Initial: Initial - Exempt

do-not-reply@cayuse.com <do-not-reply@cayuse.com>

Thu 2/8/2024 7:37 AM

To: Knott, Cody Franklin <cfknott@liberty.edu>; Watson, Rebecca L (Music Education) <rwatson10@liberty.edu>

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



February 8, 2024

Cody Knott
Rebecca Watson

Re: IRB Exemption - IRB-FY22-23-1696 Benefits of Pre-Service Teaching with Summer Marching Band Camps

Dear Cody Knott, Rebecca Watson,

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

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

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met:

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

For a PDF of your exemption 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 information sheet and final versions of your study documents can also be found on the same page under the Attachments tab.

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

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

Sincerely,
G. Michele Baker, PhD, CIP
Administrative Chair
Research Ethics Office

<https://outlook.office.com/mail/inbox/id/AAQkADiYjg3YzE3LTg2Y2MtNGU4Zi05ZjFjLTNmXNTA3MmQ3ODQ0AAQAPsa6EhMbopBku2Su9H%2FzV1%3D>

1/1

Appendix B – Survey Questions

The participant will answer the following questions in the survey through Google Forms:

1. Teaching – State, Level, Public, Private or Charter School?
2. How many years were you in the marching band? High school and college?
3. What is your Marching Band Camp experience as a student?
4. Have you worked marching band camp as a current student or a pre-service teacher?
5. Do you believe that teaching opportunities at marching band camps can benefit pre-service teachers before student teaching? If so, why?
6. What instructional skills have you learned in your experiences as a tech for a marching band camp?
7. What classroom management skills have you learned in your experience of teaching for a marching band camp?
8. Why do you feel teaching at a marching band camp is beneficial to developing skills?
9. What valuable music education teaching strategies can be learned teaching at marching band camps that have not already been discussed?
10. Do you feel that your experiences as a tech for marching bands equip you to be a better band director?
11. Do you feel “teching” at marching band should be required at the collegiate level of the instrumental music education curriculum to benefit future students? Why or why not?
12. How does professional development help you as an educator or pre-service teacher?
13. Is gaining professional development during the academic year and summer beneficial? Why?
14. Do you feel too much professional development leads to teacher burnout? Why?
15. What ensemble management skills have you learned? Classroom management or ensemble rehearsal skills?