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NON-TRADITIONAL AND EMERGING ENSEMBLE PEDAGOGY:

INSTRUMENTAL MUSIC TEACHER EDUCATORS' PRACTICES AND BELIEFS

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NON-TRADITIONAL AND EMERGING ENSEMBLE PEDAGOGY:

INSTRUMENTAL MUSIC TEACHER EDUCATORS' PRACTICES AND BELIEFS

A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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DEDICATION

Dear Thu,

The completion of this document would not have been possible without the love and support from the person who “wouldn’t move across the country for just anyone.”

Thank you.

Anh yêu em.

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ABSTRACT

Music teacher educators of the 21st century are tasked with preparing preservice music teachers to meet the diverse needs of public school students (Kaschub & Smith, 2014; Williams, 2015). As the demographic make-up of students evolve, a change in culture and musical interests should be expected (Juchniewicz, 2007). If secondary students are not interested in large performing ensembles, they may find their musical interests in elective music courses. Unfortunately, when music electives are offered in American secondary schools, such electives frequently do not reflect students' musical lives or interests (Hawkinson, 2015). The disconnect between public school students' interests and music educators' preparedness to teach primarily in the large ensemble setting warrants a need for examining preservice music teacher curricula—specifically, an exploration of undergraduate opportunities to learn non-traditional and emerging ensemble (NTEE) pedagogies.

The purpose of this study was to investigate the curricular and extracurricular opportunities and experiences with NTEEs for preservice music teachers throughout their undergraduate experience. The data I gathered may better inform music teacher educators to prepare preservice teachers to effectively instruct NTEEs, and better meet the diverse needs of 21st century secondary music students. I designed an online survey to collect data from 468 instrumental music teacher educators (IMTEs) who represented programs accredited by the National Association of Schools of Music (NASM). Approximately two-thirds (n = 57, 62.0%) of the 92 respondents reported that their undergraduate music education curriculum included the instruction of NTEEs pedagogies. One of the primary hinderances to the inclusion of NTEE pedagogy was time, both within preexisting course

offerings and the creation of stand-alone courses. IMTEs supported having their preservice teachers observe NTEEs in the public schools but indicated that opportunities were limited by school and travel restrictions. IMTEs also noted how preservice music teachers made music outside of the university setting.

Findings from this investigation have implications for all faculty in higher education. Music education and music faculty members at large play important roles in bringing greater accessibility to, more experiences in, and greater confidence in NTEE pedagogies for their undergraduate students. Experience through instrumental methods coursework, student-led rehearsals, and peer teaching opportunities may be vital in developing self-efficacy for teaching music in NTEE settings.

Keywords: non-traditional ensemble, emerging ensemble, pedagogy, rock band, mariachi, music technology, music teacher education, music education, instrumental music, efficacy

CHAPTER 1: INTRODUCTION

Music teacher educators of the 21st century are tasked with preparing preservice music teachers to meet the diverse needs of public school students (Kaschub & Smith, 2014; Williams, 2015). Novice instrumental music teachers may see themselves as large ensemble directors and grapple with how to teach music outside of the Western art canon in settings beyond the traditional band, choir, and orchestra (BCO) classes (Natale-Abramo, 2014). Coupled with an ever-changing cultural demographic because of immigration and changes in birthrates (Hawkinson, 2015), secondary music teachers often reach only a minority of the total student population. American schooling has been grounded in Anglocentric middle-class norms since the early 20th century, often resulting in a failure to acknowledge diverse and changing populations (Cooper, 2009). The greater music community—including working musicians, music industry professionals, and music educators—has demonstrated a desire to involve more public school students in music (Madsen, 2020), and has subsequently theorized how best to reach these 21st century music students. Changes in student demographics should lead to a transformation in preparation of public school teachers if music educators are to meet the unique cultural needs of all students (Juchniewicz, 2007).

Non-Traditional and Emerging Ensembles

One of the challenges in researching non-traditional and emerging ensembles is defining the characteristics and makeup of these groups. A sub-committee created for the 2014 National Core Arts Standards wanted to ground the concept of emerging ensembles within the "continuous creativity that occurs in the field itself" (Shuler et al., 2014, p. 43) and suggested that groups such as bluegrass, classical chamber groups, guitar

ensembles, iPad bands, jazz combos, mariachi, rock, steel pan, and Taiko were all examples of emerging ensembles (National Coalition for Core Arts Standards, 2015a, p. 7; Shuler et al., 2014, p. 43). The sub-committee also recommended two additional components of emerging ensembles be that, first, the groups are student-led, and second, groups could include experienced musicians as beginners (e.g., a concert band trombone player learning to play guitar in a rock band) (Shuler et al., 2014). As a major guiding body for music education, the National Association for Music Education (NAfME) described emerging ensembles as groups of people that work with or perform world or popular music (n.d.). While the concept of emerging ensembles is not a novel one, establishing the exact criteria for these types of groups can be difficult. When the National Core Arts Standards were established in 2014, the emerging ensembles and traditional ensembles sub-committees recommended publishing one set of standards for "ensembles" regardless of performer make up (Shuler et al., 2014).

Given that there is no standard definition or delineation between non-traditional and emerging ensembles, I created operational definitions based on the prior work of Kempfer (2020) and Shuler et al. (2014). For the remainder of this paper, I defined a *non-traditional* ensemble as an ensemble that may use band, choir, or orchestra instruments or techniques in a setting outside of the large performance ensembles. I referred to an *emerging* ensemble as an ensemble that is not derived from traditions or literature of band, choir, or orchestra (based on Colley, 2009). After the development of these definitions, any ensemble can be placed on a continuum between traditional ensembles and emerging ensembles as found in Figure 1.1. Some examples of non-traditional ensembles include mariachi band, guitar ensemble, garage band (performing group, not

the software), and modern band. Emerging ensembles could include iPad (or tablet) ensemble and laptop orchestra.

Figure 1.1

Continuum of Ensembles

Culture and Culturally Responsive Teaching

Music and music education are cultural phenomena. Culture is a complex concept because it is not universal, but rather defined by the people who create it. Therefore, an overview of how culture is created and related to specific groups of people may be warranted. Lind and McKoy's (2016) definition of culture, derived from the American Psychology Association, encompasses "actions, attitudes, and formal organizational structures associated with groups of people" (p. 8). Gay (2002) further expanded the characteristics of culture to include communication, learning styles, and relationship norms. As groups of people change—in this case, the demographic makeup of students—a change in culture should be expected (Juchniewicz, 2007). Music educators are "often perplexed as to how best to evolve with a changing society and address contemporary ways of being musical" (Tobias, 2013, p. 29) outside of traditional P–12 music curricula. One potential solution may be more preservice development in culturally responsive teaching.

Education is grounded in culture (Mondale, 2002). Public school and higher education curricula tend to reinforce and support the predominant culture because they are social institutions that serve the needs of society (Jones, 2008). Within music teacher education, serving the needs of society means that university graduates should be able to continue the traditions of Western art music in large performance ensembles (i.e., band, choir, orchestra). However, some scholars have been critical of education at large because schooling "reinforces the ways of knowing, values, norms, and customs of the macro-culture" (Lind & McCoy, 2016, p. 10). Ensemble teachers have reported stress from the demands and expectations of public performances, often at the sacrifice of individual student instruction (Scheib, 2003). Paulo Friere (1970) wrote that education should liberate the oppressed and not be an indoctrination into the dominant group. Researchers have built further arguments of Friere's writings based on culture, gender, and race (del Carmen Salazar, 2013; Wallace, 2000). In the context of public school music, this could mean that students should not be forced into music classes and ensembles in which they have little to no interest. Applying Friere's logic to music courses, more classes should be offered that are representative of the student's culture.

One potential reason for the lack of relevant classes is that the culture of students may not always match the culture of the teacher. Teachers' demographics oftentimes do not reflect those of the students they teach. Researchers found that American teachers were primarily female, White, and are over 40 years of age (Alter et al., 2013; Lind & McCoy, 2016). As of the early 21st century, the racial demographics of public school teachers did not match the gender and racial demographics of public school students (Boser, 2014). Even as the student population in P–12 schools has become more diverse,

the diversity of the teaching force remains largely unchanged and nonrepresentative of the student body. Elpus (2015) analyzed the race of preservice music teachers who took the Praxis II test for music education certification between 2007 and 2012 (N = 20,521) and found that 86% identified as white. Clotfelter et al. (2005) discovered that North Carolina school districts with high proportions of minority students typically had higher proportions of novice teachers than those with smaller shares of minority students. In his discussion, Elpus (2007) commented that music teachers were likely to work in schools dissimilar to those in which they were raised, emphasizing the need for music teacher education programs to prepare the mostly White preservice music teachers (who made up the current workforce at the time) for working in areas with more racial and ethnic diversity through methods such as culturally responsive teaching. Preservice music teachers should be aware that their future students' musical preferences may exist outside of the Western art canon.

Before and during their public school years, students' musical preferences may be impacted by peers, family, educators and authority figures, religious beliefs, and urban versus suburban living (LeBlanc, 1987; Reynolds, 2000). Despite these wide-ranging differences, music teachers may have struggled to incorporate students' musical preferences into the scholastic setting because an overwhelming majority of the music studied at the university level has been grounded in traditional Western art music (Wang & Humphreys, 2009). One additional concern about teaching outside of the Western art canon is that teachers may not know enough about the contributions that different ethnic groups have made to their subject areas (Gay, 2002), thus they may possess an inability and/or unawareness to teach the musics of such diverse cultures.

As suggested by Gloria Ladson-Billings (1995), the theoretical model of culturally relevant pedagogy "not only addresses student achievement, but also helps students accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate" (p. 469). Change in education can begin by placing academic growth within the lived experiences of students where knowledge and skills may be "more personally meaningful, have higher interest appeal, and learned more easily and thoroughly" (Gay, 2002, p. 106). The vision of culturally responsive pedagogy in education treats students as individuals by valuing the cultures and experiences that students bring into the classroom. Lind and McCoy (2016) wrote, "the 'right' way (to learn) will not look the same for all our students but must be crafted to fit the learning styles, cultural heritage, and individual needs of all students" (p. 29). Accepting that all students are individual learners with unique backgrounds and experiences could be the first step for teachers towards a culturally responsive classroom.

Culturally relevant pedagogy should not be limited to music. Researchers (Gay, 2002; Warren, 2018) argued that all P–12 education should be based in culturally relevant pedagogy. The cultural characteristics of the local community need to be accounted for when designing curricula. Learning to teach with culturally relevant pedagogy can begin in the undergraduate music education curriculum (Gay, 2002). Preservice teachers need experience with the pedagogies of various types of non-Western art music to be better prepared to integrate the musics of their future local communities into their public school instruction while continuing to focus on the students and their potential musical preferences.

Participation in Secondary Instrumental Music

One of the ongoing goals for the music education profession is to attract more students to elect to participate in courses at the secondary-level (Choate, 1968; Hinckley, 2000). Researchers have found many reasons for participating in music, including enjoyment of playing an instrument, teacher disposition, and parental support (Culp & Clauhs, 2020; McPherson & O'Neill, 2010; Pendergast, 2020). However, Ng and Hartwig (2011) discovered that personal interest was the strongest indicator of persisting in music. This complex network of intrinsic and extrinsic motivational factors can create complexity when trying to predict whether a student will choose to continue to participate in music.

Beyond knowing why students participate in instrumental music, knowing what characteristics secondary-level instrumental music students share is also important. In a large metadata study to build a demographic profile of high school music ensemble students graduating in 2013, Elpus and Abril (2019) found approximately 24% of students participated in a music ensemble for at least one year during high school. Much of the participation at the secondary-level likely came through the traditional large ensembles of band, choir, and orchestra (BCO) which have been the most commonly offered music courses in American secondary schools (Abril & Gault, 2008; Parsad & Spiegelman, 2012; Smith et al., 2017). Offering secondary-level music classes that are directly related to musical interests outside of the BCO model may be critical to attracting and retaining students. Additional secondary music courses will be discussed later in this chapter.

While examining participation in secondary music is important, it may be equally relevant to understand the reasons for nonparticipation. In her research on nonparticipants in scholastic music, Hawkinson (2015) wrote that the reasons why "the other 80%" (D. B. Williams, 2011, p. 7) are not involved in music are unknown and underexplored. Researchers found that one of the primary reasons for discontinuing in scholastic music is involvement in other activities (Horne, 2007; Martignetti, 1965; Wolfle, 1969). Other potential reasons for nonparticipation included loss of interest and lack of time (Horne, 2007; Martignetti, 1965; Rawlins 1979, Wolfle, 1969). Music educators may be able to attract nonparticipants through other scholastic music offerings by incorporating students' musical interests.

Enrollment in Secondary-Level Music Electives

Given the changing demographic landscape of the United States, students may produce or consume music in ways that are distinctly different than the large performing ensembles found in public schools (Kaschub & Smith, 2014). If secondary students are not interested in band, choir, or orchestra, perhaps they could find their musical interests in elective music courses. These musical interests could include video game music design, audio engineering, or songwriting (Ulibarri, 2021). Unfortunately, when music electives are offered in American secondary schools, they frequently do not reflect students' musical lives or interests (Hawkinson, 2015). The disconnect between public school students' interests and secondary-level music electives warrants an exploration of potential shortcomings with current music elective offerings.

One of the first aspects of secondary music electives is availability. The total quantity of secondary-level electives varied widely from school to school based on a

multitude of factors, with the most common discrepancies in course offerings occurring because of school size and geographic setting (Bouck, 2018; Monk & Haller, 1993; Parsad & Spiegelman, 2012). Small, rural school districts may offer fewer electives because teachers are required to teach in multiple music settings (e.g., band and choir) or grade levels (e.g., elementary, middle, and high school) (Parsad & Spiegelman, 2012). For example, a school district that has one band director responsible for beginning through high school band instruction would likely teach a full schedule represented by different grade levels of band—not varied music content (e.g., teaching band and music technology). Such a teacher also may teach in multiple buildings, requiring travel time and limiting the number of hours available for instruction. Increasing music educator availability to teach electives is a difficult task that likely has no simple solution.

When music educator availability is not hindered by content or travel demands, more electives may be offered. While increasing instructor availability may appears to be a solution toward increasing student participation, it may not always achieve the intended effect. In schools where multiple electives or elective time slots were offered, many schools scheduled the same (or only slightly modified) electives each year (Lewis et al., 2020). With frequently repeated elective courses, the variety in content is often minimal because music teachers may not have time or the desire to create or modify existing course content. In the instance where the same electives were not offered each semester, courses may have been offered on rotation (e.g., music appreciation in the fall semester, and classical guitar class in the spring semester). However, these rotating courses may still have been taught with limited regard given to students' present lives; the lack of relevancy to students' interests may have been a cause for secondary-level students not to

enroll in such course offerings (Albert, 2006; Hawkinson, 2015). Lack of enrollment could lead to a cycle where the school schedules a minimal amount of music electives simply to ensure meeting state-mandated graduation requirements (Tutt, 2014).

Understanding the availability of specific music courses at the secondary-level also contributed to the difficulty of researching music electives. Researchers, including Elpus and Abril (2019) and Parsad and Spiegelman (2012), have used metadata from the National Center of Education Statistics High School Longitudinal Study of 2009 and their own work, respectively, to gain insight about the number of music classes that were offered in secondary schools. Unfortunately, these researchers were unable to determine the availability of specific music electives at each school because data were collected quantitatively and then further aggregated to create tables for comparisons to the fine arts or other scholastic subjects.

Elective music courses—which secondary students may desire—have distinctly unique content from traditional performance-based classes. Secondary-level music teachers in Pennsylvania reported most frequently offering electives in guitar, music theory, piano, music appreciation, and music technology (Harman, 2021). In contrast, when Ulibarri (2021) surveyed charter school students, he found that their most desired classes were guitar, video game music design, film scoring, audio engineering, and composition/songwriting. While these last two studies represent a small sample of American secondary options and may have limited generalizability, implementing their findings could create a unique perspective from which to begin questioning current practice. Students from these two studies appeared to desire music content that does not reflect the current BCO model found in many American secondary schools. A shift or

addition of more non-traditional music, including the study of harmonizing instruments (such as piano or guitar), jamming in garage or modern band settings, or the creation of electronic music, may result in greater enrollment in music electives. Unfortunately, many preservice music teachers did not have experience with these types of music creation and felt ill-prepared to teach in such settings (Juchniewicz, 2007). The next step for music teacher educators may be to better prepare preservice music educators to design and offer such non-traditional music courses.

Undergraduate Music Teacher Education Curricula

History of Music in Schools

Many undergraduate music education curricula in the United States were designed to prepare preservice music teachers with the ability to direct ensembles because the former standards of singing and playing instruments (alone and with others) have long been a focus of public school music programs (Shuler, 2011). Music education in the public school setting began in 1838 with Lowell Mason advocating to take music instruction from singing schools (often taught by traveling teachers for 2–3 months before moving to a new location) and place it in the year-long public school curriculum (Ferris, 2005). Mason's work was the basis for music ensemble training that persists to the 21st century.

Even though education in music was accepted into most American school curricula by the late 1800s, the gap between classical and popular music widened in the second half of the 19th century. Art music became more harmonically complex, while popular music moved towards simpler melodies that were performable by all levels of musicians (Ferris, 2005). Battisti (2018) argued that the concert band operated in both

realms by playing transcriptions of operas and symphonies as well as marches, folk songs, and popular tunes. The popularity of the American concert band grew under Patrick Gilmore and John Philip Sousa during the late 19th and early 20th centuries. However, after World War I, the number community concert bands began to wane. In response to the lack of performance opportunities, military musicians entered schools to form concert bands (Jones, 2008). As the number of scholastic bands increased, more instructors were needed to teach instrumentalists. Instrumental music education became more prominent and common (particularly in its current form) due to popularity of the concert band in society, sweeping social and educational changes, the music industry, and music education (Humphreys, 1992). As the demands placed on music educators became more complex and thorough, advanced education and degrees (through the doctoral level) were developed by colleges and universities in conducting and repertoire (Jones, 2008).

Music Teacher Education Curricula

As previously described, music teacher education curricula can be diverse among institutions of higher education. Researchers have examined music education curricula to determine how preservice music teachers are prepared to instruct music in the public schools. Frustrated by attempts to reduce the course requirements in music education, Leonard (1985) described the degree as a bloated "hybrid" (p. 11) of music and education courses that pleased neither education nor music faculty. Leonard's commentary led to Wollenzien's (1999) discovery that the course of study for a music education degree was often discipline-specific (e.g., specific tracks for band, choir, orchestra) with limited opportunity to experience topics outside of the student's primary area. However, shortly after the completion of Wollenzien's research, states began shifting away from discipline-

specific tracks, and by 2013, Groulx (2016) found 34 states offered an all-encompassing P–12 music certification. Music teachers were more expected to be well-rounded and prepared to teach varied topics and ensembles in the public school classroom.

The ability to direct an ensemble is critical for preservice music educators (Weidner, 2019) because a majority (n = 128, 84.2%) intend to teach ensembles after graduation (Hellman, 2008). Researchers found that conducting and rehearsal techniques classes were required of almost all preservice music educators (Schmidt, 1989; Wollenzien, 1999). When investigating required courses to train preservice music teacher to deliver instruction in specialized ensembles, Wollenzien (1999) discovered that every institution he examined required participation in large ensembles—but not for small ensembles. He anticipated that music teachers would need to work with small, or chamber, ensembles, yet the time and topics covered in the undergraduate curricula was severely lacking in comparison to the time dedicated to learning to teach in the BCO setting. When examining courses outside ensemble instruction, Schmidt (1989) found that elective music topics such as world cultures, jazz band methods, and media/computers, were not included in many music teacher education curricula. When such topics were included in music education coursework, they were often limited to one or two class periods (Wollenzien, 1999). If music teacher educators value of these topics outside of traditional large ensembles (Norman, 1999), those topics should be reflected in the amount of time dedicated to studying elective coursework in the music education curriculum.

Beyond exploring the curricular content and requirements for a music education degree, researchers have collected data from in-service teachers about their

undergraduate experiences to determine which courses and topics were most helpful to them in the public school music classroom. Schmidt (1989) found that in-service teachers most valued courses where they developed the skills to be large ensemble directors. While the application of skills, content, and pedagogy of large ensembles may be similar to that of small ensembles, the latter could reflect different performance settings and goals which may manifest through different rehearsal techniques and interpersonal communication styles (Ginsborg, 2017). Wollenzien (1999) further acknowledged that "the techniques involved in working with these groups and musical situations differs from the techniques used when teaching larger ensembles" (p. 61). A lack of skills in specific types of music may result in teachers marginalizing the areas in which they have the least confidence (Rynne & Lambert, 1997). In the context of small ensembles, if preservice music educators do not learn and experience the pedagogy of non-traditional and emerging ensembles, they could inadvertently exclude such instruction in their own public school teaching.

Music teacher educators have advocated for updating undergraduate curriculum outcomes to meet 21st century public school student desires (Kaschub & Smith, 2014). Ballentyne (2001) suggested that teacher education needs to provide preservice music teachers with experiences that establish helpful expectations of their teaching roles which may include working with ensembles outside of band, choir, and orchestra. Some music scholars have been critical of the undergraduate music education curriculum because of the required hours in aural skills, large ensembles, and music history (Campbell et al., 2016; Kaschub & Smith, 2014; Williams, 2015). These authors argue that the content of such classes may have limited integration into the music education curriculum or teacher

development. Smith (2017) suggested that the topics covered in traditional curricular courses (and the associated credit hours) could be reallocated to coursework in small ensemble experiences and teaching non-traditional ensembles (e.g., garage bands or laptop ensembles). Another potential change to the undergraduate music education curriculum might be to allow preservice music educators to pursue an independent course of study within their music education degree, where the student could develop specialty skills in a specific area. Examples of specialty tracks are lessons on a secondary instrument (Campbell et al., 2016), advanced conducting coursework, and music technology (including both audio engineering and electronic music creation). Changes to the music education curriculum may produce music educators that could design music courses that attract "a representative and wide cross-section of the general student population" (Elpus & Abril, 2019, p. 334) rather than simply trying to increase enrollment.

Self-Efficacy for Teachers

Teachers may be hesitant to teach non-traditional and emerging ensembles because of their perceived lack of confidence or ability to do so. Self-efficacy—the belief system of "one's capabilities to organize and execute the courses of action required produce given attainments" (Bandura, 1997, p. 3)—exists within the larger construct of social cognitive theory. According to Bandura (1997), three reciprocal relationships influence human agency: behavior, cognition, and environment. Self-efficacy mediates the connection between behavior (i.e., action) and cognition (i.e., thought). When applied to teaching, self-efficacy is one's belief in their ability to influence student engagement and learning in a specific context (Woolfolk Hoy & Davis, 2006).

The topic of self-efficacy has been well documented in teacher education (Allinder, 1994; Ashton et al., 1982; Muijs & Reynolds, 2002; Woolfolk Hoy & Davis, 2006) and specifically in music teacher education (Bergee, 2002; Pritchard, 2013; Regier, 2016, Thornton & Bergee, 2008). Regier (2016) acknowledged that "self-efficacy beliefs are context specific, rather than a global trait" (p. 6). A music teacher may be comfortable with a specific type of music (e.g., pop music), yet may not feel comfortable designing an instructional unit and teaching the concepts and skills necessary to perform in that specific music style. Considering an example specific to this study, an instrumental music teacher might possess high levels of self-efficacy in traditional ensemble pedagogy (e.g., concert band), but not in an emerging ensemble context (e.g., mariachi). Self-efficacy can be determined by a number of personal and professional experiences.

One potential reason for low self-efficacy is a lack of previous positive experiences. When an individual has a positive experience completing a task, self-efficacy beliefs are strengthened; the inverse is also true of negative experiences. The four identified factors of self-efficacy beliefs are mastery experience, vicarious experience, verbal/social persuasion, and physiological state (Bandura, 1997). Mastery experience—an individual's past successes and failures in a specific situation—has been found to have the most influence on self-efficacy (Bandura, 1997). Therefore, successful mastery experiences may be critical to teacher development because of the connection between teacher self-efficacy beliefs and both student (Woolfolk Hoy & Davis, 2006) and teacher (Muijs & Reynolds, 2002) outcomes. Teachers with high levels of self-efficacy were more willing to experiment with new instructional methods to better meet the needs and desires of their students than were those teachers with low self-efficacy

levels (Cousins & Walker, 2000). If preservice music teachers have positive experiences with non-traditional and emerging ensembles, there may be a greater chance that they will develop instruction for those types of groups within their school setting.

Need for the Study

A large majority of states have a fine arts requirement for high school graduation (Tutt, 2014), yet current secondary-level music courses only enroll about 20% of the high school population. This low enrollment figure may be attributed to the disconnect between secondary students' musical preferences and the traditions and outcomes of undergraduate music education programs (Hawkinson, 2015). Teaching outside of band, choir, and orchestra requires music teachers to possess pedagogical content knowledge specific to non-traditional and emerging ensembles (Wollenzien, 1999). Applying the proposed framework by Woolfolk Hoy and Davis (2006), a lack of preservice experiences may have a negative impact on instrumental music teacher self-efficacy towards non-traditional and emerging ensembles.

Previous researchers have examined undergraduate curricular requirements (Easter II, 2021; Schmidt, 1989; Wollenzien, 1999) and director self-efficacy (Regier, 2016) for teaching courses outside of band, choir, and orchestra (BCO). However, little is known about the inclusion of non-traditional and emerging ensemble pedagogy in music education curricula in the 21st century. Given that most secondary students will not experience public school music education through large, traditional, performance-based ensembles, a need exists to explore how preservice music teachers are prepared to teach course offerings outside the traditional BCO model. The data I gathered through this research might better inform music teacher educators when designing curricula to prepare

future music teachers to instruct non-traditional and emerging ensembles. Through investigating these areas, the scope of scholastic ensembles was broadened to include both the traditional large performance ensembles *and* the non-traditional and emerging ensembles that are beginning to appear in music programs, to better meet the needs of the 21st century secondary student.

Purpose of the Study

The purpose of this study was to investigate the curricular and extracurricular opportunities and experiences with non-traditional and emerging ensembles for preservice music teachers throughout their undergraduate experience. The research questions guiding this study were:

Research Questions

1. In what ways are music teacher educators developing preservice music teachers' ability to teach non-traditional and emerging ensembles through curricular experiences?
2. What opportunities exist outside of the music education curriculum for preservice music teachers to experience non-traditional and emerging ensembles?
3. What are music teacher educators' opinions on non-traditional and emerging ensembles?
4. Are there any additional factors that may explain statistical differences in curricular focus on emerging ensembles in a music education program? (e.g., number of MUED students, number of MUED faculty, geographic location, public/private institution)

Definitions of Terms

- **Emerging ensemble** – an ensemble that is not derived from band, choir, or orchestra (e.g., iPad ensemble, laptop ensemble) (based on Colley, 2009).
- **Garage band** – an ensemble, which may cover songs and create original compositions, consisting of roles including lead singer(s), guitarist(s), bassist, and drum set player (based on Campbell, 1995; Jaffurs, 2004).
- **Modern band** – an ensemble whose usual goal is to cover or create songs and may include a greater instrumentation than a garage band (based on Colley, 2009; Powell et al., 2020).
- **Non-traditional ensemble** – an ensemble that may use band, choir, or orchestra instruments or techniques in a different setting (e.g., mariachi band, modern band).
- **Rock band** – synonym for garage band that typically focuses on the genre of rock music.
- **Self-efficacy** – an individual's beliefs in their capacity to execute behaviors necessary to successfully perform a task (Bandura, 1997).

Delimitations

1. Study participants included instrumental music educators at National Association of Schools of Music (NASM) accredited schools across the United States.
2. Only instrumental music educators currently teaching at NASM accredited schools were invited to participate. Excluding music schools that were not NASM accredited, as well as vocal music teacher educators at those institutions, may limit the generalizability of the study results.

Statement Regarding the Term "Non-Traditional"

Within the context of this study, the word *traditional* was used as an inclusive term for the large performance ensembles of band, choir, and orchestra that are historically found in American public school music education—as referenced in the National Core Arts Standards (NCAS) for music (Shuler et al., 2014). In contrast, the number of music ensembles outside of the traditional concert ensemble setting is innumerable and difficult to describe as a singular entity. In a culturally responsive teaching model, these genres of music would not be considered *non-traditional*; they would simply be *music*. It was not my intent to claim that any style or type of music is superior to another. Rather, for the purpose of understandability by a wide audience, I chose to use the term *non-traditional* because it is utilized in the NCAS for music to identify ensembles that do not reflect typical band, choir, and orchestra models; it was the accepted classification at the time of this study. Music educators should continue to search for a more inclusive term to represent the wide and varied possibilities of non-traditional and emerging ensembles that reflects increased equality, rather than "otherness," for music making groups outside of typical large performance ensembles in American school music programs.

CHAPTER 2: REVIEW OF LITERATURE

Non-Traditional and Emerging Ensembles

In the first decade of the 21st century, the leaders of Music Educators National Council (MENC, now NAfME) determined that the existing arts education standards (written in 1994) were becoming dated. The 1994 standards primarily focused on skills and knowledge within music (Shuler et al., 2014), and many teachers at all levels of music education could see that these standards did not accurately reflect how music and media were being consumed and produced by children (Rawlings, 2013) who may have been exploring music with processes involving non-traditional notation or techniques. Professionals in music education were aware of a need to develop standards that could be implemented similarly to the Common Core State Standards enacted by the No Child Left Behind Act of 2001. Thus, a revision to the national standards in music began.

Within the National Coalition for Core Arts Standards (NCCAS, 2015b), various committees were formed to examine the visual and performing arts and determine a method to be able to consistently evaluate student ability. Within the musical ensembles committee for the National Core Arts Standards in music, a sub-committee was created to ground the concept of emerging ensembles within the "continuous creativity that occurs in the field itself" (Shuler et al., 2014, p. 43). This "continuous creativity" was in reference to the ensembles and experiences that music teachers create which are not based on traditional large, performance-based ensembles (i.e., band, choir, and orchestra) found in public school settings. While the concept of emerging ensembles in not a novel one, establishing the exact criteria for defining/categorizing these types of groups remains unclear.

One of the challenges in researching non-traditional and emerging ensembles is defining the characteristics and makeup of these groups. The moderators of the National Association for Music Education (NAfME, n.d.) online forums described emerging ensembles as groups of people that work with or perform world or popular music. However, emerging ensembles may perform music outside of the world or popular music genres. World music is an ethnographic term used to describe musics not from the Western canon, including popular music from around the world (Wade, 2004). Popular music can be defined as the music consumed by a large population of people (Vasil, 2015). Hamilton and Vannatta-Hall (2020) provided a more detailed characterization of popular music, having described it as "an encompassing term that includes commercially-oriented music targeted to wide audiences in styles such as: alternative, rock, reggae, dance music, country, electronic, hip hop, rap, indie, inspirational, pop, R&B, and soul" (p. 43). Although world and popular music are two distinct styles that may share commonalities, the differences between these musics make it difficult to categorize them together as emerging ensembles.

In an attempt to differentiate emerging ensembles from more traditional scholastic ensembles, the 2014 NCCAS sub-committee for emerging ensembles recommended two additional specific characteristics of emerging ensembles (Shuler et al., 2014, p. 43). First, that such groups should be student-led. Students should be responsible for the organization of the ensemble, selection of instrumentation and repertoire, and rehearsal strategies (Hamilton & Vannatta-Hall, 2020). Many of these practices are similar to Lucy Green's (2002) description of vernacular music learning, where the teacher serves as a facilitator and experienced problem-solver, rather than a director. Secondly, the writing

committee suggested that groups should not be restricted only to new musicians. Ensemble members could have previous musical experience, (e.g., trombonist in concert band) but currently in the early stages of learning a new instrument reflective of a different ensemble setting (e.g., guitar in a rock band) (Jaffurs, 2004). Music scholars have suggested various types of groups as emerging ensembles. Norgaard (in Shuler et. al, 2014) listed iPad bands, Mariachi, bluegrass, rock, classical chamber groups, and jazz combos as examples of emerging ensembles (p. 43). The writers of the NCCAS Glossary (2015a) listed guitar, iPad, mariachi, steel drum or pan, and Taiko drumming under the sub-category of emerging ensembles (p. 7). While there was some consensus on what an emerging ensemble may include, there is no standard definition regarding the size, instrumentation, or performance purpose as of the writing of this document. Because of the difficulty in defining what an emerging ensemble is, the NCCAS sub-committees recommended publishing one set of standards—listed as "Traditional and Emerging Ensembles"—which were applicable to any ensemble regardless of performer make up for the 2014 National Core Arts Standards in music (Shuler et al., 2014).

Developing a clear classification system of traditional, non-traditional, and emerging ensembles is likely impossible because music performers may borrow inspiration from both traditional and non-traditional sources. Based on the current literature at the time of this writing, a continuum may be the most accurate method to describe the differences among these classifications. After the development of these macro-classifications (traditional, non-traditional, emerging), any ensemble could be placed on a continuum between traditional ensembles and emerging ensembles (as found in Figure 2.1). Traditional ensembles reflect large groups grounded in classical Western

art music with the primary ensembles being concert band, concert choir, and orchestra. Other examples of ensembles from the traditional performance practice, include (but are not limited to) marching band, jazz band, woodwind choir, brass choir, percussion ensemble, chamber choir, show choir, glee club, chamber orchestra, and recorder ensemble. Some examples of non-traditional ensembles include mariachi band, guitar ensemble, garage band (performing group, not the software), and modern band. Emerging ensembles could include iPad (or tablet) ensemble and laptop orchestra.

Figure 2.1

Continuum of Ensembles

Culture and Music Teacher Perceptions

Culture

Music and music education are cultural phenomena. Culture is a complex concept because it is not universal, but rather defined by the people who create it. Therefore, an overview of how culture is created and relates to specific groups of people may be warranted. The American Psychology Association's (2003) definition of culture is grounded in the belief systems and value orientations that influence customs, norms, practices, and social institutions and organizations (p. 380). Lind and McKoy (2016) expanded the meaning of culture to include "actions, attitudes, and formal organizational

structures associated with groups of people" (p. 8). Gay (2002) provided additional characteristics of culture to include communication, learning styles, and relationship norms. At the most macro-level, culture is most strongly associated with the norms (i.e., commonly accepted ways of interactions) of a sect of people.

As groups of people change—in this case, the demographic make-up of students—a change in culture should be expected (Juchniewicz, 2007). New popular musics are continuously invented or reimagined. Adolescents oftentimes see popular music as a reflection of their identities (Vasil, 2015) and use popular music to differentiate themselves from adults, such as parents and teachers (Allsup et al., 2012). This differentiation can lead to a dissonance between secondary students' personal music and the scholastic music courses frequently offered within a traditional high school curriculum.

Not only may students struggle to connect with scholastic music, but music educators also may not understand how to best use non-Western art music in their classrooms. Music educators are "often perplexed as to how best to evolve with a changing society and address contemporary ways of being musical" (Tobias, 2013, p. 29) outside of traditional P–12 music curricula. Under the 1994 National Standards for Music, students were expected to understand music in "relation to history and culture" (Standard #9). The application of this standard often led teacher preparation programs to focus on using "multicultural" music. Miralis (2006) researched how the concept of "multicultural" is applied in music education whereupon she found most instances were used as an educational reform tool to create equality. In-service music educators had the most training on how to incorporate multicultural music into their teaching, yet

multicultural ensembles were the least frequently offered music electives at the secondary-level (Colquhoun, 2019). When surveying 540 high school principals about music courses, Abril and Gault (2008) found that music teachers offered a mariachi course in 6% (n = 32) of the responding principals' schools, while only a "handful" (p. 73) of schools had teachers instructing classes in Caribbean Ensemble, Brazilian Ensemble, African Drumming, Bluegrass, and Celtic Music. Abril (2009) cautioned music educators to be mindful when selecting repertoire and not to perpetuate stereotypes when offering multicultural ensembles. He further advocated for relevancy by encouraging discussion and dialogue with the students about the content of music classes. Abril encouraged active music teachers to consider the music of their students and how their courses could be grounded in the students' preferred genres. No singular application of non-traditional or multicultural ensemble is going to be relevant to all secondary-level students. A wider knowledge of musics may allow music teachers to develop ensembles that will appeal to their specific students.

Popular Music

Music education researchers have proposed multiple solutions to better prepare preservice music educators for their future classrooms, including more experience with popular music. Despite popular music's ubiquitous popularity across society (Green, 2002), when placed in the school setting, it is usually not experienced in an authentic manner. By the 1990s, many bands, choirs, and orchestras were including popular music in the scholastic setting with arrangements designed through a Western art music aesthetic (Vasil, 2015). These adaptations of popular music have been used to pique student interest before shifting the content of the course to the more classical/traditional

canon of the ensemble (Cutietta, 1991). Multiple special editions of *Music Educators Journal* (*MEJ*) have focused on teaching popular music: "Youth Music: A Special Report" (1969), "Popular Music and Education" (1979), and "Pop Music and Music Education" (1991) are a few examples. Within the special 1991 issue of *MEJ,* the authors acknowledged the importance of popular music and stressed the need for its authentic integration into the school curricula. One-primary idea was the creation of alternative ensembles that used/reflected the instrumentation of pop music groups (i.e., guitars, drum set, keyboards) to create popular music.

Scholars have written in favor of popular music within music education. Lucy Green (2002) has been critical of the limited adoption of popular music-making techniques in schools and has advocated for change by encouraging music educators to teach how popular musicians learn—which can be vastly different from traditional, Western approaches in band, choir, and orchestra. In 2004, Rodriguez compiled a collection of essays from 13 authors about popular music for public education entitled *Bridging the Gap: Popular Music and Music Education*. Four years later, Green (2013, originally published 2008) published another book entitled *Music, Informal Learning and the School: A New Classroom Pedagogy* based on her action research about how young people (aged 11–18) engaged with music both inside and outside of school. Public school teachers could use these writings as a resource for understanding the history of popular music in education and for finding strategies for including popular music and informal music learning practices in their own classes.

Despite the advocacy for change in music education to include more popular music, researchers have yet to determine how to most effectively integrate the popular

music pedagogy of non-traditional ensembles into music teacher education curricula. When examining the overall time spent on different styles of music during the American undergraduate music education degree, Wang and Humphreys (2009) found that less than 1% of the curricular time was spent on popular music during undergraduate music teacher preparation. More recently, practicing music teachers indicated a positive attitude towards popular music, but expressed low confidence levels when incorporating popular music into the classroom (Hamilton & Vannatta-Hall, 2020). Such a disparity may be due to music teachers' inexperience with popular music styles prior to teaching. In comparison to music teachers, secondary students generally had a positive attitude towards popular music. Researchers on behalf of the Paul Hamlyn Foundation (Hallam et al., 2010) evaluated Green's Musical Futures research project where they discovered that students displayed increased motivation, confidence, and enjoyment in music class more after participating in the program. Implementing these findings could increase the number of students enrolled in music courses.

Popular Music-Making Techniques

While learning popular music, two common aspects of modern music-making include creative music activities (e.g., arranging, composing, improvising) and experience with music technologies.

Creative Music Activities. Piazza and Talbot (2021) examined the creative musical activities of both in-service and preservice music teachers. In-service teachers reported that arranging and composing occurred most frequently in their music theory courses; improvisation primarily happened in private lessons. For preservice music teachers in Piazza and Talbot's (2021) study, they indicated that arranging, composing,

and improvising occurred most often in methods courses, where such project-based learning activities were connected to a Western historical period and practice. The same students also reported that many of their creative musical activities were self-initiated—a finding similar to that of Jaffurs (2004), who found that her students pursued their musical interests independently outside of the school setting. Colquhoun (2019) found a statistically significant relationship between non-traditional music elective offerings and preservice music teachers' preparation experiences. Given that methods courses can serve as a setting for pedagogical exploration, understanding how these creative approaches are integrated into current music teacher education curricula seems warranted.

Music Technology. Beyond using acoustic instruments to create pop music, students may have an interest in using technology—including both hardware, such as computers, keyboards, synthesizers, mobile devices, or other tactile input devices, and software, like Ableton Live and GarageBand. Music teacher educators reported teaching popular music skills and pedagogies including music technology in the undergraduate curriculum (Hamilton & Vannatta-Hall, 2020). Yet, in a similar manner to creative music activities, teachers have cited feeling ill-prepared to teach with music technology (Colquhoun, 2019). Teachers who are comfortable incorporating technology into their course frequently cited self-driven professional development (Dammers, 2012; Haning, 2016). Experience with music technology, even for short intervals, may encourage educators to use it in the classroom. Music teachers who participated in a one-week technology workshop showed significant increases in their level of comfort with using technology and in the frequency with which they used technology in their classrooms

(Bauer et al., 2003). However, without continued reinforcement in music technology, skills and enthusiasm for its use dwindled.

Expectations

Culture influences the norms and expectations associated with teaching music in the public school setting. The generally accepted expectation among the music education community is that university graduates should be able to carry on the tradition of Western art music in the large, performance-based ensemble setting (i.e., band, choir, orchestra). Wilson and McGinnis (2018) surveyed both music faculty (e.g., performance, ensembles, theory, musicology) and music education faculty regarding their beliefs regarding music curricula for preservice teachers. Music faculty rated applied aural skills, applied lessons, performing ensembles, and conducting as the most important classes in the undergraduate curriculum. In comparison, music education faculty believed that aural skills, elementary methods, and secondary methods courses were the most important to preservice teachers' development. Schmidt (1989) found that in-service music teachers most valued lesson planning, evaluation, music education philosophy, curriculum construction, and classroom management—skills that helped develop their ability to direct ensembles. In a randomly sampled, nationwide survey of K–12 music teachers who were members of NafME ($N = 601$), Groulx's (2016) respondents indicated that the following classes were the most valuable (as calculated with a mean between *most valuable* = 1 and *valuable* = 2): student teaching, ensembles, applied lessons, conducting, early field experiences/practica, aural theory, and written theory. All these constructs are based in the Western art music tradition. Russel (2012) discovered that in-service high school music educators were more likely to view themselves as ensemble directors. The large

performance ensembles continue to represent a major responsibility of secondary-level music educators.

Beyond preparing music with large ensembles, music educators indicated being stressed by the demands and expectations of public performances, often at the sacrifice of individual student instruction (Scheib, 2003). In a convenience sample of band directors in northeast Ohio who attended a concert adjudication, Yahl (2009) found that all high school ensemble directors agreed that large group adjudication was a cause of stress. Besides stressors caused by creating music performances, external stakeholders can add stress to the high school music program. When surveying high school principals, Rogers (1985) uncovered that principals viewed marching band contests as a method to improve public relations for their schools. Administration and community expect performances and concerts from the large ensemble music students. In the context of public school music, this could mean that there is little time for secondary music electives.

Culturally Responsive Teaching

Culture and education are difficult to separate given that schooling is grounded in culture (Mondale, 2002). Public school and higher education curricula tend to reinforce and support the predominant culture because they are social institutions that serve the needs of society (Jones, 2008). As schools began to desegregate in the 1960s, one of the first theories that attempted to explain the difference in academic performance between White students and students of color was the cultural deficit model. Bloom et al. (1965) theorized that culturally deficient students—implied to be Black students—did not have a homelife that supported the norms of American culture to be successful in school and society at large. Although infrequently applied in the 21st century, the deficit model

concept exposed issues of systematic inequalities (e.g., socioeconomic, racial) within education. Some scholars have been critical of education at large because schooling "reinforces the ways of knowing, values, norms, and customs of the macro-culture" (Lind & McCoy, 2016, p. 10). Paulo Friere (1970) wrote that education should liberate the oppressed and not be an indoctrination into the dominant group. Researchers have built further arguments of Friere's writings based on culture, gender, and race (del Carmen Salazar, 2013; Wallace, 2000). In the context of public school music, this could mean that students should not be forced into music classes and ensembles in which they have little to no interest or cultural relevance. Applying Friere's logic to music courses, more classes should be offered that are representative of the student's culture.

Some music teachers have been using new methods and course content to reach students within their own music. Beyond teaching popular music and its elements of creative musical activities and music technology, an increased focus on culturally responsive teaching might allow students the opportunity to explore and develop music that is directly relevant to their preferences. Throughout the late twentieth century, more scholars (Cazden & Leggett, 1981; Erikson & Mohatt, 1982; Ladson-Billings, 1995) began to acknowledge the gap that often exists between students' home lives and their scholastic experiences. Students' lived experiences do not make them victims of their culture (Lind & McCoy, 2016). In 1995, Gloria Ladson-Billings published her theoretical framework known as culturally relevant pedagogy. Her primary focus was to create an effective pedagogical practice that "not only addresses student achievement, but also helps students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate" (p.

469). The framework of culturally relevant pedagogy—with a concentration on the training of the teacher—has shifted into culturally responsive teaching, where the primary focus is the lived experience and needs of the student. Explained by Gay (2018), culturally responsive teaching involves "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse *students* [emphasis added] to make learning encounters more relevant to and effective for them" (p. 36).

Diversity in Teacher Demographics

One potential reason for the lack of relevant music classes may be that a teacher fails to realize that the culture of their students does not align with their own. Even as the student population in P–12 schools has become more diverse (Hawkinson, 2015), the diversity of the teaching force remains largely unchanged and nonrepresentative of the student body (Boser, 2014).

Racial Composition. After examining public school teachers (N = 60,000) in a national survey during the 2017–2018 school year, Taie & Goldring (2020) summarized their weighted findings for public school teacher demographics: 79.3% (n = 47,580) non-Hispanic White, 6.7% (n = 4,020) non-Hispanic Black, and 9.3% (n = 5,580) Hispanic. The average age of a public school teacher was 43 years old, and they held an average of approximately 14 years of teaching experience. Lind and McCoy (2016) further described the 3.5 million American teacher workforce as approximately 75% female. Demographic makeup may be further explained by geographic location. In a convenience sample of 800 teachers in one southeastern state, Alter et al. (2013) found that teachers were primarily female (80.6%) and Caucasian (89.4%). Boser (2014) created a diversity index by subtracting the percentage of non-white teachers from the percentage of non-white

students. The national average by state was a difference of 30 percentage points, and Boser (2014) was quick to acknowledge that gaps within individual school districts are often larger than those within states. See Table 2.1 for a comparison of average racial makeup by percent of teachers and students within the United States.

Table 2.1

Teacher and Student Racial Profile

	White	Black	Hispanic	Other	Two or more races
Teachers	82	7	8	2	9
Students	52	16	23	6	2

Note. Data extracted from Boser (2014).

Given the extant data, the gender and racial demographics of public school teachers does not match that of students enrolled in American public schools. Such a disparity may contribute to the lack of culturally-relevant music course offerings in the public school setting.

When predicting the demographic make-up of future educators, little change is expected. Wakefield (2003) correlated the data between scores on the SAT and Praxis I—the reading and math comprehension exam used by many states for teacher certification. She wrote, the "Praxis I would likely screen a statistically significant proportion of African Americans and low-income candidates out of the teaching profession" (p. 382) which could result in an unintentional discrimination against low-income and minority students. While exploring music specifically, Elpus (2015) analyzed the race of preservice music teachers who took the Praxis II test for music education certification

between 2007 and 2012 (N = 20,521) and found 86% identified as white. Elpus's findings are similar to Taie and Goldring's (2020) description of in-service music teachers. To create a more equitable opportunity to become a teacher, Bireda and Chait (2011) argued in favor of more funding from the federal and state governments for teacher-preparation programs because the authors viewed the cost of college as a primary hinderance for low-income students. They further cited that students of color have the most success at the university level when they are provided with support systems, including mentorships, practicums, and financial incentives.

Having a similar teacher and student racial profile may be important to student success because when students see teachers who share their racial or ethnic backgrounds, they often view schools as more welcoming places (Villegas & Lucas, 2004). When examining a variety of academic outcomes, Ingersoll and May (2011) declared that students of color performed better if they were taught by teachers of color: "minority students benefit from being taught by minority teachers, because minority teachers are likely to have 'insider knowledge' due to similar life experiences and cultural backgrounds" (p. 1). This "insider knowledge" forms the basis for culturally responsive teaching, through which teachers can use their background and prior experiences to create meaningful learning activities and environments that promote connection to their students.

Economic Considerations. Culture is not limited to the racial characteristics of a group of people or students. Beyond the racial differences between teachers and students, there also may be socioeconomic disparities. While comparing diversity within her own university and similar institutions, Morrell (2010) found that many preservice teachers

came from middle class environments. Even though many preservice teachers desire to work in schools similar to their own P–12 education setting (Elpus, 2015), open teaching positions will be available in both rural and urban settings. The demographic characteristic of rural and urban schools may be different; however, these schools may share common problems with funding for education. Clotfelter et al. (2005) found that North Carolina school districts with high poverty levels and high proportions of minority students typically had a greater percentage of novice teachers than those with smaller shares of minority students. Preservice music teachers may need to be conscious that their future students' musical preferences can be influenced by their socioeconomic surroundings which may not reflect the Western art music taught within the traditional university structure.

Conflicts in Acceptable Music. Even when students and teachers share racial and socioeconomic backgrounds, there still may still be stark differences in what is considered acceptable music. Before and during their public school years, children's musical preferences may be impacted by a multitude of factors including peers and homelife. While comparing preferences of students in grades 9–12 in a city in the southwestern United States, Reynolds (2000) concluded that school location and student population affected musical preferences with statistically significant differences in the genres of country and rap. In his work with both elementary and secondary students, LeBlanc (1982, 1987) theorized that family, educators and authority figures, and religious beliefs also can impact musical preferences. However, music teachers may have struggled to incorporate students' musical preferences into the scholastic setting because an overwhelming majority of the music studied at the university level is grounded in

traditional Western art. One additional concern about teaching outside of the Western art canon is that teachers may not know enough about the contributions that different ethnic groups have made to their subject areas (Gay, 2002). Music educators may only be familiar only with the most popular or historically significant minority musicians, rather than possessing a deep understanding of varied music cultures. In-service teachers may need to continue their professional development and inquire about the current trends in music preferences and production to better understand their students' musical desires. For preservice teachers, acceptance of non-Western music into the scholastic setting could occur at the university level with the increased use of culturally relevant pedagogy.

Change in education might begin by placing academic development within the lived experiences of students, where knowledge and skills may be "more personally meaningful, have higher interest appeal, and learned more easily and thoroughly" (Gay, 2002, p. 106). The vision of culturally responsive pedagogy in education treats students as individuals by valuing the cultures and experiences students bring into the classroom. Lind and McCoy (2016) wrote, "the 'right' way [to learn] will not look the same for all our students but must be crafted to fit the learning styles, cultural heritage, and individual needs of all students" (p. 29). Accepting that all students are individual learners with unique backgrounds and experiences could be viewed as an important first step for teachers towards creating a culturally responsive classroom.

Culturally relevant pedagogy should not be limited to music or level of education. Researchers (Gay, 2002; Warren, 2018) have written that all P–12 education should be grounded in culturally responsive teaching. Beyond P–12 settings, Ginsberg and Wlodkowski (2009) described how to incorporate culturally relevant teaching practices

into classrooms at the university level. Learning to instruct with culturally responsive teaching can begin in the undergraduate education curriculum (Gay, 2002).

Participation in Secondary Instrumental Music

One of the ongoing goals for the music education profession is to encourage students to elect to participate in courses at the secondary-level (Hinckley, 2000). In 1967, music teachers, music teacher educators, and professional musicians convened at the Tanglewood Symposium to discuss the theme of "Music in American Society" (Choate, 1968). Prior to the conference and to assist attendees in preparing for the discussions that would occur that the Tanglewood Symposium, *Music Educators Journal* published two special editions devoted to position papers addressing the topics of characteristics of a post-industrial society, the unique functions of music for individuals in a modern society, and how these potentials could be attained (Choate, 1967; Choate & Kaplan, 1967; Franklin, 1967; Goodlad, 1967; Higgins & Merwin, 1967; Ringer, 1967; Wendrich, 1967). These opinion articles were intended to spark conversations and ideas among participants at the Tanglewood Symposium. After two weeks of sessions, Britton, Broido, and Gary (members of the steering committee) summarized the symposium with the Tanglewood Declaration, which included eight major statements to guide music education in the future (Choate, 1968). Two years later, the Music Educators National Council (MENC) funded the Goals and Objectives Project to enact the vision of the Tanglewood Symposium (Mark, 2020). The members of the project identified 35 objectives, and the MENC National Executive Board selected eight of those objectives to receive priority treatment, including "expand[ing] its programs to secure greater involvement and commitment of student members" (p. 6).

Participation

For music teachers to achieve the goal of greater student involvement, they may need to understand why students choose to participate in music. In previous research, students have provided many reasons why they value participating in music. Culp and Clauhs (2020) found a strong correlation between parental support, prior parental experiences with music, and student participation. Similarly, parental aspirations (or the parents' desired outcomes) for their student in music was a motivator for children to continue participating in music at the secondary level (McPherson & O'Neill, 2010). The teacher's disposition and prediction about student future performance also encouraged students to remain in music courses (McPhearson & O'Neill, 2010). While external influences (including parents and teachers) may encourage continued participation in music during high school, Ng and Hartwig (2011) discovered that personal interest was the strongest indicator of persisting in music. However, researchers agreed that whether a student will choose to participate, or continue to participate, in music is a complex construct and difficult to predict.

Beyond knowing why students participate in instrumental music, it is important to know what characteristics secondary-level instrumental music students share. In a large metadata study to build a demographic profile of high school music ensemble students graduating in 2013, Elpus and Abril (2019) found approximately 24% of students participated in a music ensemble for at least one year during high school. Much of the participation at the secondary level likely came through the traditional large ensemble classes (band, orchestra, choir) which students must choose to take (Williams & Randles, 2017). While surveying secondary-level principals (N = 540), Abril & Gault (2008) found

that 93% (*n* = 502) of schools offered band and 88% (*n* = 475) offered choir as music ensemble courses. Jazz/rock band was the next most common ensemble (*n* = 297, 55%), while orchestra was only offered at 42% (*n* = 227) of schools. The only other courses that music teachers taught frequently were general music (*n* = 243, 45%) and music theory (*n* = 216, 40%). When examining the number of available music courses, Parsad and Spiegelman (2012) found that less than half of American schools had five or more music courses taught annually. Respondents from each school were instructed to count different sections of the same course as one course, but there was no further analysis which might expose multiple levels of similar courses (e.g., symphonic band and wind ensemble, junior high choir and high school choir). Being able to offer secondary-level music classes that are directly related to musical interests outside of band, choir, and orchestra may be critical to attracting and retaining students.

Nonparticipation

While examining participation in secondary music is important, it may be equally relevant to understand the reasons for nonparticipation. In her research on nonparticipants in scholastic music, Hawkinson (2015) wrote that the reasons why "the other 80%" (D. B. Williams, 2011, p. 7) are not involved in music are unknown and underexplored. Pendergast and Robinson (2020) found that secondary students who did not participate in music making in or out of school had little interest in enrolling in scholastic music (*n* not reported, 80.9%). Researchers have found that one of the primary reasons for discontinuing in scholastic music was involvement in other activities. While examining African American participation in choir, Horne (2007) found that sports (*n* = 214, 47.06%) and playing an instrument (*n* = 190, 41.75%) were the two most common

reasons inhibiting choir participation. Lack of parental support, or even parental indifference towards music, may cause students to drop out of band (Martignetti, 1965). Wolfle (1969) reported that students were most likely to discontinue participating in instrumental music (band or orchestra) between eighth and ninth grade because of a loss of interest, or interests in other activities. Researchers (Dunlap, 1981; Horne, 2007; Martignetti, 1965; Rawlins, 1979; Wolfe, 1969) found that, along with a loss of interest in music and interests in other activities, and lack of time was another potential reason for nonparticipation could include. If music teachers want students to continue in music at the secondary-level, course offerings may need to be connected to their preferred musical experiences outside of traditional instrumental ensembles.

Enrollment in Secondary-Level Music Electives

Given the changing demographic landscape of the United States, students may produce or consume music in ways that are distinctly different than the typical large performing ensembles found in public schools (Kaschub & Smith, 2014). If secondary students are not interested in band, choir, or orchestra, they may consider fulfilling their musical interests through elective music courses. Abril and Gault (2008) found that the most commonly offered non-ensemble music electives were theory (n = 216, 40%), guitar (n = 103, 19%), piano/keyboard (n = 70, 13%), music technology (n = 54, 10%), and composition (n = 38, 7%). Unfortunately, when music electives are offered in American secondary schools, they frequently do not reflect students' musical lives or interests (Hawkinson, 2015). Ulibarri (2021), a charter school music teacher, queried his students (N = 59) about their most popular musical interests. Responding to a 5-point scale, students' most common musical interests were guitar (M = 3.64, SD = 1.49), video game

music design (*M* = 3.64, *SD* = 1.42), film scoring (*M* = 3.57, *SD* = 1.36), and audio engineering (*M* = 3.46, *SD* = 1.33). Although perception data of high school students is scant, Bos et al. (2013) asserted that "the population of minors should not be denied (or not get timely) access to the benefits of clinical research" (p. 859). While the results of Ulibarri's (2021) study should not be generalized to the entire American secondary student population, there appears to be a large discrepancy between the music courses desired and offered in schools. This difference warrants further exploration of current music elective opportunities.

One of the first aspects of secondary music electives is availability. Parsad and Spiegelman (2012) reported that approximately 42% (*N* = 1602, weighted to yield national estimates) of American secondary schools offered five or more music classes. The total quantity of secondary-level electives varied widely from school to school based on a multitude of factors, with the most common discrepancies in course offerings having occurred because of the number of students enrolled and geographic setting. Bouck (2018) concluded that the location of a school—whether rural, suburban, or urban—affected various factors related to education, including socioeconomic impact. Monk and Haller (1993) found differences in the percentage of types of courses offered at small schools in comparison to larger schools. The researchers reported a positive relationship between graduating class size and the number of visual and performing arts courses (i.e., fewer students resulted in fewer course offerings), manifesting as a difference of over 16 additional visual and performing arts courses at larger schools. This trend continued into the 21st century when Abril and Gault (2008) found significant differences between the mean number of music courses offered at the secondary-level in rural schools (*M* = 3.57,

SD = 1.90) when compared to suburban *(M* = 4.86, *SD* = 1.83) and urban schools (*M* = 4.38, *SD* = 1.74).

Small, rural school districts may offer fewer electives because teachers are required to teach in multiple music settings (e.g., band and choir) or grade levels (e.g., elementary, middle, and high school) (Parsad & Spiegelman, 2012). For example, a school district that has one band director responsible for beginning through high school band instruction would likely expect that individual to teach a full schedule represented by different grade levels of band—not varied music content (e.g., teaching band and music technology). Such a teacher also may teach in multiple buildings, requiring travel time and limiting the number of hours available for instruction (Gardner, 2010; Parsad & Spiegelman, 2012). Another potential issue in offering music electives may stem from underemployed music teachers. Gardner (2010) wrote that "it is not uncommon for music teachers to hold part-time positions that approach full-time [responsibilities]" (p. 120). In his discussion, Gardner asserted that administrators (both school boards and principals) may not value music teacher positions in the same way they view teachers of subjects assessed through standardized testing. Increasing music educator availability to teach electives is a difficult task that likely has no simple solution, because many people hold different educational values of music at the secondary-level.

When music educator availability is not hindered by content, travel demands, or underemployment, perhaps more electives may be offered. However, understanding the availability of specific music courses at the secondary-level can be difficult to determine. Using a direct survey method to contact principals, Abril and Gault (2008) were able to request information specific course offerings with a focus on commonly offered courses

such as band, choir, orchestra, general music, and music theory. A limited, but unspecified, number of secondary-level principals reported that they offered other types of courses, including: Caribbean Ensemble, Brazilian Ensemble, African Drumming, Bluegrass, Celtic Music, Musical Theater, and Math-as-Music. Other researchers have used metadata from the National Center of Education Statistics (NCES) High School Longitudinal Study (Elpus & Abril, 2019) and their own work analyzing the data collected by the NCES to explore the availability of curriculum-based arts education activities with specific focus added to secondary music (Parsad & Spiegelman, 2012) to gain insight about the number of music classes that are offered in secondary schools. Unfortunately, there was no method for the researchers to determine the availability of specific music electives at each school because data is often collected quantitatively and then further aggregated to create tables for comparisons to other scholastic subjects or the fine arts. Unfortunately, this larger data set cannot be compared to specific courses as found by Abril and Gault (2008). Researchers without access to the original data are unable to search for trends based on concepts years of teaching experience or geographic region in relation to music course offerings.

Scheduling courses may be an issue for the person(s) responsible for building the master schedule, due to desired enrollment (Lewis et al., 2020). Some courses may only have enough student interest to create one section; likewise, the master schedule may limit availability for music course offerings (Kubitschek et al., 2005), which may conflict with other elective or mandatory courses. In schools where multiple electives or elective time slots in the daily schedule are offered, the same (or slightly modified) electives might be offered each year. With frequently repeated elective courses, the result is that a

variety in content is minimal. Changing elective course content could be affected by funding, professional development, a lack of time and desire by music teachers, or flexibility from school administration to create or modify existing courses (Bula, 2011).

In the instance where the same electives are not offered each semester, courses may be offered on rotation (e.g., music appreciation in the fall semester, and classical guitar class in the spring semester). However, these rotating courses may still be taught with limited regard given to students' present lives (Culp & Clauhs, 2020). The lack of relevancy to students' interests may be a cause for secondary-level students not to enroll in these music course offerings. Albert (2006) described an instance of a school where the students wanted to perform in an ensemble with cultural relevance, specifically a marching band in the style of historically black college and university (HBCU) traditions. Hawkinson (2015) reported on the perceptions of students that do not participate in scholastic music, discovering they were "not interested in the music classes offered" and had a "dislike [for] the music we learn at school" (p. 241–242). Offering courses with different, more relevant content could provide a rationale for more secondary students to enroll music classes.

Elective music courses which secondary students may desire have distinctly unique content from traditional band, choir, and orchestra (BCO) classes. As the response to Abril and Gault's 2008 national survey, 540 principals reported general music (n = 245, 45.4%), music theory (n = 217, 40.2%), and guitar (n = 103, 19.1%) as the most frequently offered electives in their schools. Secondary-level music teachers (N = 24) in Pennsylvania reported most frequently offering electives in guitar (n = 11, 45.8%), music theory (n = 11, 45.8%), piano (n = 10, 41.7%), music appreciation (n = 8, 33.3%), and

music technology (*n* = 8, 33.3%) (Harman, 2021). As previously described, Ulibarri (2021) reported charter school students' interests lied in non-traditional ensemble settings. While these last two studies represent a small sample of American secondary options and may have limited generalizability, implementing their findings creates a unique perspective from which to begin questioning current practices in school music course offerings, given that participants appear to have desired music content that does not reflect the current traditional BCO model found in American secondary schools.

A shift to, or addition of more, non-traditional music—including the study of harmonizing instruments (such as piano or guitar), jamming in garage or modern band settings, or the creation of electronic music—may result in greater enrollment in music electives. In their discussion of enrollment in secondary music, Elpus and Abril (2019) suggested designing music courses that attract "a representative and wide cross-section of the general student population" (p. 334). Culp and Clauhs (2020) warned that there is no "one size fits all" model for music electives, and that teachers need to account for their students and their community when adding electives. Unfortunately, many preservice music teachers do not have experience with these types of music creation and feel ill-prepared to teach in such settings (Juchniewicz, 2007). The next step for music teacher education may be to better prepare preservice music educators to design and offer such non-traditional music courses.

Undergraduate Music Teacher Education Curricula

History of Music in Schools

Many undergraduate music education curricula in the United States were designed to prepare preservice music teachers with the ability to direct ensembles because the

former standards of singing and playing instruments have long been a focus of public school music programs (Shuler, 2011). Music education in the public school setting began in 1838, with Lowell Mason advocating to take music instruction from singing schools (often taught by traveling teachers for only 2–3 months, before moving to a new location) and place it in the year-long public school curriculum (Ferris, 2005). Mason's work was the basis for music ensemble training in schools that persists into the 21st century.

Even though education in music was accepted into most American school curricula by the late 1800s, the gap between classical and popular music widened in the second half of the 19th century. Art music followed the Romantic forms and styles—which became more harmonically complex—while popular music transitioned towards simpler melodies that were performable by all levels of musicians (Ferris, 2005). Battisti (2018) argued that the concert band operated in both realms by playing transcriptions of operas and symphonies as well as marches, folk songs, and popular tunes—genres that represented popular music in the early days of the American band movement. The popularity of the American concert band grew under Patrick Gilmore and John Philip Sousa during the late 19th and early 20th centuries. However, after World War I, the number of community concert bands began to wane. In response to the lack of performance opportunities, military musicians entered public schools to form concert bands (Jones, 2008). As the number of scholastic bands increased, more instructors were needed to teach the band members. This resulted in instrumental music education becoming more prominent and common (particularly in its current form) due to the popularity of the concert band in society, sweeping social and educational changes, the

music industry, and music education (Humphreys, 1992). As music education became more complex and thorough, colleges and universities developed advanced education and degrees (through the doctoral level) in conducting and repertoire (Jones, 2008).

Music Teacher Education Curricula

As previously described, music teacher education curricula can be diverse among institutions of higher education. Researchers have examined music education curricula to determine how preservice music teachers are prepared to instruct music in the public schools. One of the first critics was Leonard (1985), who was frustrated by the course requirements in music education curricula, described the degree as a bloated "hybrid" (p. 11) of music and education courses which pleased neither the education nor music faculty. These courses were often content-specific, with limited cross-course connections that failed to adequately prepare preservice music teachers. Leonard's commentary led to Wollenzien's (1999) discovery that the course of study for a music education degree was often discipline-specific (e.g., specific tracks for band, choir, orchestra, with limited opportunity to experience topics outside of the student's primary area). However, shortly after the publication of Wollenzien's research, states began shifting away from discipline-specific tracks, and by 2013, Groulx (2016) found that 34 states offered an all-encompassing P–12 music certification. With this type of certification, music teachers are expected to be well-rounded and prepared to teach many topics and ensembles in the public school classroom.

The ability to direct an ensemble is critical for preservice music educators (Weidner, 2019) because a majority (n = 128, 84.2%) intend to teach ensembles after graduation (Hellman, 2008). Researchers, including Schmidt (1989) and Wollenzien

(1999), found that conducting and rehearsal techniques classes—which are designed to prepare preservice music teachers to direct large ensembles—were required of almost all preservice music educators. Schmidt (1989) specifically critiqued the quantity of time dedicated to topics dealing with choral and instrumental techniques, methods and materials, and conducting within the music education degree (p. 54); however, he acknowledged that a pragmatic approach may be appropriate for undergraduate music teacher preparation. When investigating required courses to train preservice music teachers for instruction in specialized ensembles, Wollenzien (1999) discovered that every institution he examined required participation in large ensembles, but not for chamber or small ensembles. He anticipated that music teachers would need to work with these types of ensembles, yet the time and topics regarding chamber and small ensembles in the undergraduate curricula, in his opinion, was severely lacking in comparison to the time dedicated to learning to teach the large ensembles of band, choir, and orchestra. When exploring courses outside ensemble instruction, Schmidt (1989) found that elective music topics such as world cultures, jazz band methods, and media/computers, were not included in many music teacher education curricula. When such topics were included in music education coursework, they were often limited to one or two class periods (Wollenzien, 1999). These topics outside of traditional BCO ensembles appear to be important to music education, yet they remain minimized in the teacher education curriculum.

Beyond exploring the curricular contents and requirements for a music education degree, researchers have collected data from in-service teachers about their undergraduate experiences to determine which courses and topics were most helpful to

them in the public school music classroom. Schmidt (1989) found that in-service teachers most valued courses where they developed the skills to be large performing ensemble directors, including conducting ability. In a critical case study of three music education majors representative of typical basic conducting students, Silvey and Major (2014) concluded that "development of gestural skills [w]as essential to their sense of themselves as music leaders" (p. 86). While in the student teaching placement, preservice music teachers most valued applied lessons, conducting and ensemble experiences, music education methods coursework, and field experiences from the undergraduate curriculum. When asked about other curricular courses that aided their students teaching experience, they expressed recalling knowledge from music theory courses to aid in score study and answering impromptu student questions during rehearsal (Hourigan & Scheib, 2009).

While the application of skills, content, and pedagogy of large ensembles may be similar to small ensembles, the latter group could have different performance settings and goals which often manifests through different rehearsal techniques and interpersonal communication styles (Ginsborg, 2017). Wollenzien (1999) further acknowledged that "the techniques involved in working with these groups and musical situations differs from the techniques used when teaching larger ensembles" (p. 61). Davidson and King (2004) compiled aspects of how chamber ensembles rehearse that different than large ensembles. Many of these aspects were centered around group dynamics including a common connection to the music, equal musical input, and complementarity of the instrumental timbres (p. 106). Working in a small ensemble is distinctly different than conducting a large ensemble. Conflict frequently occurs with small ensemble rehearsal and is often solved through compromise rather than one player taking on an authoritative

role (Young & Colman, 1979; Murninghan & Conlon, 1991). A lack of skills in specific types of music or understanding of rehearsal techniques may result in teachers marginalizing the areas in which they have the least confidence (Rynne & Lambert, 1997). In the context of NTEEs, if preservice music educators do not learn and experience the pedagogy of these ensembles, they could inadvertently not include NTEE instruction in their own public school teaching (Colquhoun, 2019).

Music teacher educators have advocated for updating undergraduate curriculum outcomes to meet 21st century public school student desires (Kaschub & Smith, 2014). Ballentyne (2001) suggested that teacher education needs to provide students with experiences that establish helpful expectations of their teaching roles which may include working with ensembles outside of band, choir, and orchestra. Some music scholars have been critical of the undergraduate music education curriculum because of the required hours in aural skills, music history, and large ensembles. Williams (2014) described the typical requirements for a music education degree as a "four-semester sequence of music theory, three semesters of music history and literature" (p. 25) but did not explicitly include an estimate for aural skills. Campbell et al. (2016) suggested the typical 2–3 years of core theory and music history coursework could be streamlined into a one-year course in each area. After completing the single year of core studies, students could then use the remaining credits to pursue further in-depth and specialty studies of theory and with professors who may not normally teach those courses. An additional critique of these classes is they may have limited integration into the music education curriculum or teacher development.

Various authors have suggested that the topics covered in these courses and the associated credit hours could be reallocated to coursework in small ensemble experiences and teaching non-traditional ensembles (e.g., garage bands or laptop ensembles) (Smith et al., 2017; Williams, 2015). Another potential change to the undergraduate music education curriculum would be to allow preservice music educators to pursue an independent course of study within their music education degree where the student can develop specialty skills in a specific area. Examples of specialty tracks are lessons on a secondary instrument (Campbell et al., 2016), advanced conducting coursework, and music technology, including both audio engineering and electronic music creation. Williams (2015) proposed "that music education needs to concentrate on instruments, and the styles of music associated with them, that hold the greatest meaning to students" (sect. 4). Changes to the music education curriculum may produce music educators that could design music courses that attract "a representative and wide cross-section of the general student population" (Elpus & Abril, 2019, p. 334) rather than simply trying to increase enrollment.

Self-Efficacy for Teachers

Teachers may be hesitant to teach non-traditional and emerging ensembles because of their self-perceived lack of confidence or lack of ability. This hesitation occurs because of a conflict within one's self-efficacy. Self-efficacy— the belief system of "one's capabilities to organize and execute the courses of action required produce given attainments" (Bandura, 1997, p. 3)—exists within the larger construct of social cognitive theory. When applied to teaching, self-efficacy is one's belief in their ability to influence student engagement and learning in a specific context (Woolfolk Hoy & Davis,

2006). One potential example is the belief that teaching jazz band is different than teaching concert band. Most self-efficacy scales have been created to measure personal teacher self-efficacy (Ashton et al., 1982) to relate their teaching ability to bring about change in various student outcomes.

According to Bandura (1997), three reciprocal relationships influence human agency: behavior, cognition, and environment. Self-efficacy mediates the connection between behavior (i.e., action) and cognition (i.e., thought). The topic of self-efficacy has been well documented in general teacher education (Ashton et al., 1982; Muijs & Reynolds, 2001; Woolfolk Hoy & Davis, 2006). Teachers with high levels of self-efficacy were more willing to experiment with new instructional methods to better meet the needs and desires of their students (Cousins & Walker, 2000). After surveying 112 in-service special education teachers, Allinder (1994) described the teachers who scored higher on the personal efficacy scale, defined as "teachers' feelings that they can affect change in students" (p. 89), were more likely to try different methods of teaching and to be confident and enthusiastic about teaching.

Researchers have also measured self-efficacy in music teachers. The identified factors of self-efficacy beliefs are: (a) mastery experience, (b) vicarious experience, (c) verbal/social persuasion, and (d) physiological state. While working with 60 preservice music teachers, Bergee (2002) found that self-efficacy could be increased through direct experiences working with students but can also be increased through mediated sessions (e.g., guided through video of an active classroom). Pritchard (2013) also examined the beliefs of preservice music teachers in a mixed methods study and arrived at similar conclusions as Bergee. Self-efficacy can be increased through variety of experiences

including course content, peer teaching, field experience, mentoring interactions, and non-curricular teaching (Prichard, 2013, p. 161).

While some researchers assessed multiple aspects of teaching to create a self-efficacy score, self-efficacy can also be measured within a specific content area. Regier (2016) acknowledged that "self-efficacy beliefs are context specific, rather than a global trait" (p. 6). Within music education, preservice music teachers may perceive their strengths differently depending on the material they are required to teach. One of the first measurable instances of self-efficacy for preservice teachers is location and content preference after graduation. Thornton and Bergee (2002) surveyed 262 preservice music educators who indicated preference for teaching at the secondary-level. This preference may be explained by students' desire to return and teach in the system with which they are most familiar and most recently remember (Elpus, 2015).

Regier (2016) examined Oklahoma band directors (N = 133) and found all self-efficacy items in concert band pedagogy had higher means and lower standard deviations than corresponding items in the jazz and marching band settings. Applied to a more global view of music education, a music teacher may be comfortable with the understanding of a specific type of music (e.g., pop music), yet may not feel comfortable designing an instructional unit and teaching the concepts and skills necessary to perform in that specific music style. In the previous sentence, the teacher would be described as having low self-efficacy.

Mastery Experience

Preservice music teachers enter the university with varying levels of self-efficacy towards different types of music. One potential reason for low self-efficacy is a lack of

positive previous experiences. Pritchard (2013) wrote that beliefs are developed prior to work at the undergraduate level and can be further impacted by collegiate coursework and that it seems imperative for preservice music education courses to either build upon or correct efficacy beliefs through thorough, sequential experiences that are relevant to professional music education settings. Mastery experience, an individual's past successes and failures in a given situation, has been found to have the most influence on self-efficacy (Bandura, 1997). In addition, Woolfolk Hoy (2004) claimed that efficacy judgments are most malleable in the early stages of mastering a skill and become more set with experience. When an individual has a positive experience completing a task, self-efficacy beliefs are strengthened. Further, the accomplishment of a less challenging task will not boost an individual's sense of competence to the same extent as the accomplishment of a major or more demanding task (Hendricks, 2016). Prichard (2013) found that while self-efficacy can be increased with positive experiences, in a similar manner, self-efficacy can be weakened in preservice music teachers through repeated negative experiences.

Efficacy beliefs develop as habits (Hendricks, 2016) which may be important to the future music educator because many 21st century music education practices are skewed toward an emphasis on teaching and refining repertoire and techniques, with less opportunity for creativity (Kenny & Gellerich, 2002; McPherson & Hendricks, 2010). While Hendricks (2016) recommended "allowing opportunities for self-expression and self-selection of activities and repertoire to promote a sense of contribution, accomplishment, and subsequent self-efficacy development" (p. 34) for public school students, preservice music teachers may need similar opportunities.

The level of difficulty during these experiences should increase with mastery (Hendricks, 2016), but only at a rate where skill matches the level of challenge. When the task is below one's ability level, one will likely experience boredom. Similarly, if the challenge is too great beyond one's ability level, anxiety or frustration may occur. Within the undergraduate music education curriculum, preservice teachers expressed a desire for more opportunities to try new processes and techniques under the guidance of a knowledgeable teacher, with the comfort that the instructor was right there to answer any questions that might arise (Harman, 2021a). Further, a future music educator may have the skills necessary to meet a challenge at hand; however, if those skills are underestimated, anxiety may still occur (Hendricks, 2016).

Successful Mastery Experiences. Successful mastery experiences are critical to teacher development because of the connection between teacher self-efficacy beliefs and teacher outcomes (Muijs & Reynolds, 2001). Quesada (1992) examined music teacher self-efficacy and willingness to teach Puerto Rican music. A researcher-developed experimental design was used to gather data at an in-service teacher workshop where upper-elementary music teachers ($N = 27$) were placed into two groups: a control group who only received teaching materials and an experimental group who received the teaching materials and participated in a workshop on Puerto Rican music. The survey included eight items that were intended to measure self-efficacy, each item utilizing a 5-point, Likert-type scale. Using a t-test to compare the means of the two groups, Quesada reported that the self-efficacy of the experimental (workshop) group ($n = 13$, $M = 29.46$, $SD = 2.43$) was significantly higher than that of the control group ($n = 14$, $M = 24.64$, $SD = 3.15$).

In a similar manner, 203 in-service teachers participated in a one-week professional development event for music technology during the summer break (Bauer et al., 2003). Participants completed a questionnaire about content knowledge of music technology, comfort in using music technology, and frequency of in-class music technology use before the event, after the event, and at the end of the following school year. The researchers found significant differences between in content knowledge in the pretest (M = 63.65) and posttest (M = 81.43) scores (SD not reported, p = .00), the pretest and follow-up (M = 75.08) scores (p = .00), and the posttest and follow-up scores (p = .03). When evaluating the comfort scores, the researcher discovered significant differences were found between the pretest (M = 49.27) and posttest (M = 81.68) scores (p = .00), the pretest and follow-up (M = 70.3) scores (p = .00), and the posttest and follow-up scores (p = .00). Within the last category of frequency of use in the classroom, the researchers found significant differences between the pretest (M = 38.49) and posttest (M = 69.19) scores (p = .00), the pretest and follow-up (M = 49.63) scores (p = .00), and the posttest and follow-up scores (p = .00). Bauer et al. concluded that "support, resources, and further informal and formal learning, however, seem essential to achieving long-term transformation of teaching" (p. 300). If preservice music teachers have positive experiences with NTEEs, they are more likely to develop instruction for those types of groups within their school setting.

Need for the Study

A large majority of states have a fine arts requirement for high school graduation (Tutt, 2014), yet secondary-level music courses only enroll about 20% of the high school population. The most common secondary music participation was within the large

performance-based ensembles of band, choir, and orchestra (Abril & Gault, 2008; Parsad & Spiegelman, 2012). Music scholars have posited that this low enrollment figure may be attributed to the disconnect between secondary students' musical preferences and the outcomes of undergraduate music education program (Kaschub & Smith, 2014; D. A. Williams, 2011). Researchers have investigated students' musical interests and found that students often are interested in making music with friends through semi-structured, informal experiences (Green, 2002; Horne, 2007; Jaffurs, 2004; Pendergast & Robinson, 2020).

Teaching outside of band, choir, and orchestra requires music teachers to have pedagogical content knowledge specific to non-traditional and emerging ensembles (Wollenzien, 1999). Previous researchers have examined undergraduate curricular requirements (Chism, 2022; Schmidt, 1989; Wollenzien, 1999) for teaching courses outside of band, choir, and orchestra. Large ensembles typically defer decision making to the director. In contrast, small ensembles (including non-traditional and emerging ensembles) tend to collaborate among the players and use different rehearsal techniques (Ginsborg, 2017). Colquhoun (2019) investigated the preparedness of in-service music teachers to teach non-traditional ensembles. His participants indicated on a 7-point scale feeling underprepared (M = 2.53, SD = 1.39) to teach non-traditional music ensemble courses based on the training of their degree program.

Beyond the content knowledge of small ensembles, music teachers need high director self-efficacy (Regier, 2016) to believe that they can instruct a variety of ensembles through ensemble-specific methods and techniques. The development of self-efficacy begins with experiences. Applying the proposed framework of self-efficacy by

Woolfolk Hoy and Davis (2006), a lack of preservice experiences may have a negative impact on instrumental music teacher self-efficacy towards non-traditional and emerging ensembles. Therefore, it may be important include coursework with these ensembles within the undergraduate music education degree requirements.

However, little is known about the inclusion of non-traditional and emerging ensemble pedagogy in music education curricula in the 21st century. Based on the recommendations of Colquhoun (2019) and Regier (2016), an exploration of the content for non-traditional and emerging ensembles in music education courses seems warranted. Given that most secondary students will not experience public school music education through large, traditional, performance-based ensembles, a need exists to explore how preservice music teachers are prepared to teach non-traditional and emerging ensembles. The data I gathered through this research may better inform music teacher educators when designing curricula to prepare future music teachers to instruct non-traditional and emerging ensembles. Through investigating these areas, the scope of scholastic ensembles was broadened to include both the traditional large performance ensembles *and* the non-traditional and emerging ensembles that are beginning to appear in music programs, to better meet the needs of the 21st century secondary student.

CHAPTER 3: METHODOLOGY

Purpose of the Study

The purpose of this study was to investigate the curricular and extracurricular opportunities and experiences with non-traditional and emerging ensembles (NTEEs) for preservice music teachers throughout their undergraduate experience. Novice teachers are most confident in teaching the content they learned and experienced during their undergraduate degree (Hamilton & Vannatta-Hall, 2020; Natale-Abramo, 2014). Therefore, I completed a content-specific examination of instrumental music teacher education curricula in the United States, focusing on NTEE pedagogy and experiences, using dialectical materialism as a critical lens to "study change, contradictions, struggle, and practice in order to counter dominant interests and advance the well-being of the world's majority" (Bhavnani et al., 2014, p. 176). The findings of this study may provide music teacher educators with models of how to modify or create new courses and content to incorporate the education of NTEEs into their curricula.

A secondary purpose of this study was to collect perceptions of non-traditional and emerging ensemble instruction from current instrumental music teacher educators (IMTEs). IMTEs' perceived value of NTEEs may influence the inclusion of these topics in coursework during the undergraduate degree (Norman, 1999). Garrett (2009) asked, "If the issues of time, support, and facilities/equipment were improved upon, would teachers be more likely to offer non-traditional music classes?" (p. 20). Part of the support structure includes instruction from IMTEs during the undergraduate degree and in post-Baccalaureate trainings or workshops (Bauer et al., 2003). However, inclusion for NTEE pedagogy might only be added to the undergraduate music teacher curriculum if music

teacher educators value the topic. While analyzing course content, previous researchers (Gude, 2000; Williams, 2014) have found additions and changes to the content of individual courses and complete degree programs often occur because of the perceived value by music teacher educators. Other music scholars have challenged the notion of what a 21st century music teacher should be able to do (Benedict & Schmidt, 2014; Kaschub & Smith, 2014; Williams, 2015) and how teacher development through these programs may compare to the traditional mentor/mentee model (Heuser, 2014). While investigating two programs that changed their music education curricula, Kladder (2020) found local music supervisors were interested in hiring music educators with skills to teach music classes and ensembles beyond band, orchestra, and choir.

Research Questions

I sought to answer the following research questions regarding NTEEs in undergraduate music teacher education curricula:

1. In what ways are music teacher educators developing preservice music teachers' ability to teach non-traditional and emerging ensembles through curricular experiences?
2. What opportunities exist outside of the music education curriculum for preservice music teachers to experience non-traditional and emerging ensembles?
3. What are music teacher educators' opinions on non-traditional and emerging ensembles?
4. Are there any additional factors that may explain statistical differences in curricular focus on emerging ensembles in a music education program? (e.g.,

number of MUED students, number of MUED faculty, geographic location, public/private institution)

Research Design

To complete this research, I used a survey to collect data from instrumental music teacher educators across the United States (Fink, 2017). Ruel et al. (2016) wrote that surveys are a highly effective method of measurement in social and behavioral science research, allowing information to be gathered from a large pool of people in multiple locations across a wide geographic area. Additionally, surveys are an effective means of learning about participants' "backgrounds, experiences, and/or beliefs" (Miksza & Elpus, 2018, p. 22). The use of online surveys has increased during the early part of the 21st century (Hai-Jew, 2019), making this a viable approach to gathering widespread data on NTEE pedagogy. I designed survey items which were based on similar, previously conducted research and guides for creating effective survey data collection tools (Bula, 2011; Hart, 2019; Keeler, 2008; Kempfer, 2020; Norman, 1999; Piazza & Talbot, 2021; Ruel et al., 2016).

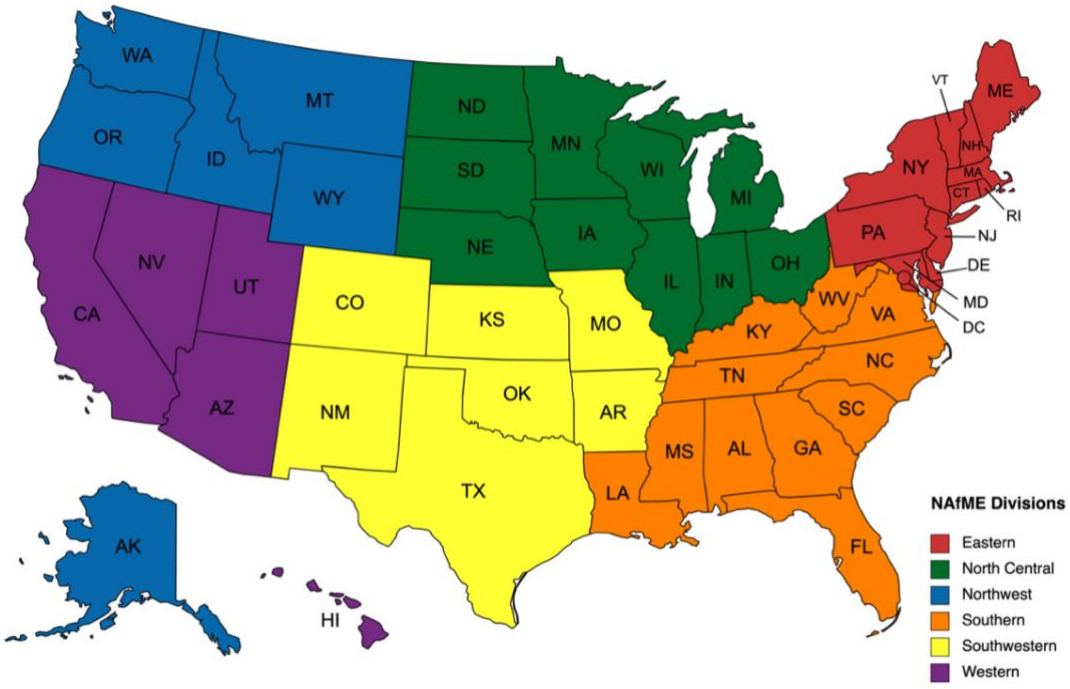
Given my student status while completing this research at the University of Oklahoma, I had access to the Qualtrics (2022) survey platform at no additional cost; the platform included all the features described above. Web-based survey platforms are relatively easy to use for both the respondent and researcher, because of ease of distribution to a large population, consistency in responses, and cost and time consciousness (Hai-Jew, 2019). Online versions of surveys also offer various accessibility accommodations and allow for responses to be tracked and exported in "ready to analyze" databases (Hai-Jew, 2019).

Participant Selection

I defined my target population as instrumental music teacher educators (IMTEs) teaching at undergraduate music education programs accredited by the National Association of Schools of Music (NASM). Based on Colquhoun's (2019) research, NTEEs in public schools are most commonly taught by instrumental music teachers. Therefore, I expected the responsibility of NTEE pedagogy to be taught by IMTEs. Potential participants were invited from institutions across the United States; I was able to categorize responses by geographic division, as defined by the National Association for Music Education (NAfME). See Figure 3.1 for a map of all six divisions: Eastern, North Central, Northwest, Southern, Southwestern, and Western.

Figure 3.1

National Association for Music Education (NAfME) Divisions



Access to Potential Respondents

I used the NASM directory to identify all accredited institutions in the United States. (At of the time of this writing, there were 636 accredited institutions.) After removing institutions that did not offer undergraduate music education degrees, 526 college and universities remained as potential institutions from which to draw my participant population. I compiled an electronic database of institution names and visited each institution's website to identify the/an instrumental music education faculty member. I used position titles, courseload descriptions, biographies, and other available information to determine the most appropriate faculty member to include in the study. When I was unable to identify the person overseeing instrumental music education, the faculty member with the most experience (based on provided information concerning academic rank and highest degree earned) and related area (e.g., music education, band) was designated as the contact person for that institution. I recorded each potential participant's name, title, and email address in the database. A total of 468 IMTEs were identified for inclusion in this study.

Research Questionnaire

Because this study examined the current experiences and opportunities in NTEE instruction across a large number of institutions, a cross-sectional survey design was utilized to gather data (Fink, 2017). My researcher-designed survey was informed by extant surveys on similar topics including undergraduate curricula (Bula, 2011; Hart, 2019; Keeler, 2008; Kempfer, 2020; Norman, 1999; Piazza & Talbot, 2021), guides for creating effective survey data collection tools (Brown, 2010; Revilla & Ochoa, 2017;

Ruel et al., 2016), and my own experiences with NTEEs at the university level. The survey was distributed via an electronic web-based survey platform accessible through the University of Oklahoma (Qualtrics Lab, Inc., 2022). I used this software and version because of the convenience to the respondents and its availability to faculty and graduate student researchers at the University of Oklahoma.

The survey was designed in three macro sections: (1) undergraduate curriculum and experiences, (2) music teacher educator perceptions of NTEEs, and (3) participant and institution demographics. I determined the order of sections by considering the importance of responses related to each section, as well as the potential for survey fatigue (Revilla & Ochoa, 2017) as an anticipated issue. In the first section of the survey, respondents were presented with an overview of the research and an informed consent prompt. (The informed consent is referred to as survey item (SI) 1, to align the descriptions in this section with the order of the prompts in Qualtrics.) If respondents refused consent, they were directed to a page thanking them for their time and ending the survey. For those respondents who select "Yes, I consent," they proceeded to the survey instrument.

Section 1: Undergraduate Curriculum and Experiences

Section 1 was built to explore undergraduate experiences within and outside the curriculum. Curriculum was defined as any course(s) and the corresponding work or experiences designed by music education faculty. This section included three sub-sections: curriculum details, curricular experiences, and extracurricular experiences. Extracurricular experiences were defined for respondents as opportunities to observe or participate in NTEEs outside of mandatory music education curricular requirements.

Non-Traditional and Emerging Ensemble Pedagogy. I designed this section to collect information about how preservice music teachers were being prepared to teach emerging ensembles through coursework and related activities. This section began with definitions and examples of NTEEs (in SI 2), as defined in Chapter 1. **Non-traditional ensembles** were defined as an ensemble that may use band, choir, or orchestra instruments or techniques in a different setting (e.g., mariachi band, garage/rock band, ukulele ensemble). **Emerging ensembles** were defined as an ensemble that is not derived from the instrumentation or techniques of band, choir, or orchestra (e.g., iPad ensemble, laptop ensemble). In survey item 3, I asked participants, "Does your music education curriculum address pedagogy of non-traditional or emerging ensembles?" Previous researchers (Norman, 1999; Schmidt, 1989; Wollenzien, 1999) have used similar prompts when collecting information about courses required for degree programs. This question allowed me to direct the participant to answer questions about their specific curriculum or to send the respondent to survey item 13 about hindrances to including NTEEs to their curriculum.

Even though scholars (Cambell et al., 2016) have advocated for the inclusion "real world musical engagements" (p. 3) (e.g., jazz, music technology, popular music, NTEEs) in the music education curriculum, academic music has not significantly changed to give the majority of public school students access to these types of music (Nettl, 1995). Therefore, in survey item 4, I asked how much time was dedicated to content and pedagogy of NTEEs ranging from a stand-alone course to a briefly discussed topic (Schmidt, 1989). Respondents could select one option and were requested to list the course title(s). A textbox option was included with the "other" option

to allow participants to describe the where the pedagogy of non-traditional or emerging ensembles was covered within the curriculum.

- The pedagogy of non-traditional or emerging ensembles is covered _____. (Please list the course title(s) for the first three options.)
    - In a dedicated course
    - As an entire unit within a music education course(s) (e.g., *multiple days and activities*)
    - As a brief topic within a music education course (e.g., *1–2 days*)
    - Other

Respondents then indicated the year(s) when the pedagogy of NTEEs occurred (first, second, third, fourth) in survey item 5.

I collected information about the textbooks and supplementary materials used during NTEE instruction in survey items 6 and 7 (Hart, 2019). Using multiple textboxes in prompt 6, participants answered "Please list the information about any **textbook(s)** you may use when teaching NTEE pedagogy. If none, please leave blank." The information I collected included title(s), author(s), editor(s), and edition. I also asked respondents to "Please list the information about any **supplemental readings or materials** you may use when teaching NTEE pedagogy. If none, please leave blank." in survey item 7. Participants could use a larger textbox to explain what materials they use during instruction.

Undergraduate Experiences. The second micro-section was designed to investigate NTEE experiences within the undergraduate music education curriculum. (Respondents who answered "no" to SI 3 did not complete this section.) Respondents

answered if the undergraduate students completed a curricular experience of practicing, rehearsing, or performing in an NTEE while learning the pedagogy of these ensembles in survey item 8 (Bula, 2011). Participants were asked to "Briefly describe the ensemble the from the previous question (e.g., groups of 4–6 in a garage band style setting)" in survey item 9 as a free response. I asked about the source of equipment/funding for the NTEEs (survey item 10) (Bula, 2011).

- Which of the following best describes the provider for the equipment for your students during their non-traditional or emerging ensemble rehearsals and performances?
    - Entirely student provided
    - Grant or external funding
    - A combination of institution, grant funded, externally funded, and/or student provided
    - Other (please describe)

To learn if preservice music teachers observed the pedagogy of NTEEs in the classroom, in survey item 11, I asked, "Do undergraduate music education students complete a field experience where they can see or apply their pedagogy of non-traditional or emerging ensembles?" (Bula, 2011). For the last prompt in this section (survey item 12), I asked the respondent to provide any additional information about NTEE pedagogy within their music education program as a free response prompt.

Hinderances. In addition to examining how and when NTEE pedagogy instruction occurred within instrumental music teacher education programs, it seemed equally as important to determine why such instruction might *not* be occurring. Previous

researchers (e.g., Bula, 2011; Norman, 2003) have used branching in their survey research to collect information regarding the hinderances to specific phenomena. In survey item 13, I asked the respondents, “Please indicate your agreement level with the following statements about incorporating non-traditional and emerging ensemble (NTEE) pedagogy into your curriculum.” The statements were:

- I do not have access to equipment.
- I do not have content knowledge regarding NTEEs.
- I have interests in other topics outside of NTEEs.
- My program does not have any available credit hours for a dedicated course in NTEE pedagogy.
- I am unsure where to find professional development opportunities for non-traditional and emerging ensembles.
- My university students do not have interest in non-traditional and emerging ensembles.

Respondents answered using a 4-point, Likert-type scale (*strongly disagree* = 1, *disagree* = 2, *agree* =3, *strongly agree* = 4) (Brown, 2010). Based on recommendations by advocates in reforming music education (Kaschub & Smith, 2014), all participants were asked to “Please select the statement that best reflects your view on the amount of time spent teaching NTEE pedagogy.” (SI 14) and were able to choose from the following options:

- I would like to increase pedagogy for NTEEs.
- I would like the pedagogy for NTEEs to remain the same.
- I would like to reduce the pedagogy for NTEEs.

- I would like to eliminate pedagogy for NTEEs.

To build upon the potential hinderances from SI 13, I asked the participants to rank seven common topics covered during the undergraduate music education degree (Wilson & McGinnis, 2018). In survey item 15, respondents could drag and drop the topics in order of their perceived importance, ranking from 1 (*most important*) to 7 (*least important*). The topics (presented in alphabetic order) were: applied lessons, arranging, conducting, instrument techniques classes (e.g., brass, woodwind, percussion), non-traditional/emerging ensembles, secondary ensemble methods, and traditional large performance ensembles.

Non-traditional and emerging ensembles may have been offered within the music department but might not have been taught by music education faculty. Powell et al. (2015) reported multiple music programs that offered non-traditional music education, but none of those program curricula led to teacher certification. Through responses to survey item 16, I attempted to determine the frequency of NTEEs offered within music departments across the US.

- Does your music department (outside of music education) offer a course in non-traditional or emerging ensembles?

If the participant selected "yes," they also could also provide a course title.

Extracurricular Opportunities. The last micro-section explored extracurricular opportunities for preservice music teachers in NTEEs. Because I had witnessed university students teach NTEEs through community partnerships, the last two questions were self-developed. In survey item 17, I asked if students had the opportunity to teach NTEEs outside of the curriculum.

- Do your music education students experience non-traditional or emerging ensembles outside of the undergraduate music education curriculum (i.e., self-created experiences, community music schools)?

If respondents answered "yes" to SI 17, they were prompted through to provide a brief description of this opportunity (SI 18).

Section 2: Music Teacher Educator Perceptions of Non-Traditional and Emerging Ensembles

Section 2 was designed to elicit responses from IMTEs about their perceptions of including instruction in NTEEs in the undergraduate curriculum, as well as the related responsibilities and skills required of P–12 teachers. Educators often teach how they were taught (Kelly-McHale, 2018), which can lead to low self-efficacy when including new or different content in public school music education coursework (Rynne & Lambert, 1997).

Higher Education. I designed the opening two items (SI 19 & 20) in Section 2 to collect information about participants' experiences performing and teaching different types of ensembles. The ensemble list for both items included the following: chamber ensemble, concert band, guitar ensemble, handbell choir, iPad or laptop ensemble, jazz ensemble, marching band, mariachi band, modern/rock/garage band, and orchestra. I chose to include some ensembles from all sections of the ensemble continuum to examine any potential differences in the confidence levels between teaching traditional ensembles versus teaching NTEEs. IMTEs provided their answers by responding to Likert-type prompts (*none* = 1, *a minimal amount* = 2, *a moderate amount* = 3, *a great deal* = 4) (Piazza & Talbot, 2021).

- What is your experience **performing** with the following ensembles?

- What is your experience **teaching** the following ensembles?

Because self-efficacy has been strongly linked to previous positive experiences in instrumental music teaching (e.g., Hendricks, 2016; Rieger, 2016), I asked participants about their experiences with various ensembles using Bandura's (1997) self-efficacy scale (*strongly disagree* = 0, *strongly agree* = 10) in survey items 21–26. For each of the six items, respondents rated their beliefs regarding previous experiences in five ensemble settings: concert band, jazz ensemble, marching band, NTEEs, and orchestra.

- I have had positive experiences performing in _____.
- My formal education experiences prepared me to teach my students pedagogy in _____.
- I have content knowledge in _____.
- I feel prepared to teach my students pedagogy in _____.
- I feel confident in my abilities to teach my students pedagogy in _____.
- I actively seek out professional development opportunities in _____.

As a follow-up prompt (SI 27) about types of ensembles that I may not have included, respondents were afforded the opportunity to provide any ensemble(s) they felt a level of *agree* or *strongly agree* for when referencing the previous prompts from SI 21–26.

To collect further information about IMTEs' professional development experiences, I asked participants to "indicate any professional development on teaching non-traditional and emerging ensembles (e.g., modern band symposium, Mariachi conference, incorporating ukulele session at state music convention)" in survey item 28 (Bula, 2011). Response choices included a summer workshop, a professional music educators conference, a webinar, self-directed learning, and "other" with the option for

them to describe in greater detail. I then asked all participants about potential hinderances to professional development opportunities in NTEE pedagogy (SI 29).

- What, if any, are the factors inhibiting your professional development for non-traditional and emerging ensembles? (Select as many as apply.)
    - I am unsure where to find professional development opportunities.
    - I have interests in topics outside of NTEE education.
    - I believe topics other than NTEE education are more important.
    - I am unable to afford professional development or have other funding issues
    - Other (please describe)

The final item about the undergraduate curriculum was expanded from research by Kempfer (2020), where I asked participants to respond via Likert-type response about how frequently (via Likert-type responses of *never* = 1, *seldom* = 2, *sometimes* = 3, *often* = 4) they considered various intersectionality aspects of their students and community when designing instruction.

- When planning your collegiate classes, how often do you consider the _____?
    - Age of your students
    - Ethnicity of your students
    - Gender of your students
    - Religious beliefs of your students
    - Sexuality of your students
    - Socio-economic status of your students

- Disability status of your students
- Mental health of your students
- Music preferences of your students
- Personal lives of your students
- Local community

P–12 Education. The second part of this section of the survey elicited responses about respondents' beliefs for in-service P–12 music teachers. In survey item 31, I asked about various intersectionality aspects of students and community when designing instruction, however the responses were directed to P–12 students and their community instead of the university level (in comparison to SI 30) (Kempfer, 2020).

- When planning classes, how often should P–12 music teachers consider the _____?
  - Age of their students
  - Ethnicity of their students
  - Gender of their students
  - Religious beliefs of their students
  - Sexuality of their students
  - Socio-economic status of their students
  - Disability status of their students
  - Mental health of their students
  - Music preferences of their students
  - Personal lives of their students
  - Local community

I expanded upon Keeler's (2008) research and asked respondents to indicate their level of agreement regarding skills required of P–12 music teachers in SI 32.

- Provide your level of agreement with the following statements about P–12 music educators: Music educators should _____.
    - Have skills in teaching traditional performance ensembles
    - Have skills in teaching popular music
    - Have skills in teaching jazz music
    - Have skills in teaching music-making technology
    - Understand the importance of music in students' lives
    - Use culturally relevant pedagogy when teaching students
    - Learn to teach non-traditional or emerging ensembles

I utilized a 4-point, Likert-type scale (Brown, 2010) (*strongly disagree* = 1, *disagree* = 2, *agree* = 3, *strongly agree* = 4) to remove the option for a neutral response, because I wanted to better understand the respondents' beliefs on these skills and force a response above or below a median mark.

In the last survey item in this section (SI 33), I asked participants, "How important do you feel it is for P–12 music educators to include non-traditional or emerging ensembles in their instruction?" (Piazza & Talbot, 2021). IMTEs were asked to choose one of four responses (*not important* = 1, *slightly important* = 2, *important* = 3, *very important* = 4).

Section 3: Demographics

Section 3 consisted of prompts designed to collect information about the respondents' teaching experience, as well as their institutions and degree programs. I

chose to put this section last because the previous two sections were more central to the main research questions and purpose of the study. Additionally, given the length and estimated completion time (which was estimated to be approximately 10–15 minutes depending on branching), survey fatigue may have been an issue for participants (Revilla & Ochoa, 2017). I included this section to investigate possible trends towards the inclusion or exclusion of NTEEs based on demographic factors of the institution or its faculty members.

Institution. The first three items (SI 34–36) in Section 3 were designed to collect information about the institution (Hart, 2019), including its public/private status, total undergraduate enrollment, and Carnegie research status. The next six questions (SI 37–42) were specific to music education. Participants selected their National Association for Music Education (NAfME) division in survey item 37. I provided a color-coded map of the United States to help the respondents quickly identify their division without having to reference the NAfME website. I used this item to determine geographic distribution consistency among responses. In order to determine the approximate size of the music education program, I asked the respondents to provide the number of undergraduate music education majors (SI 38) (Keeler, 2008) and number of students who completed their student teaching experience during the 2021–2022 school year (SI 39) (Hart, 2019). I used survey item 40 to collect the number of required music education courses in the undergraduate degree (Hart, 2019) at their respective institutions. I used survey item 40 to collect the number of required music education courses included in the undergraduate degree program (Hart, 2019). Participants were instructed to count only music education courses; example titles provided included Introduction to Music Education, Elementary

Methods, and Secondary Methods. IMTEs were asked to exclude any conducting, music history, music theory, piano, and secondary instrument techniques (e.g., Brass Methods, Percussion Techniques) courses. In the last two questions about the music education program, I asked IMTEs to report the number of full-time music education faculty members at their institution (SI 41) and how many of those faculty members held terminal degrees in music education (SI 42).

Participant information. In the final four survey questions, I collected information about participants' education (SI 43–44) and current academic rank (SI 45).

- What is your highest degree?
    - PhD in Music Education (or similar research-based degree)
    - Doctor of Music Arts (or similar performance-based degree)
    - Master of Music Education (or similar research-based degree)
    - Master of Music (or similar performance-based degree)
    - Bachelor of Music Education
    - Bachelor of Music (or similar performance-based degree)
- Which music education degree(s) do you hold? Mark all that apply.
    - Bachelor's
    - Master's
    - Doctorate
- What is your current academic rank?
    - Instructor
    - Lecturer
    - Visiting Professor

- Assistant Professor
- Associate Professor
- Full Professor
- Emeritus
- Other (please describe with textbox)

The last information I collected in the survey was the respondents' number of years of service at the P–12 and college/university levels (SI 46).

Sweepstakes Giveaway. In the last survey item (SI 47), respondents were directed to a separate survey via hyperlink (to protect participant anonymity) where they were able to submit their email address for entry into the sweepstakes for a $40 gift card. I used a random number generator to select twelve respondents as the winners of a gift card, which were funded through the University of Oklahoma at a total cost of $480.

Content Validity

To establish content validity of the survey instrument, I distributed the questionnaire to music education graduate students ($N = 9$), who had a global understanding of the music education sequence at their specific university but were unlikely responsible for the direct instruction of NTEE pedagogy. I sent instructions for feedback and a link to the online survey via email message: the response rate was 77.8% ($n = 7$). Participants responded directly via email about survey clarity, construction, flow, and any other issues that might negatively impact data collection. The following changes were made to the instrument based on these professionals' feedback:

- The addition of an entire survey item (SI 2) defining NTEEs so that survey respondents might provide more accurate responses to prompts focused on the topic.
- Clearer instructions for prompts where respondents may not fully understand how to navigate the survey platform operated (e.g., drag and drop when ranking choices).
- Opinion prompts to focused on the respondents' beliefs through the use of "I …" statements.
- Replaced prompts about directing and pedagogy with questions regarding experience and comfort to better assess IMTEs' beliefs (i.e., self-efficacy) regarding NTEE pedagogy.

Procedures

Survey Distribution and Data Collection

I sought and obtained committee and University of Oklahoma Norman campus Institutional Review Board (OU-IRB) approval for pursuing this research (see Appendix A). To facilitate distribution, I uploaded the database of IMTE names and email addresses into the Qualtrics (2022) platform. On the third Monday of May 2022, I distributed an initial recruitment letter and survey to 458 participants via the Qualtrics mail merge function. I also sent an additional 10 invitations via direct email contact platforms that populated through their respective institution websites. If the identified respondent was not responsible for teaching the pedagogy of NTEEs, they had the opportunity to submit the name and email address of a colleague who might provide more accurate responses. Six initial participants replied with a replacement name and email

address. I then emailed the new participant with a link to the survey and removed the original participant from the Qualtrics database. Approximately 1 and 2 weeks after the initial distribution, I sent reminder messages to all participants. Data collection closed after 3 weeks. Upon closure of the completion window, 120 participants completed the survey. Of the 120 responses, 92 were viable for data analysis, resulting in a usable response rate of 19.7%.

As an incentive to participate, respondents completing the survey were offered the opportunity to enter their email address into a drawing for a $40 Amazon gift card at the conclusion of the survey.

Data analysis

Once data were collected through the Qualtrics online software system, I cleaned the data (Morgan et al., 2013) in preparation for analysis via Statistics Package for Social Sciences 28 (SPSS28).

To answer research questions one, two, and three, I used SPSS28 to report the descriptive statistics (e.g., frequency, mean, standard deviation) for prompts whose data could be converted into numeric data. I also utilized exploratory data analysis to better understand the data and verify if outliers, non-normal distributions, missing values, or other data input errors existed (Morgan et al., 2013). For qualitative responses from free response textboxes, I analyzed the data by grouping similar responses (e.g., rock, garage, and pop ensemble were grouped together) (Patton, 2014).

To answer research question four, I utilized SPSS28 to discover differences among variables using the chi-square statistic because the data was categorical. When I analyzed the individual program factors in relation to offering NTEE pedagogy, I needed

to use the Mann-Whitney *U* statistic and a Bonferroni adjustment because the data were skewed greater than 1.00. The final interaction I analyzed was the correlation between the first five belief prompts (positive performance experience, formal education, content knowledge, preparedness to teach, confidence in teaching). This required the use of the Pearson product-moment correlation statistic.

CHAPTER 4: DATA ANALYSIS

The purpose of this study was to investigate the curricular and extracurricular opportunities and experiences with non-traditional and emerging ensembles (NTEEs) for preservice music teachers throughout their undergraduate experience. A secondary purpose was to investigate instrumental music education faculty's opinions regarding non-traditional and emerging ensembles.

During late May through early June of 2022, the survey was distributed to 468 instrumental music teacher educators affiliated with National Association of Schools of Music (NASM) accredited schools through their email addresses or website contact forms. My target population was instrumental music teacher educators (IMTEs) teaching at undergraduate music education programs accredited by NASM because Colquhoun's (2019) research indicated that NTEEs in public schools are most commonly taught by instrumental music teachers. Therefore, I expected the responsibility of NTEE pedagogy to be taught by IMTEs. I gathered contact information belonging to instructors most likely to teach instrumental music methods courses through each collegiate institution's music department website. Initial data was obtained from 120 respondents (25.6%)—participants who completed at least some portion of the survey. After examining the initial data, 36 (7.7%) respondents completed the entirety of the survey. An additional 56 (12.0%) instructors completed at least 98% of the questionnaire as reported by Qualtrics. These participants likely clicked on the hyperlink to submit their email into the gift card sweepstakes in the last survey item but did not click the "next" button to reach the final page of the survey (which presented a thank you message for participating). Because these faculty members provided responses to most of the individual survey prompts, I

chose to include their responses in my overall analysis. The result was a total of 92 (19.7%) useable survey responses. Participants were provided the option to skip any survey prompt, and some faculty members did not respond to all survey items. On average, the survey took respondents 16 minutes and 55 seconds to complete.

Descriptive Analysis

Descriptive statistics are presented in this first section. It is imperative to understand the participants backgrounds and experiences before analyzing their responses. I reported demographic information about the respondents' degree levels and experience, followed by information related to their collegiate institution type (i.e., public or private) and location. The section concludes with statistics about undergraduate music education majors at their institutions.

Participant Demographics

A large majority of respondents (n = 78, 84.8%) held a terminal degree in music; for 53 (57.6%) participants, that degree was a PhD in Music Education. While I did not ask the area of focus for DMA degrees (n = 25, 27.2%), it might be inferred that the majority of these participants held performance or conducting expertise. The distribution of type of highest degree held by all respondents can be found in Table 4.1.

Table 4.1

Respondents' Highest Degree

Highest Degree	*n*	%
PhD in Music Education	53	57.6
Doctor of Musical Arts	25	27.2
Master of Music Education	7	7.6
Master of Music	4	4.3
Bachelor of Music Education	1	1.1
Not reported	2	2.2

After a further analysis of degrees held by respondents, a majority of respondents held a bachelor's degree in music education (*n* = 78, 84.8%). Nearly half of the respondents had earned degrees in music education at the undergraduate, graduate, and terminal levels (*n* = 40, 43.5%). Five respondents (5.4%) held only a terminal degree in music education. The frequency of music education degrees can be found in Table 4.2.

Table 4.2

Respondents' Degrees Held in Music Education

Degree Types	*n*	%
Bachelor's	78	84.8
Master's	55	59.8
Doctoral	58	63.0
Not reported	2	2.2

Note: Percent is calculated as the number of respondents that held that degree divided by total respondents.

Most respondents reported holding tenure track positions (assistant, associate, or full professor) at their institution (*n* = 82, 89.1%). Respondents, who self-identified their

position in the "other" response reported their position as "Assistant Teaching Professor," "Teaching Professor," and "Professor of Practice." However, I did not request that respondents report the percent of their position dedicated to teaching, research/creative activity, and service. No inferences should be made regarding the academic load based on position or title. The frequency of academic rank can be found in Table 4.3.

Table 4.3

Respondents' Rank or Position

Rank or Position	*n*	%
Full Professor	27	29.3
Associate Professor	25	27.2
Assistant Professor	30	32.6
Rank-renewable faculty	3	3.3
Renewable-term faculty	3	3.3
Emeritus	1	1.1
Not reported	2	2.2

Respondents provided the number of years of service at the P–12 and college/university level. IMTEs worked in the P–12 setting for almost 10 years (M = 9.69, SD = 6.97) and in higher education for approximately 14 years (M = 13.74, SD = 9.35). The ranges of total years of experience were similar (P–12, 0–33; higher education, 0–35).

Institution Characteristics. Approximately two-thirds (n = 57, 62.0%) of the participants reported teaching at public institutions, and about one-third (n = 33, 35.9%) reported working at private institutions. Two (2.2%) respondents did not report their institution's designation.

The most common total undergraduate enrollment at the participants' institutions was "fewer than 5,000 students" (*n* = 38, 41.3%). The two larger options for enrollment were roughly equal with "5,000–15,000 students" reported 28 times (30.4%) and "greater than 15,000 students" reported 24 times (26.1%). Two (2.2%) respondents failed to indicate their institution's total undergraduate enrollment.

When reporting the Carnegie Research designation for their institution, the most frequent classification was "R1: Doctoral Universities" (*n* = 19, 20.7%). The least frequently reported types of institutions were both "M1: Master's Colleges and Universities" and "M2: College and Universities" with 8 (8.7%) responses each. A complete list of Carnegie Research designations can be found in Table 4.4.

Table 4.4

Respondents' University Carnegie Classification

Classification	Frequency	%
R1: Doctoral Universities	19	20.7
R2: Doctoral Universities	10	10.9
D/PU: Doctoral/Professional Universities	11	12.0
M1: Master's Colleges and Universities	8	8.7
M2: Master's Colleges and Universities	8	8.7
M3: Master's Colleges and Universities	11	12.0
Baccalaureate Colleges	15	16.3
Unknown / Not reported	10	10.9

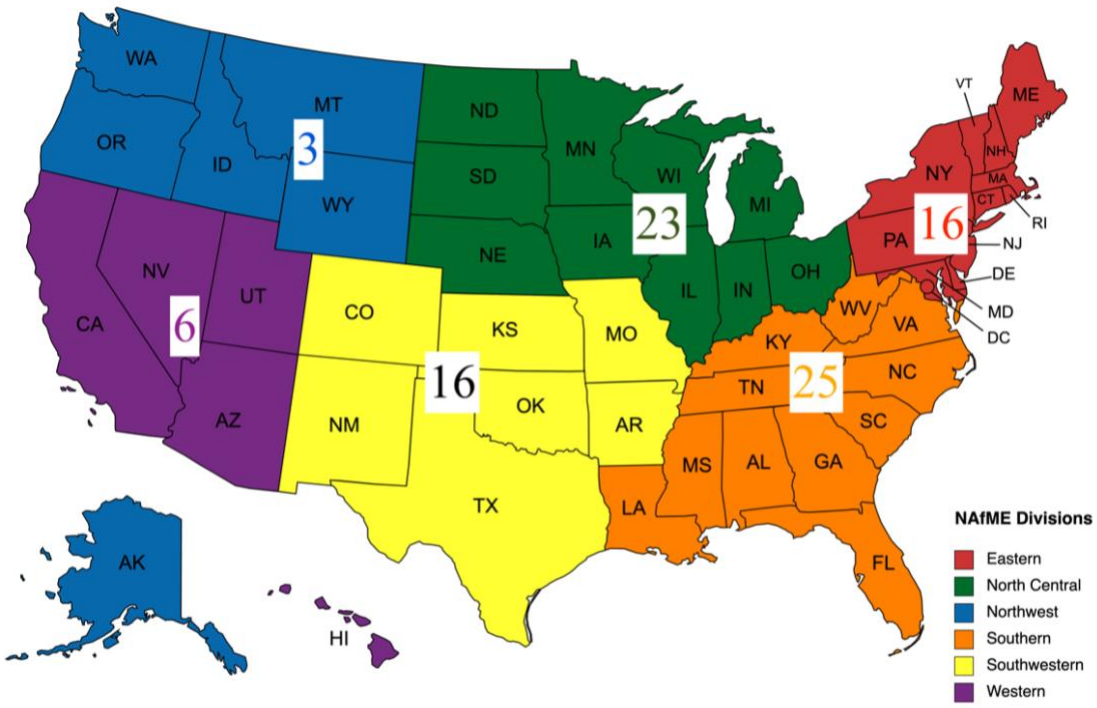
Note: Percent does not equal 100 due to rounding.

The highest number of respondents were from the Southern (*n* = 25, 27.2%) and North Central (*n* = 23, 25.0%) regions of the United States, as defined by the National

Association for Music Education (NAfME) divisions. Complete geographic region information is found in Figure 4.1.

Figure 4.1

Respondents' Institution Locations by NAfME Division

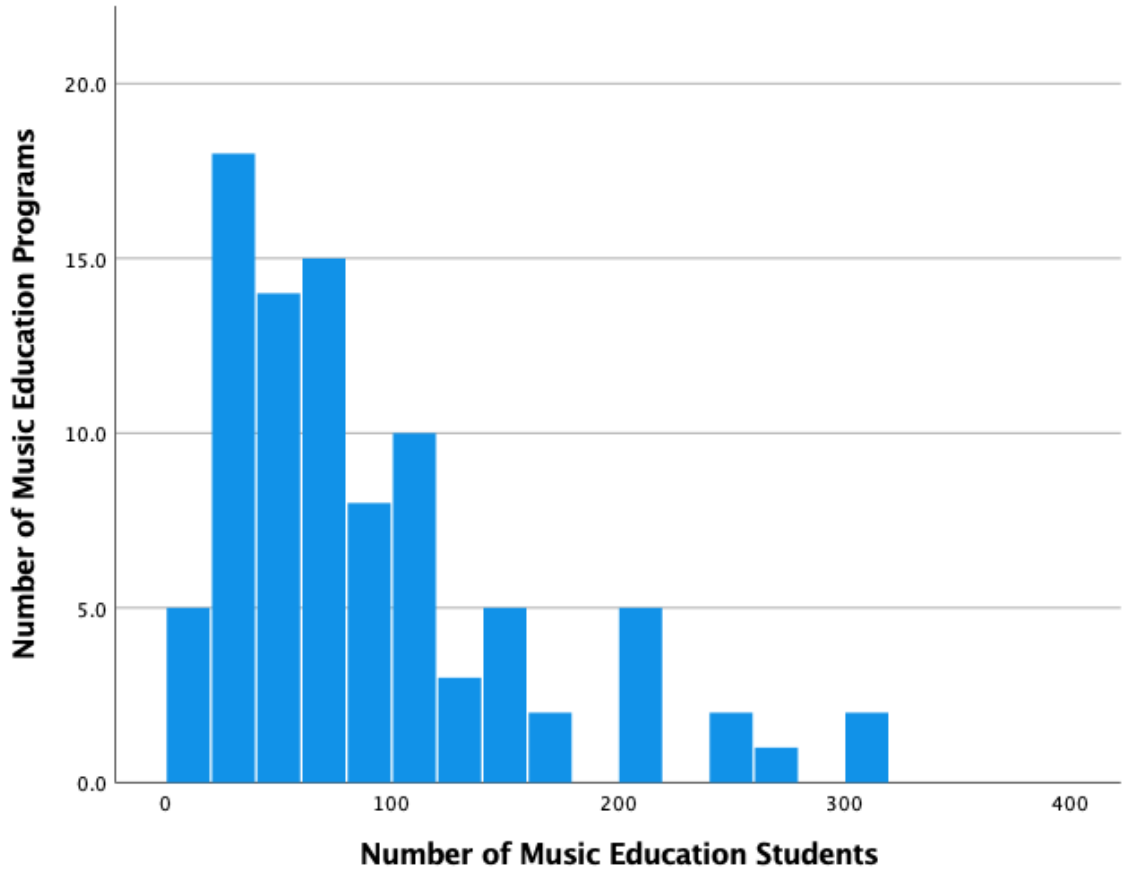


Program Characteristics. Participants (n = 90) indicated that music education students were required to take between 2 and 20 music education courses (M = 6.60, SD = 3.88) toward their undergraduate degree. When asked about the number of music education faculty employed by the university, respondents (n = 86) indicated a range of 0 to 12 (M = 2.77, SD = 1.94) full-time instructors who led music education coursework. Similarly, 83 respondents reported between 0 and 12 (M = 2.30, SD = 2.16) members of the music education faculty holding a doctoral degree in music education.

Music Education Undergraduate Statistics. When asked about the number of undergraduate music education majors who were enrolled their program in the 2021–22 academic year, respondents (n = 90) reported a range of enrollment from 10 to 306 students with a mean of 87.69 (SD = 68.04). Figure 4.2 displays the frequency of music education programs based on the number of music education students enrolled in the 2021–22 academic year.

Figure 4.2

Frequency of the Number of Enrolled Undergraduate Music Education Students

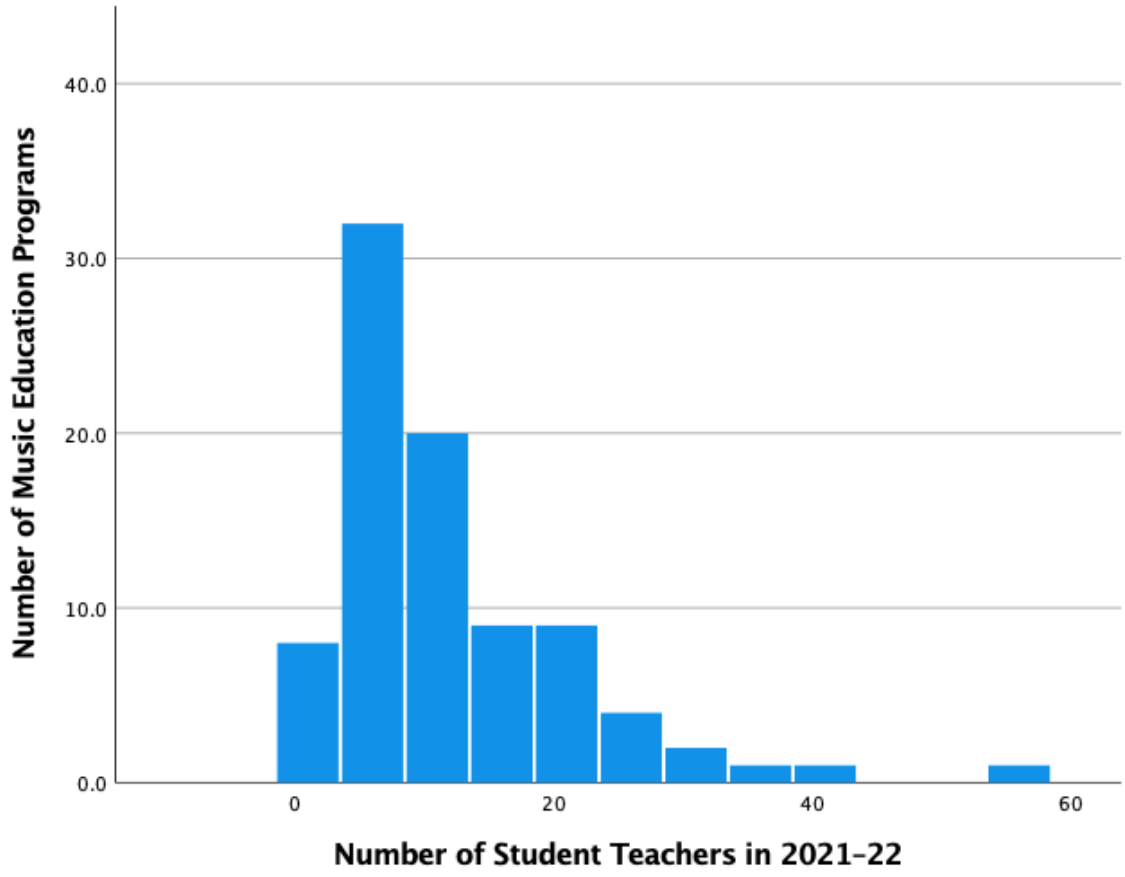


Note. Each bar represents a range of 20 students.

While reporting the number of undergraduates who completed their student teaching during the 2021–22 academic year, 87 (94.6%) respondents indicated a range of 1 to 57 (M = 11.71, SD = 9.51). Figure 4.3 displays the frequency of music education programs based the number of student teachers during the 2021–22 academic year.

Figure 4.3

Frequency of the Number of Student Teachers in the 2021–22 Academic Year



Note. Each bar represents a range of 5 students.

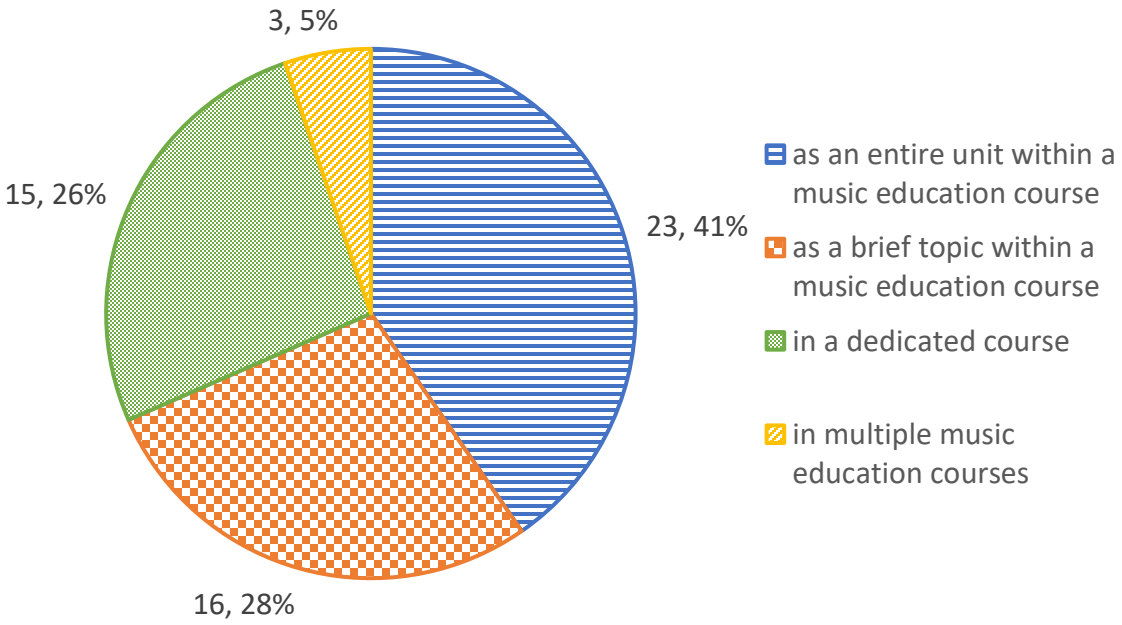
Non-Traditional and Emerging Ensemble Pedagogy Within the Music Education Curriculum

The analysis of the information in this subsection is related to research question one and NTEEs that occur within the music education curricula. Approximately two-thirds (n = 57, 62.0%) of respondents reported that their music education curriculum included the pedagogy of non-traditional and emerging ensembles (NTEEs). For the remainder of this paragraph, the percentages will be reported based on the 57 affirmative

responses to offering NTEE pedagogy. The most common response about where this pedagogy occurred within the curriculum was “as an entire unit within a music education course” (*n* = 23, 40.4%). Responses of “as a brief topic within a music education course” (*n* = 16, 28.1%) and “in a dedicated course” (*n* = 15, 26.3%) were roughly equal. Three (5.3%) respondents answered “other” and described the inclusion of NTEEs as “embedded in all [music education] classes” or within multiple music education classes. Figure 4.4 is a visual representation of the duration of NTEE pedagogy in music education courses.

Figure 4.4

The Duration of NTEE Pedagogy in Music Education Courses



Note: *n*-value and percent presented on the exterior edge of the chart.

Only 55 (96.5%) respondents with NTEE pedagogy in their music education curriculum reported the year(s) (i.e., freshmen, sophomore, junior, senior) in which such

instruction occurred within their curriculum. IMTEs had the option to select multiple responses. The third (junior) year of the program (n = 42, 76.4%) was the most common time for NTEE pedagogy to transpire. Approximately half (n = 27, 49.1%) of the 55 respondents indicated that music education majors received NTEE pedagogy in multiple years of their study. The frequency of NTEE pedagogy by year can be found in Table 4.5.

Table 4.5

Frequency of NTEE Pedagogy by Academic Year of Degree Program

Academic Year	*n*	%
First (freshman)	15	27.3
Second (sophomore)	20	36.4
Third (junior)	42	76.4
Fourth (senior)	23	41.8

Note: n = 55. Percentage is the number of responses divided by total responses.

Textbooks and Materials. When asked about the textbooks used to assist in the teaching of NTEE pedagogy in any academic setting, only 10 respondents provided the title of a book. The only text cited more than once (*n* = 3) was *Popular Music Pedagogies: A Practical Guide for Music Teachers* by Matthew Clauhs, Bryan Powell, and Ann C. Clements. All other textbooks listed in Table 4.6 were listed once by respondents.

Table 4.6

List of Textbooks, Authors, and Editors Used when Teaching NTEE Pedagogy

Title	Author(s)/Editors(s)
Coaching a Popular Music Ensemble: Blending Formal, Non-Formal, and Informal Approaches in the Rehearsal	Holley, Steve
Foundations of Mariachi Education: Materials, Methods, and Resources	Grandante, William
Instrumental Music Education: Teaching with the Music and Practical in Harmony	Feldman, Evan, & Contzius, Ari
Music Education in Your Hands: An Introduction for Future Teachers	Mark, Michael L., & Madura, Patrice
Music in Childhood: From Preschool through the Elementary Grades	Campbell, Patricia Shehan, & Scott-Kassner, Carol
Music, Informal Learning and the School: A New Classroom Pedagogy	Green, Lucy
Popular Music Pedagogies: A Practical Guide for Music Teachers	Clauhs, Matthew, Powell, Bryan, & Clements, Ann C.
Teaching Music in American Society: A Social and Cultural Understanding of Music Education	Kelly, Steven N.

When asked about supplemental materials used while teaching the pedagogy of NTEEs, respondents (n = 8, 14.0%) referenced using resources available through Little Kids Rock (n.d.). Two (3.5%) respondents reported that they used videos about beat-making through digital audio workstations, and an additional two (3.5%) mentioned using videos but did not elaborate on the content. Another popular source of supplemental materials were journal articles taken from *Journal of Popular Music*

Education (*n* = 1, 1.8%), *Music Educators Journal* (*n* = 4, 7.0%), *General Music Today* (*n* = 1, 1.8%), and *Teaching Music* (*n* = 1, 1.8%).

Curricular Ensemble Types. Of the 57 respondents who indicated they included the pedagogy of NTEEs in their music education curriculum, 40 (70.2%) reported that the undergraduate students rehearsed or performed in a NTEE. When asked to write about the types of groups in which the students participated, a variety of ensembles were described. Six (15.0%) participants used "small" to refer to the size of the ensemble, while 16 (40.0%) respondents listed between three and six members per group. Table 4.7 provides a list of types of ensembles or genres and their reported frequencies. One respondent explained that the focus of their NTEE class "changes each time the course is offered" because the undergraduates "have the opportunity to engage in the music-making with a culture bearer" who changes each semester.

Table 4.7

Types of Ensembles or Genre Performed

Ensemble or Genre	Frequency	%
Cover / garage / pop / rock	21	53.8
Mariachi	6	15.4
Technology	5	12.8
Ukulele	5	12.8
Steel pan	3	7.7
Banda	2	5.1
Found percussion ensemble	2	5.1
Jazz combo	2	5.1
World drumming	2	5.1
A Capella ensemble	1	2.6
Cocek	1	2.6
Gamelan	1	2.6
Worship	1	2.6

Note: n = 39. One respondent did not provide any details about the ensemble(s) that occur at their institution. Respondents may have listed more than one type of ensemble. The Technology category includes the creation or modification of music through iPads, digital audio workstations, or other electronic means.

Equipment and Funding. The equipment and funding for NTEEs came from a variety of sources. More than half of the respondents with ensembles (*n* = 22, 55.0%) claimed that both the institution and students provided instruments for their rehearsals and performances. In 13 (32.5%) instances, the institution supplied all the necessary equipment. Two (5.0%) respondents indicated that grants had funded their equipment for the NTEEs. The only "other" response (*n* = 1, 2.5%) indicated that students used free, virtual equipment for rehearsal or performance in NTEEs.

In the 57 programs that included NTEE pedagogy in the curriculum, less than half (*n* = 24, 42.1%) contained field experiences where the undergraduate music education

students could observe or apply their pedagogical skills in NTEE settings. Respondents indicated that the availability of NTEEs in local schools influenced whether preservice music teachers could observe NTEEs. One respondent commented, “Prior to this year, I did not know of any teachers leading NTEEs.” Limited NTEE access in public schools was reinforced by another respondent who said, “Very few (if any...) PK–12 schools in our immediate area, where students would participate in fieldwork, have NTEEs so it is difficult to connect discussion to practice.” A third respondent indicated they tried to place preservice music teachers in a setting with NTEEs, when possible. However, other participants indicated that NTEEs may be experiencing growth in public schools, expecting the availability for fieldwork/observation to increase in the future. A fourth respondent reflected, “We are at the point now where we are discussing NTEEs, being on the lookout for this area to grow in school music.” A fifth IMTE stated, “I just found a teacher in a neighboring district that uses NTEEs and am hopeful for students to observe their classes.”

Potential Hinderance to the Inclusion of NTEE Pedagogy

Respondents were asked to choose a level of agreement (*strongly disagree* = 1 to *strongly agree* = 4) about potential hinderances to including NTEE pedagogy in their institution’s music education curriculum. The strongest response was the lack of available credit hours in the degree plan ($M = 3.27$, $SD = 0.95$). While credit hours were likely out of instructors’ control, the respondents indicated that they generally agreed ($M = 2.99$, $SD = 0.71$) when replying to the prompt “I have interests in other topics outside of NTEEs.” The high mean for this prompt may indicate an instructor bias, or aversion, to including NTEE pedagogy in the curriculum. Respondents indicated that their students likely were

interested in NTEEs through their disagreement (*M* = 1.89, *SD* = 0.69) with the statement "My university students do not have interest in non-traditional and emerging ensembles." All means and standard deviations related to potential hinderances to the inclusion of NTEE pedagogy can be found in Table 4.8.

Table 4.8

Perception of Potential Hinderances to the Inclusion of NTEE Pedagogy

Prompt	*M*	*SD*
My program does not have any available credit hours for a dedicated course in NTEE pedagogy.	3.28	0.95
I have interests in other topics outside of NTEEs.	2.99	0.71
I do not have access to equipment.	2.54	0.90
I do not have content knowledge regarding NTEEs.	2.40	0.87
I am unsure where to find professional development opportunities for non-traditional and emerging ensembles.	2.09	0.86
My university students do not have interest in non-traditional and emerging ensembles.	1.89	0.69

Note: $n = 90$.

When asked about the amount of time dedicated to NTEE pedagogy, all but two respondents answered that they would like the time for NTEEs to *remain the same* (*n* = 20, 22.2%) or *increase* (*n* = 68, 75.6%) (*M* = 3.72, *SD* = 0.54). However, when provided with seven topics to rank in order of importance in the overall music education curriculum, NTEEs ranked near the bottom. Complete rankings of provided music topics can be found in Table 4.9.

Table 4.9

Topics Ranked in Order of Importance by Music Teacher Educators

Topic	*M*	*SD*
Instrument techniques classes (brass, percussion, string, woodwind)	5.52	1.41
Applied lessons	5.12	2.10
Secondary-level ensemble methods	4.37	1.90
Large performance ensembles	4.21	1.76
Conducting	3.74	1.50
Non-traditional and emerging ensembles	2.60	1.62
Arranging	2.44	1.42

Note: $n = 89$.

Non-Traditional and Emerging Ensemble Pedagogy Outside the Music Education Curriculum

The following subsection addresses research question two about NTEEs outside the music education curriculum. Non-traditional and emerging ensembles were infrequently offered at institutions represented in this study. Only one-third ($n = 30$, 33.3%) of IMTEs indicated that their music department (not music education) offered instruction in NTEEs. Ten (11.1%) participants commented that they were aware of percussion ensembles, including gamelan and steel pan ensembles, offered within their department. Four (4.4%) respondents mentioned NTEEs at their institutions had open enrollment for any student on campus—not just music majors. A complete set of ensembles is listed in Table 4.10.

Table 4.10

Music Department Non-Traditional and Emerging Ensembles

Ensemble or Genre	Frequency	%
Steel drum ensemble	6	20.0
Pop / rock ensemble	5	16.7
Gamelan ensemble	3	10.0
Contemporary music ensemble	2	6.7
Jazz ensemble	2	6.7
Mariachi	2	6.7
Percussion ensemble	2	6.7
African choir	1	3.3
African drumming ensemble	1	3.3
African popular music ensemble	1	3.3
Barbershop singers	1	3.3
Baroque ensemble	1	3.3
Black pop music (BPM) ensemble	1	3.3
Bluegrass / oldtime band	1	3.3
Chapel guild	1	3.3
Creative ensemble class	1	3.3
Free improvisation	1	3.3
Fusion ensemble	1	3.3
Klezmer ensemble	1	3.3
Mixed woodwind and brass ensemble	1	3.3
Modern band	1	3.3
New music ensemble	1	3.3
Samba ensemble	1	3.3
Small jazz ensemble	1	3.3
Tech ensemble	1	3.3
Vernacular music	1	3.3
World drumming	1	3.3
World music	1	3.3
Worship teams	1	3.3

Note: $n = 30$.

When given the opportunity to respond freely about their undergraduate students' NTEE experiences outside of the music department, instructors ($n = 39$, 43.3%) provided a wide variety of ensembles and types of music. The most frequently reported NTEE was an independent rock band ($n = 14$, 35.9%) with additional descriptors referencing

performances within the local community. No other ensemble was recorded more than three times. As I organized the responses, I identified four general categories into which all the ensembles fit: within the university, community experiences, independent creation, and electronic music.

Within the University. This category contains ensembles that occurred within the university setting and that may be led by faculty members. The most common type of ensembles, each referenced three times (7.7%), were jazz, mixed instrumentation contemporary, and world drumming/drum circles. Ensembles that were reported twice (5.1%) include a campus-wide Mariachi program and a new music ensemble. Respondents listed the following ensembles once (2.6%): Afro-Cuban ensemble, bell choir, commercial music, faculty directed groove ensemble (flexible instrumentation ensemble), faculty-directed rock band, steel pan, video game music ensemble, ukulele ensemble. Two (5.1%) respondents mentioned that students may have sought out musical experiences through specific student associations (e.g., Filipino Student Association, Korean Student Association).

Community Experiences. Ensembles in this category occurred within the local community and were not organized by the preservice music teachers. Six (15.4%) respondents answered that their students found NTEE experiences as volunteers in public school or community setting. Specific examples of communal music experiences may have included ensembles such as mariachi (n = 1, 2.6%) and Native American drum and voice groups (n = 1, 2.6%). IMTEs (n = 2, 5.1%) also referenced music therapy programs that occurred within their local communities.

Independent Creation. The third type of NTEE experience described by participants was student-initiated, independently created ensembles. IMTEs (*n* = 14, 35.9%) appear to have been most aware of student participation in rock bands (*n* = 14, 35.9%). Other respondents reported a vague description of self-created experiences three times (7.7%). IMTEs mentioned each of the following musical experiences once (2.6%): a Capella ensemble, freelancing, New Orleans-style brass band, solo guitar, and songwriting.

Electronic Music. Participation in electronic music may happen under the guidance of faculty in a laptop ensemble (*n* = 1, 2.6%). However, respondents indicated that electronic music creation was likely to be an independently studied style of music. Two (5.1%) instructors reported that their students created music using digital audio workstations. One (2.6%) IMTE wrote about students DJing as a method to explore and create musical experiences.

Participant Performance and Teaching of Various Ensembles

Respondents provided their level of experience when performing with 10 different types of ensembles (*none* = 1 to *a great deal* = 4). Unsurprisingly, concert band had the highest mean (*M* = 3.83, *SD* = 0.60), while mariachi ensemble received the lowest (*M* = 1.19, *SD* = 0.49). The order of the means for performing and teaching experiences were identical, except for guitar ensemble and iPad/laptop ensemble, which were inverted. A complete chart of performance and teaching means and standard deviations are in Table 4.11.

Table 4.11

Ensemble Performance and Teaching Experience

Ensemble	Performance		Teaching	
	M	*SD*	*M*	*SD*
Concert band	3.83	0.60	3.73	0.73
Chamber ensemble	3.48	0.71	3.34	0.84
Marching band	3.36	1.00	3.16	1.11
Jazz ensemble	3.18	0.95	2.92	1.08
Orchestra	2.90	0.97	2.35	0.94
Modern / rock / garage band	2.04	1.05	1.62	0.86
Handbell choir	1.74	0.94	1.37	0.84
iPad / laptop ensemble	1.30	0.61	1.16	0.52
Guitar ensemble	1.23	0.48	1.28	0.64
Mariachi ensemble	1.19	0.49	1.10	0.40

Note: n = 90 for the Performance means except Handbell Choir (n = 89). n = 89 for the Teaching means except Orchestra (n = 88). Shading highlights a difference in order of means.

Beliefs Related to Self-Efficacy for Various Ensembles

In this subsection, I analyzed responses to answer research question three about participants' beliefs as related to self-efficacy development. Over a set of six prompts, respondents reported their level of agreement (*strongly disagree* = 0, *strongly agree* = 10) as a measure of their beliefs related to self-efficacy through mastery experiences (Bandura, 1997) with five different ensembles. Only 90 respondents answered the prompts in this section. Regardless of the prompt, concert band yielded the highest mean in all instances. When responding to "I have had positive experiences performing in _____," respondents indicated agreement for all ensembles except NTEEs (n = 67, M = 6.73, SD = 3.48). The full results of about positive performance experiences with specific types of ensembles can be found in Table 4.12.

Table 4.12

Positive Performing Experiences within Specific Ensembles

Ensemble	*n*	*M*	*SD*
Concert band	87	9.36	1.14
Jazz ensemble	81	8.99	1.55
Orchestra	80	8.20	2.29
Marching band	82	8.13	2.35
Non-traditional and emerging ensembles	67	6.73	3.48

In response to the prompt, "My formal education experiences prepared me to teach my students pedagogy in _____," all ensemble means fell above the midpoint (5) except for NTEEs (n = 67, M = 2.55, SD = 2.69). Fewer participants also responded to the NTEE prompt in comparison to the other ensemble types. The agreement scores for formal education experiences for all ensembles are listed in Table 4.13.

Table 4.13

Formal Education Experiences as Preparation to Teach Pedagogy of Specific Ensembles

Ensemble	*n*	*M*	*SD*
Concert band	88	9.14	1.59
Marching band	82	7.16	2.84
Orchestra	88	7.01	2.39
Jazz ensemble	83	6.35	2.57
Non-traditional and emerging ensembles	67	2.55	2.69

When responding to "I have content knowledge in _____" for various ensembles, participants suggested a mixed amount of content knowledge for NTEEs (M = 4.53, SD = 3.01). (Content knowledge was defined for participants as "subject-specific knowledge" and provided with examples of "knowing fingerings for wind instruments or

scalar patterns on guitar.") IMTEs indicated a level of agreement or higher about their content knowledge for specific ensembles. Full results of content knowledge are provided in Table 4.14.

Table 4.14

Content Knowledge for Specific Ensembles

Ensemble	*n*	*M*	*SD*
Concert band	89	9.45	1.31
Marching band	86	7.76	2.93
Jazz ensemble	87	7.49	2.31
Orchestra	87	7.08	2.17
Non-traditional and emerging ensembles	74	4.53	3.01

With the collection of performance experience, formal education, and content specific knowledge, the next prompt asked respondents to report their level of agreement with the following efficacy belief statement: "I feel prepared to teach my students pedagogy in _____." Concert band, jazz ensemble, marching band, and orchestra all received a positive level of agreement, while participants preparedness to teach NTEE pedagogy fell close to the scale midpoint (M = 5.12, SD = 2.92). Interestingly, jazz ensemble preparedness ranked higher (M = 8.12, SD = 1.98) than marching band (M = 7.82, SD = 3.01), but the difference was not statistically significant (p = 0.44). Complete levels of agreement of preparedness to teach specific types of ensembles are specified in Table 4.15.

Table 4.15

Level of Preparedness to Teach the Pedagogy of Specific Ensembles

Ensemble	*n*	*M*	*SD*
Concert band	88	9.60	1.19
Jazz ensemble	84	8.12	1.98
Marching band	85	7.82	3.01
Orchestra	86	7.29	2.15
Non-traditional and emerging ensembles	73	5.12	2.92

Instructors' beliefs in their confidence to teach their students ensemble-specific pedagogy reflected levels similar to those of their own perceived preparation to do so. When responding to their level of confidence "in [their] abilities to teach students pedagogy in _____," mean in teaching concert band pedagogy were identical to participants' own preparedness in the same setting. Marching band showed a slight increase in confidence in comparison to preparedness, ranking higher than jazz ensemble. Again, all ensemble-type means were above the midpoint of the 10-point scale. Complete means and standard deviations for participants' perceived confidence to teach ensemble pedagogies are listed in Table 4.16.

Table 4.16

Level of Confidence to Teach the Pedagogy of Specific Ensembles

Ensemble	*n*	*M*	*SD*
Concert band	88	9.60	1.09
Marching band	85	7.94	2.68
Jazz ensemble	86	7.69	2.20
Orchestra	86	7.48	2.07
Non-traditional and emerging ensembles	76	5.01	3.23

When asked to provide ensembles that participants would express high levels of confidence in teaching, respondents answered with a variety of non-traditional and emerging ensembles that can be found in Table 4.17.

Table 4.17

Self-Reported Ensembles

Ensemble	*n*
A Cappella / vocal ensemble	2
Choir	2
Percussion ensemble	2
Steel pan ensemble	2
Brass ensemble	1
Chamber ensemble	1
Handbell choir	1
Keyboard	1
Orff ensemble	1
Show choir	1
Small jazz groups	1
Winterguard	1

Professional Development

The last prompt I asked the participants was to determine efficacy development was related to professional development: "I actively seek out professional development opportunities in _____." While concert band continued to represent the highest overall mean (M = 7.23, SD = 2.88), respondents reported seeking out professional development for NTEEs as the second highest ranking ensemble type, and at roughly the same level as orchestra and jazz ensemble pedagogy. The professional development prompt had the fewest participant responses in comparison to the previous five belief

items. Descriptive statistics for ensemble professional development sought by instrumental music education instructors are listed in Table 4.18.

Table 4.18

Seeking out Professional Development in Specific Ensembles

Ensemble	*n*	*M*	*SD*
Concert band	79	7.23	2.88
Non-traditional and emerging ensembles	74	5.15	3.31
Orchestra	65	5.14	3.03
Jazz ensemble	68	4.99	3.17
Marching band	59	3.91	3.57

Respondents (*n* = 69) were asked where they seek out professional development opportunities for NTEE pedagogy. The most frequently cited source was self-directed learning (*n* = 58, 84.1%), followed closely by professional music education conferences (*n* = 56, 81.2%). Less popular responses included summer workshops (*n* = 31, 45.0%) and webinars (*n* = 23, 33.3%). When give the opportunity to provide other professional development experiences, two instructors (2.9%) mentioned specific conferences—Pennsylvania Collegiate Music Educators Association workshops and College Music Society conferences. One participant (1.4%) referred to using YouTube videos to supplement prior guitar training. A different respondent (1.4%) mentioned talks by experts in the field.

When asked about potential hinderances to professional development in NTEE pedagogy, the most common response from respondents (*n* = 70) was “I have interests in topics outside NTEE education” (*n* = 40, 57.1%). Of the 14 (20.0%) respondents who provided a description with their selection of “other,” 11 (15.7%) mentioned a lack of

time, both in their personal schedule and curriculum. Two (2.9%) respondents noted a resistance to NTEE pedagogy, with one specifically referring to NTEEs as "useless." Table 4.19 includes the numerical data about hinderances to professional development.

Table 4.19

Self-Reported Hinderances to Professional Development in NTEE Pedagogy

Hinderances	*n*	%
I have interests in topics outside of NTEE education	40	57.1
I am unsure where to find professional development opportunities.	22	31.4
I believe topics other than NTEE education are more important.	21	30.0
I am unable to afford professional development or have other funding issues.	17	24.3
Other	14	20.0
None	2	2.9

Potential Factors that may Influence Music Instruction

The decision to include NTEE pedagogy at the university level may have been influenced by various factors of student intersectionality by these IMTEs. Respondents reported the approximate frequency (*never* = 1 to *often* = 4) with which they accounted for these factors while planning their instruction for university level students. The mean for nine of the 11 factors received a value between *sometimes* (3) and *often* (4). Participants rated two factors (religious beliefs and sexuality) lower. Complete means and standard deviations for each influential factor are provided in Table 4.20.

Table 4.20

Factors of University Students Influencing Instruction at the University Level

Factor	*M*	*SD*
Mental health	3.52	0.69
Disability status	3.40	0.78
Ethnicity	3.32	0.90
The institution's local community	3.29	0.80
Socio-economic status	3.27	0.87
Age	3.20	0.94
Personal lives	3.18	0.83
Musical preferences	3.16	0.78
Gender	2.92	1.00
Religious beliefs	2.51	1.06
Sexuality	2.49	1.09

Note: $n = 90$, except Mental health where $n = 89$.

IMTEs were asked to estimate how in-service public school teachers should consider the same student intersectionality factors of when planning for instruction. Results were similarly ranked in comparison to collegiate planning, with age ($M = 3.87$, $SD = 0.37$) being scored as the most influential. Again, religious beliefs and sexuality were the two factors that represented the least impact on instructors' planning. Results about university instructor's belief about P–12 educators' planning are calculated in Table 4.21.

Table 4.21

Factors of Public School Students Influencing Instruction at the P–12 Level

Factor	*M*	*SD*
Age	3.87	0.37
Mental health	3.77	0.50
Disability status	3.77	0.56
Socio-economic status	3.68	0.58
The school's local community	3.64	0.48
Ethnicity	3.54	0.77
Musical preferences	3.44	0.69
Personal lives	3.40	0.75
Gender	3.24	0.90
Sexuality	2.93	1.03
Religious beliefs	2.92	1.00

Note: $n = 90$.

In the final set of questions, IMTEs responded about their level of agreement (*strongly disagree* = 1, *strongly agree* = 4) regarding types of ensembles and teaching techniques they believed music teachers should be using in the classroom. The statement receiving the strongest level of agreement was "Music educators should understand the importance of music in students' lives" ($M = 3.78$, $SD = 0.42$). "Music educators should have skills in teaching traditional performance ensembles" was the second most agreed upon prompt ($M = 3.74$, $SD = 0.44$), while learning to teach NTEEs ranked lowest among the seven belief statements ($M = 3.30$, $SD = 0.66$). Table 4.22 contains complete descriptive data regarding instructors' beliefs of ensembles and teaching techniques used by school music teachers.

Table 4.22

Teaching Beliefs to be Held by Public School Music Teachers

Prompt	*M*	*SD*
Music educators should understand the importance of music in students' lives.	3.78	0.42
Music educators should have skills in teaching traditional performance ensembles.	3.74	0.44
Music educators should use culturally relevant pedagogy when teaching students.	3.67	0.56
Music educators should have skills in teaching jazz music.	3.47	0.50
Music educators should have skills in teaching music-making technology.	3.42	0.58
Music educators should have skills in teaching popular music.	3.39	0.59
Music educators should learn to teach non-traditional or emerging ensembles.	3.30	0.66

Note: $n = 90$.

Interactions Between Variables

To answer research question four regarding any additional factors that may explain variability in curricular focus on emerging ensembles in a music education program, I needed to analyze interactions between sets of data beyond descriptive statistics. This section begins with analysis of NTEE pedagogy availability in comparison to university demographics. Later analyses will be based on correlations among formal education, content knowledge, preparation, and confidence in teaching NTEEs pedagogy.

Availability of NTEE Pedagogy in Comparison to School Demographics

Knowing that there are differences in extracurricular participation at the secondary-level when accounting for economic status (White & Gager, 2007), I wanted to know if similar prospects existed at the collegiate level. To investigate if private and

public institutions differ on whether they offer NTEE pedagogy, I computed a chi-square statistic comparing the institutions public/private status against whether they offer NTEE pedagogies. Table 4.23 shows the chi-square results and indicates no significant differences between private and public institutions ($\chi^2 = 0.03$, $df = 1$, $n = 89$, $p = 0.86$).

Table 4.23

Chi-Square Results for NTEE Pedagogy at Private and Public Institutions

Institution	Yes		No		χ^2
	n	%	*n*	%	
Public	35	39.3	21	23.6	0.03
Private	20	22.5	13	14.6	

Note: $n = 89$ because three respondents did not provide whether their institution is private or public.

$p = 0.86$.

The next analysis I conducted was the offering of NTEE pedagogy at institutions based on total undergraduate enrollment designations because Stearns and Glennie (2010) found a positive association between the number of extracurricular activities offered by a school and total student enrollment. Similarly, I used the chi-square statistical procedure because I was investigating the relationships between categorical variables. As shown in Table 4.24, I found no statistically significant associations between total undergraduate enrollment and NTEE offerings ($\chi^2 = 3.59$, $df = 4$, $n = 89$, $p = 0.17$).

Table 4.24

Chi-Square Results for NTEE Pedagogy in Comparison to Total Undergraduate Enrollment

Enrollment	Yes		No		χ^2
	n	%	*n*	%	
Fewer than 5,000 students	21	23.6	17	19.1	3.59
5,000 to 15,000 students	16	18.0	12	13.5	
Greater than 15,000 students	18	20.2	5	5.6	

Note: $n = 89$ because three respondents did not provide whether their institution's total undergraduate enrollment.

$p = 0.17$.

After examining potential differences by enrollment levels, then I analyzed the offering of NTEE pedagogy in comparison to Carnegie research level designation. I completed a chi-square statistical procedure, and the results can be found in Table 4.25 which indicate no statistically significant differences between institution research designation ($\chi^2 = 2.07$, $df = 3$, $N = 89$, $p = .56$).

Table 4.25

Chi-Square Results of NTEE Pedagogy in Comparison to Carnegie Research Designation

Designation	Yes		No		χ^2
	n	%	*n*	%	
Doctoral Universities	27	30.3	12	13.5	2.07
Master's Colleges and Universities	14	15.7	13	14.6	
Baccalaureate Colleges	9	10.1	6	6.7	
Unknown / Not reported	5	5.6	3	3.4	

Note: $n = 89$ because three respondents did not provide their institutions Carnegie research designation. Percent does not equal 100 due to rounding.

$p = .56$.

I decided to investigate if institutions differ on whether they offer NTEE pedagogy based on geographic location (i.e., NAfME region) because Dammers (2012) found differences in the availability of music technology classes based on geographic location, I used a chi-square test because I needed to compare categorical variables. The results are listed in Table 4.26 and indicate no significant differences based on location of the institution ($\chi^2 = 2.11$, $df = 5$, $n = 89$, $p = .83$).

Table 4.26

Chi-Square Results of NTEE Pedagogy in Comparison to NAfME Division (n = 89)

Division	Yes		No		χ^2
	n	%	*n*	%	
Eastern	11	12.4	5	5.6	2.11
North Central	14	15.7	9	10.1	
Northwest	1	1.1	2	2.2	
Southern	14	15.7	11	12.4	
Southwestern	11	12.4	5	5.6	
Western	4	4.5	2	2.2	

Note: $n = 89$ because three respondents did not provide their NAfME division.

$p = .84$.

To investigate if there were differences between program factors (e.g., the number of preservice music teachers, number of full-time music education faculty) and an institution offering NTEE pedagogy, I chose to employ multiple Mann-Whitney *U* tests. I used the nonparametric test because of the skewed nature of the data and required a Bonferroni correction to control for Type I error through multiple comparisons. I found statistically significant differences in number of student teachers, faculty members, and faculty with a terminal degree in music education. The number of student teachers in a music education program ($r = .28$) has a small effect size on NTEE pedagogy offerings, while the number of full-time faculty ($r = .32$) and the number of faculty with a terminal degree in music education ($r = .33$) have a moderate effect size on whether an institution may offer NTEE pedagogy. The complete results of the multiple tests can be found in Table 4.27.

Table 4.27

Mann-Whitney U Results of Differences in NTEE Pedagogy Availability in Relation to Program Factors

Program Factor	Yes		No		*U*	*Z*	*p*	*r*
	n	%	*n*	%				
Number of preservice music teachers	55	61.8	34	38.2	740	1.65	.10	.17
Number of required music education courses	55	61.8	34	38.2	883	0.44	.66	.05
Number of student teachers in the 2021–22 school year	53	61.6	33	38.4	579	2.63	< .01*	.28
Number of full-time music education faculty	53	62.4	32	37.6	529	2.98	< .01*	.32
Number of faculty with a terminal degree in music education	52	63.4	30	36.6	480	2.98	< .01*	.33

*$p < .01$.

Correlations between Self-Perceived Abilities within NTEE Pedagogy

Respondents (n = 76) reported their perceived efficacy on a scale from 0–10 for positive performance experiences, formal educational experiences, content knowledge, preparation to teach, and confidence in teaching for NTEEs. To examine if any relationship existed between these factors, I first checked for skewness and found all data within acceptable limits to conduct a Pearson product-moment correlation. All correlations were significant ($p < .001$) except for the correlation between positive performance experiences and formal education ($p = .002$). There were strong relationships between content knowledge and formal preparation ($r = .86$), content knowledge and confidence in teaching ($r = .87$), as well as preparation to teach and confidence in teaching ($r = .93$), suggesting both statistical and practical significance that possessing content knowledge may lead to better preparation to teach and confidence when teaching NTEEs. In contrast, any correlation with positive performance experiences only had a moderate relationship with a range of $r = .40$ to $r = .66$. One remarkable finding is that all correlations associated with formal education have a moderate relationship with a range of $r = .40$ to $r = .54$. The moderate relationship between these variables may mean that participants' formal education for NTEE pedagogy was insufficient. The complete correlation results are in Table 4.28.

Table 4.28

Belief Development Correlations for NTEEs

Variable	*n*	*M*	*SD*	1	2	3	4	5
1. Positive performance experiences	67	6.73	3.48	—				
2. Formal education	67	2.55	2.69	.40*	—			
3. Content knowledge	74	4.53	3.01	.64**	.54**	—		
4. Preparedness to teach	73	5.12	2.92	.66**	.46**	.86**	—	
5. Confidence to teach	76	5.01	3.23	.66**	.52**	.87**	.93**	—

*$p < .01$. ** $p < .001$.

Not Offering NTEE Pedagogy and Potential Hinderances

Beyond examining the NTEE pedagogy availability at higher education institutions, I was interested in the relationships between universities that do not offer NTEE instruction in the music education curriculum and the potential hinderances. Thirty-five (38.9%) respondents reported that they did not offer NTEE pedagogy. When asked to respond to the statement "My program does not have any available credit hours for a dedicated course in NTEE pedagogy," those 35 participants had a high level of agreement (*agree* or *strongly agree* = 34, 97.1%) with only one respondent claiming that they disagree about the availability of credit hours.

The next two major hinderances to the inclusion of NTEE pedagogy were access to equipment and lack of content knowledge. When asked to respond to "I do not have access to equipment," respondents reported frequent agreement (*agree* or *strongly agree* = 24, 68.6%). However, 26 respondents (n = 55, 47.3%) who do include NTEE pedagogy also agreed that access to equipment is an issue. The respondents whose institutions do not offer NTEE pedagogy in music education offered similar agreement responses to "I do not have content knowledge regarding NTEEs". Twenty-six instructors (74.3%) indicated they have less content knowledge about NTEE pedagogy than they desire. Respondents provided identical responses (*agree* or *strongly agree* = 26, 74.3%) when asked about other interests superseding NTEE pedagogy. However, after cross tabulating responses, there is no statistically significant relationship between lack of content knowledge and interests in areas outside of NTEEs ($\chi^2 = 3.09$, $df = 6$, $p = .80$).

CHAPTER 5: DISCUSSION

In this chapter, I discuss the findings from my survey of instrumental music teacher educators' (IMTEs) responses about curricular opportunities and beliefs about non-traditional and emerging ensemble (NTEE) pedagogies. Research questions and relevant findings are discussed in combination with implications and recommendations for future research. Additionally, I provide limitations of the research at the conclusion of this discussion. For structural purposes, the chapter is organized by research question.

Review of Purpose and Research Questions

The purpose of this study was to investigate the curricular and extracurricular opportunities and experiences with non-traditional and emerging ensembles for preservice music teachers throughout their undergraduate experience. A secondary purpose was to investigate instrumental music education faculty's opinions regarding non-traditional and emerging ensembles.

The following questions guided this research study:

1. In what ways are music teacher educators developing preservice music teachers' ability to teach non-traditional and emerging ensembles through curricular experiences?
2. What opportunities exist outside of the music education curriculum for preservice music teachers to experience non-traditional and emerging ensembles?
3. What are music teacher educators' opinions on non-traditional and emerging ensembles?
4. Are there any additional factors that may explain statistical differences in curricular focus on emerging ensembles in a music education program? (e.g.,

number of MUED students, number of MUED faculty, geographic location, public/private institution)

Through analyzing my participants' responses, my use of NTEE pedagogy as a singular concept is as errant as attempting to classify all NTEEs as one entity (see Chapter 1). As I address my findings through the rest of this chapter, the use of *pedagogies* denotes the variety of characteristics and teaching techniques associated with various types of NTEEs.

Developing Preservice Teachers' Abilities Outside the Large Ensembles

In research question one, I asked "In what ways are music teacher educators developing preservice music teachers' ability to teach non-traditional and emerging ensembles through curricular experiences?" Survey prompts related to this topic were designed to determine curricular experiences for undergraduate music education majors to participate in or learn about the pedagogies of NTEEs.

Curricular Inclusion of NTEE Pedagogies

Approximately two-thirds (n = 57, 62.0%) of the 92 respondents reported that their undergraduate music education curriculum included the pedagogies of NTEEs, which indicates that roughly one-third of future music educators (as of this writing) might not learn about or experience ensembles outside of band, choir, or orchestra. This lack of experience with NTEE pedagogies could become an issue as preservice music teachers enter the workforce, where they may be required to develop coursework beyond the large ensemble setting. Kelly-McHale (2018) suggested that teachers often teach the same material and in similar manners to how they themselves were taught. If preservice music teachers do not experience NTEEs and the associated pedagogical education, it may be

unlikely for them to teach NTEEs to their future students. Including NTEE pedagogies in the undergraduate music education curriculum may lead teachers to feel more comfortable teaching such content and yield greater variety in music electives in public school curricula. When viewed through a culturally responsive teaching lens, a larger selection of secondary electives (including those based on NTEEs) could attract more students to scholastic music offerings because the topics may be directly applicable to their lives and cultures (Hawkinson, 2015; Lind & McCoy, 2016).

Availability of NTEE Pedagogies. The word "time" was frequently mentioned by respondents when asked why NTEE pedagogies were not included in their curricula. I interpret this time issue as a lack of available credit hours within their individual school's music education curriculum. This trend is likely to continue because of credit restrictions on degrees to ensure a reasonable time-to-degree-completion (Wellman, 2003). My discoveries about limited inclusion of NTEE pedagogies are similar to Schmidt's (1989), who found non-performance music topics were less likely to be a major component of music education curriculum in comparison to courses to develop performance skills. Of the 111 responding institutions in Schmidt's study, participants (n = 98, 87.5%) indicated that at least some preservice music teachers were required to enroll in secondary general/music appreciation/music theory methods. Ten years later, secondary general methods were taught in 41 (87.2%) of 47 responding institutions with less than half (n = 23, 48.9%) dedicating an entire course to the topic (Wollenzien, 1999). When possible, NTEE pedagogies may be added to secondary general music methods courses as the content and interests of potential students could closely align. Public school general music electives may contain content related to NTEEs, including music technology

(Dammers, 2012). Students in general music classes likely have a musical life independent of school music and may be interested in drums, guitar, or keyboard or may aspire to a career in music recording or the music industry (D. B. Williams, 2011).

When NTEE pedagogies were included in the curricular experience, the amount of clock hours dedicated to the topic varied widely. A roughly equal number of participants reported a stand-alone class (n = 15, 26.3%), a whole unit/multiple days (n = 23, 40.4%), or singular topic (1–2 days) (n = 16, 28.1%) dedicated to NTEE pedagogies within the instrumental music teacher education curriculum. During his examination of small ensemble instruction, Wollenzien (1999) found 66.0% (n = 31) of instructors were including small or chamber instruction within the undergraduate music education curricula. Then he suggested that topics (e.g., teaching composition, teaching small/chamber ensembles, and technology) can be integrated into existing coursework in music education (rather than creation of new courses) with a potential rationale of credit hour limitations and challenges with degree revisions for the expansion. As curricular revisions happen, music education faculty should be conscious of the time allotted for skill-based pedagogies in traditional ensembles. IMTEs may find greater success including NTEE pedagogies as topics within existing coursework rather that stand-alone classes. Wollenzien (1999) recommended increasing topics outside of the large performance ensembles, specifically in the areas of teaching composition, teaching improvisation, teaching small or chamber ensembles, and music technology applications. According to data from the present study, such integration is already occurring in select music education programs within various courses as reported by respondents of this study (e.g., “secondary methods,” “elementary methods,” and “general music methods”). For

example, a secondary-level instrumental methods course—designed to teach preservice music teachers about teaching and administrating a high school ensemble program—could include NTEE pedagogies because of the transfer of rehearsal skills from one setting to another (e.g., concert to jazz rehearsal). It may be possible to include NTEE pedagogies in wind and percussion methods course by covering topics such as mariachi in a brass course and steel pan ensemble in percussion techniques. Music education faculty could encourage other music department members to include topics in their coursework, as well. In music theory, students might arrange for NTEEs instead of using traditional four-part voice leading exercises. During aural skills, instructors could help students analyze chord progressions of pop music. Applied lesson teachers could incorporate excerpts of wind instruments into the lesson literature (e.g., learning the Penny Lane piccolo trumpet solo while studying piccolo trumpet). Following this expanded model of NTEE pedagogies inclusion at the university level, Williams (2015) suggested affording preservice music teachers opportunities to explore numerous "tracks" of music. Preservice music teachers with a wide scope of knowledge in varied instrumental ensemble types would possess pedagogies to create more and diverse musical experiences for public school students.

Methods Course Sequencing. According to the respondents in this study, instructional topics in NTEE pedagogies occurred more frequently during courses within the final years of the undergraduate degree. This timeline may be a result of the high level of integration into existing methods courses, which themselves often fall later in the music education sequence (McDowell, 2007). These courses usually have prerequisite requirements (e.g., completion of music theory, aural skills, conducting, introductory

music education courses), pushing them to occur later in the program. Many preservice music teachers enter the music program with a strong performer identity and may struggle establishing a balance between seeing themselves as both a performer and a teacher (Isbell, 2007). By using an experiential learning sequence for beginning undergraduate music education students, they could explore and perform in NTEEs through a "sound before sight" model (McPherson & Gabrielsson, 2002). If future music educators were presented with a broader scope of music earlier in their higher education experience, they may transition more easily from an ensemble director identity into that of a holistic music educator. When possible, preservice teachers could experience NTEEs and their pedagogies early in the music education curriculum because while their conducting abilities are not fully developed (McDowell, 2007), they can still teach and participate in the NTEE music making process. During an introduction to music education course, the instructor could provide space for a classroom discussion among the preservice teachers about the academic validity of NTEEs. Further opportunities could include field observations of schools with NTEEs, the creation of NTEEs in the university classroom, and integration of NTEE based assignment in other music courses.

In-School Observations. In addition to the experience of performing in NTEEs early in the preservice music teacher curriculum, future music educators also should be afforded opportunities to observe NTEEs "in action." Only 15 (27.3%) of the 57 institutions with NTEE pedagogies provided preservice music teachers opportunities to observe school music genres outside of the traditional large ensemble setting (e.g., band, choir, orchestra) during their first year of study. Field experiences represent opportunities where preservice teachers can observe and apply their pedagogical and content

knowledge in an authentic setting (Paul et al., 2001). I suggest that, when possible, field experiences where preservice teachers can observe NTEE pedagogies in action should occur regularly throughout the degree program in a similar manner to traditional large ensemble field experiences. However, the relatively low number of public schools that offer NTEEs can pose a challenge to identifying such field placements. One respondent commented, "NTEEs have not been well adopted in my area, so there are limited examples for my students to see." Still, comments from other participants indicated that acceptance of NTEEs in the school music classroom is happening: "Prior to this year, I did not know of any teachers leading NTEEs. However, I just found a teacher in a neighboring district that uses NTEEs and am hopeful for students to observe their classes." Culp and Clauhs (2020) stated that these "alternative ensembles" (p. 46) are beginning to occur in the public schools led by programs such as Little Kids Rock (n.d.). Music teacher educators aiming to improve field experience opportunities focused on NTEEs will need to engage with public school teachers to learn about the NTEE experiences that occur in individual schools.

Non-Traditional and Emerging Ensemble Rehearsal and Performance Experiences

When preservice music teachers learned the pedagogies of NTEEs in the curricular setting, a majority (n = 40, 70.2%) had an opportunity to rehearse and/or perform in such an ensemble. The most common setting was a cover/garage/modern/rock band (n = 21, 53.8%) typically consisting of singers, guitars, keyboards, bass guitar, and drum set. IMTEs further described the characteristics of these curricular ensembles responding that their students self-selected peers to form a small ensemble of three to six players and would then create or cover a tune in a popular music style. Small ensembles

may have different performance settings and goals that often manifest through different rehearsal techniques and interpersonal communication styles (Ginsborg, 2017) specifically when solving problems in rehearsal. One strategy employed by small ensembles has been the democratic rehearsal approach, which appears to be in contradiction with the traditionally conductor-led large ensemble (e.g., band, choir, orchestra) rehearsal. Within a democratic rehearsal, decisions can be made by the group rather than a singular person (Jaffurs, 2004). When working with high school band directors to implement democratic ensemble rehearsal techniques, Scherer (2021) claimed some potential advantages of a democratic rehearsal experience include greater student ownership of performance and rehearsal, higher student engagement, and student growth as both musicians and leaders. Similarly, Jaffurs (2004) found that her students were capable of working through musical problems in their garage band setting without a designated leader, as each member contributed input towards the solution until the issue was resolved. Given the smaller structural of rock bands, such ensemble settings might provide an environment to foster student-led learning—one of the leading tenets of Little Kids Rock (n.d.).

Ease of Replication for NTEEs. The ability to replicate NTEE experiences from college when novice teachers enter the public school setting is important because Kelly-McHale (2018) suggested that teachers often teach the same material and in similar manners to how they themselves were taught. Preservice teachers need to experience NTEEs that they may be able to integrate into classes with limited costs. Two (5.1%) instructors out of 39 with NTEE curricular rehearsal or performance experiences described their NTEE as a “found percussion ensemble” where their university students

were responsible for supplying non-instrument objects that could be played to create "found sounds." In settings where the cost of more expensive NTEEs (e.g., iPad ensemble, rock band) may prohibit the creation of such groups, cost-effective yet musically rewarding ensembles can still occur. More than half of the respondents with NTEEs at the university level (n = 22, 55.0%) claimed that both the institution and students provide instruments for their rehearsals and performances. One opportunity for university instructors to acquire equipment is to participate in the Little Kids Rock fellowship program (https://www.littlekidsrock.org/for-educators/higher-ed/modern-band-higher-education-fellowship/). Participants receive a week-long professional development, modern band instruments (guitars, basses, keyboards, drums, tech equipment, etc.) for use with their music education majors, and other materials to plan in a culturally responsive, student-centered, and inclusive manner for their music education courses.

Similar to using a blend of university and student supplied equipment for undergraduate NTEE experiences (e.g., student provide guitars while the university supplies amplifiers, cables, and microphones), one potential solution to wealth inequity when offering NTEEs in public school settings might be utilizing such a shared model (Wilson et al. 2020). When novice teachers enter the public school system, they could encourage their district to provide equipment that students would share in multiple groups or classes (e.g., guitar amplifiers), while students could provide their own guitars or other instruments that they already own (when possible). When even a nominal cost is associated with a music class, there is reduction in the number of students who participate in music programs within their schools (Slaton, 2012), so minimizing the cost to

individual students would seem imperative in success building NTEE programs. A second possible solution for music educators to increase access to equipment for NTEEs in their classrooms could be through incremental growth of existing supplies. Teachers can seek out grant funding (Rajan, 2016) to cover shortfalls in budgeting or investigate partnership programs with community music schools or other non-profit arts organizations, such as El Sistema USA (https://elsistemausa.org/about/), Musicopia (https://www.musicopia.net/about), or Save the Music (https://www.savethemusic.org/how-we-work/explore-music-tech/).

Relevance of NTEEs. A critical consideration regarding NTEEs is an attempt to make the experience relevant to the undergraduate students and community at large. Integrating characteristics of the local community and individual student experience is the foundation of culturally responsive teaching, which can lead to culturally relevant pedagogy (Lind & McCoy, 2016) in the music classroom. Six (15.4%) of 39 instructors —whose students rehearsed or performed in an NTEE setting—reported offering mariachi as one of their NTEEs. One respondent commented, "my students come from musical lives where mariachi and Banda groups ARE the tradition." Fourteen (15.2%) respondents of the 92 total survey participants noted that they were aware of their own music education students involvement in rock bands of their choosing. Current findings represent an increase from Isbell's (2016) investigation, in which only four (6.3%) out of 64 preservice music teachers indicated having any rock band experience. University students appear to be making music outside of the traditional large performance ensemble setting (Bledsoe, 2015; Kratus, 2019). Therefore, it is important for music teacher

educators to be conscious of the musics of their current students and, in turn, to prepare them to teach music that that is relevant their future public school students.

Opportunities for NTEEs Outside of the Music Education Curriculum

In research question two, I sought to determine potential opportunities for preservice music teachers to learn about or perform in NTEEs outside of the formal music education curriculum. When examining the reported experiences outside of the music education degree program, nine (9.8%) respondents described the theme of "self-initiation" which seemed to drive the creation of ensembles. My interpretation of these statements is similar to other music scholars (Allsup & Benedict, 2008; Jaffurs, 2004; Piazza & Talbot, 2021; Williams, 2011) who stated that students, who are interested in genres outside the traditional music curriculum, will likely seek out opportunities to explore their desired musical interests.

Rock Band. The most common ensemble outside the music education curriculum for participants' students in this study was the rock band (n = 14, 35.9%), likely reflecting an opportunity for students to explore popular music. Lamont et al. (2003) claimed "popular forms of music play a central role in the lifestyle of most teenagers" (p. 230). This may lead both secondary and university students to replicate the styles of music with which they most closely identify. D. B. Williams (2011) found jamming with a rock band or playing guitar was the most common musical experience for secondary-level, non-traditional music students. Pendergast and Robinson (2020) discovered high school students also had interest in singing and playing the keyboard or piano, which could supplement rock band performances. Future research could target preservice music teachers and the reasons they participate in rock bands in order to understand their

musical lives outside of the university setting. A better understanding of extracurricular musical participation may allow music teacher educators to design culturally relevant experiences for their university students. One specific aspect to investigate would be to explore NTEE experiences in their secondary-level schooling, given that Lonnberg (1960) found that 66.3% (n = 100) of respondents credited their high school choir experience as an influence to participate in an adult choir. Although a dated finding at the time of this writing, similar influences may exist in other (e.g., NTEE) music ensemble settings.

Music education scholars have written about delivering instruction that matches the students' level of prior knowledge and achievable growth (Hawkinson, 2015; Vasil, 2015; D. A. Williams, 2011, 2015). One specific modification to instruction at the university level would be "changing the space where learning occurs" (Kashub & Smith, 2014, p. 10) to include more co-learning, where the teacher may provide a starting point and basic guidance, and students become leaders who can share their knowledge. Given the ubiquitous nature of rock bands in popular culture (Green, 2002), and their popularity in the respondents of this study, the addition or integration of rock band to the music education curriculum represents a logical starting point for the inclusion of NTEE pedagogies in music teacher education. IMTEs—given their perceived lack of experience and confidence in teaching NTEEs (M = 2.04, SD = 1.05)—could employ their preservice teachers to supplement instruction on NTEE pedagogies. These students' experiences with rock bands might aid the professor in leading classroom instruction. Likewise, empowering them to lead class and peer-teach may strengthen preservice educators' teacher identity (Haston & Russell, 2012; Paul, 1998; Powell, 2011). As the class

rehearses in small ensembles, the university faculty member might start as the leader but also relinquish control to demonstrate the democratic leadership that often occurs with these types of ensembles (Jaffurs, 2004), allowing the preservice teachers to become the source of knowledge.

Electronic Music. Exploring electronic music outside of the curriculum is a challenge because it exists in three distinct formats: (1) acousmatic music, which is prepared in advance of the performance (also known as fixed media audio recordings) (Cox, 2006); (2) performed live, in instances like DJing/remixing (Tobias, 2013); or (3) improvisation ensembles (Trueman, 2007). Unfortunately, none of these methods of performance are found frequently in the public school (Dammers, 2012) or university (Greher, 2011) setting. In this study, only one respondent (1.1%) provided information about a faculty-led technology ensemble. Two other respondents (2.2%) commented that they were aware of music education students creating music through digital audio workstations. One major hurdle facing music education is conceptualizing what a 21st century musician is (D. A. Williams, 2011), no longer thinking of musicians as only instrumentalists or vocalists. Greher (2011) acknowledged the limited number of field observation and student teaching placement sites with high-quality music technology programs results in a lack of "opportunities to apply technological knowledge with actual students" (p. 132), which is important because Tobias (2013) described the adaptation or creation of music through electronic means as a "participatory culture" (p. 30). Music teacher educators, future music educators, and in-service teachers need not fear technology in the music department, but rather, embrace it. While any teacher—at the secondary or collegiate level—may experience apprehension because they are unfamiliar

with the content knowledge of music technology (similar to rock band ensembles by the participants in this study), they should strive to continue their development, even if in small increments. In his closing statement, Greher (2011) wrote, “Educating both preservice and in-service music teachers in a collaborative endeavor focused on harnessing the creative potential of music technology is one step toward fulfilling the untapped musical potential of students” (p. 135). To create more musicians, music teacher educators and public school teachers should be open to accepting music through technology like the historic wind, percussion, string, and vocal repertoire. With greater inclusion of different types of music creation, music education could likely include more students, specifically those whose musical interests have not been reflected in past school music offerings.

Music Teacher Educator’s Opinions on Non-Traditional and Emerging Ensembles

In research question three, I sought to answer, “What are music teacher educators’ opinions on non-traditional and emerging ensembles?” Understanding the value placed on various content and ensembles in the undergraduate curriculum could explain the availability and emphasis for NTEE pedagogy. The analysis of this section is on the development of efficacy beliefs through mastery experiences (Bandura, 1997).

Music Teacher Educator Performance and Teaching Experiences

When I asked IMTEs about the amount of their *performance* experiences with a variety of ensembles, their means (in a range from *none* = 1 to *a great deal* = 4) for performing in traditional large ensembles were higher than performing in NTEEs. The only non-large ensemble receiving a similar mean to large ensembles was the chamber ensemble ($M = 3.83$, $SD = 0.71$). The similarity in means may be influenced by IMTEs

performances in small ensembles during their undergraduate experience or other professional performance opportunities. Researchers have investigated chamber ensemble opportunities and performances that occur with preservice music teachers as ensemble members and found less frequent opportunities for participation in comparison to large ensembles (Haston & Russell, 2012; Slette, 2019; Weidner, 2019). In contrast to traditional ensembles, IMTEs indicated having minimal performance experiences NTEEs, this resulting in a lower mean by comparison.

IMTEs also provided information about their *teaching* experience for 10 types of ensembles. Considering that the means (in a range from *none* = 1 to *a great deal* = 4) of teaching experience mirrored performance experience, it might be inferred that prior performance experience likely leads to more teaching experience. The only exception was guitar ensemble which, when asked about the amount of experience performing in and teaching, IMTEs reported a higher teaching mean ($M = 1.28$, $SD = 0.48$) than performance ($M = 1.23$, $SD = 0.64$); however, the difference between these means is not statistically significant. One possible reason for this exception could be that IMTEs taught guitar in public schools (Isbell, 2007) but may not have received formal training during their undergraduate experience (Pecoraro, 2012; Seifried, 2012). Future researchers may want to further investigate guitar instruction in the undergraduate music education curriculum specifically investigating the methods and materials used in these courses and to discover if modern band techniques are incorporated into these classes.

Beliefs Related to Self-Efficacy Development Towards Specific Ensembles

Respondents answered a series of six Likert-type prompts regarding potential development of beliefs towards self-efficacy for five types of ensembles (concert band,

jazz ensemble, marching band, NTEEs, and orchestra). Understanding respondents' self-efficacy beliefs towards these ensembles was critical because I wanted to know the degree to which IMTEs felt they could influence specific outcomes in their undergraduate classrooms (Woolfolk Hoy & Davis, 2006). Of the four sources of self-efficacy (mastery experience, vicarious experience, social persuasion, and emotional/psychological state), mastery experience has been documented as the most influential factor on self-efficacy because prior experiences greatly impact one's belief about success within a given context (Bandura, 1997). The same relationship has been uncovered in various aspects of self-efficacy for all teachers (Erdem & Demirel, 2007; Muijs & Reynolds, 2015) and specifically music teachers (Biasutti & Concina, 2018; Hendricks, 2016; Regier, 2016). Therefore, I wanted to compare beliefs about performing, prepartation, and teaching various ensembles using respondents' personal experiences with traditional and non-traditional ensembles to provide mastery experience data.

Positive Performance Experiences. Most respondents reported a high level of agreement about having positive experiences with the traditional ensembles of concert band (M = 9.36, SD = 1.14), jazz ensemble (M = 8.99, SD = 1.55), and orchestra (M = 8.20, SD = 2.29). These high means towards performance experiences likely led to increased efficacy beliefs. Isbell (2015) described the importance of performing in ensembles was one of the most influential experiences while pursuing an undergraduate degree in music education. In contrast to traditional ensembles, respondents indicated only a moderate level of positive experiences with NTEEs (M = 6.73, SD = 3.48). Additionally, fewer participants (n = 67, 74.4%) reported a score for NTEEs (likely intentionally skipping or omitting a response) in comparison to traditional ensembles (n =

80, 88.9%). I suspect that respondents were unsure how to answer this prompt if they had limited experience with NTEEs, thus resulting in a lower response rate to NTEE focused items. Participants also may have lumped all NTEE experiences into this category with no way to differentiate between two or more types of NTEEs, skewing their responses to the lower end of the 10-point Likert scale. Future researchers may explore information regarding performance experiences within specific types of NTEEs to gather more ensemble-specific data.

Formal Educational Experiences. I found participant ratings of formal preparation experiences for jazz ensembles and NTEEs to be lower than ratings of formal preparation experiences for concert band, orchestra, and marching band. Respondents generally believed that their formal educational experiences prepared them to teach concert band ($M = 9.14$, $SD = 1.59$), orchestra ($M = 7.16$, $SD = 2.84$), and marching band ($M = 7.01$, $SD = 2.39$). However, participants reported that their formal preparation experiences for jazz ensemble ($M = 6.35$, $SD = 2.57$) were not as sufficient. Regier (2016) collected similar findings regarding formal education for concert band and jazz ensembles. Jazz pedagogy researchers (Easter II, 2021; Regier, 2016; West, 2015) have repeatedly found that formal instruction in how to teach jazz is limited at the undergraduate level. Jazz pedagogy may be taught as a unit within other methods However, when jazz pedagogy is included in music courses, researchers (Easter II, 2021; Regier, 2016) have found an increase in self-efficacy beliefs towards jazz ensemble instruction. Following the recommendations of previous researchers (Easter II, 2021; West, 2015), NTEE pedagogies may need a more prominent place within the curriculum in order to improve preservice music teachers' beliefs in self-efficacy towards in this

area. Even though participants in this study claimed to have a lower mean jazz ensemble, their competency to teach that specific ensemble is roughly equal to the other traditional ensembles. This may be a result of transfer in teaching (Billings, 2007). Though there appears to be a relationship between these descriptive ratings for all ensembles, future research is needed to show if increased formal training impacts teachers' competency in NTEEs.

Similar to IMTEs' responses regarding positive performance experiences, fewer respondents (n = 67, 74.4%) replied about their formal educational experience to prepare them to teach NTEEs. Perhaps more concerning, however, was participants' strong level of disagreement (M = 2.55, SD = 2.69) regarding formal education for NTEE instruction. Based on my findings within this study, approximately 42.4% (n = 39) of institutions integrated NTEE pedagogies into another music education course. In order for music teacher educators to include NTEE pedagogies within the music education curriculum, they must first believe that NTEE pedagogies have value to future music educators. One potential solution to increase the value of NTEE instruction is through investigating what topics public school students would like to be included in secondary-level music offerings (Ulibarri, 2021). If there is a demand for musical activities outside of traditional large performance ensembles, then there should be an equal demand for formal instruction in preservice music teacher education programs.

Preparation and Confidence to Teach Ensemble Content Knowledge. Beyond having content-specific knowledge about traditional ensembles, respondents indicated that they felt prepared and confident to teach preservice music teachers how to effectively rehearse large and small band, choir, and orchestra ensembles (i.e., pedagogical content

knowledge). When examining participants' responses regarding NTEEs, their potential lack of positive experiences and formal training resulted in lower self-beliefs in content knowledge (M = 4.53, SD = 3.01). However, even with a lower mean for content knowledge, respondents reported higher levels of preparation (M = 5.12, SD = 2.92) and confidence (M = 5.01, SD = 3.23) to teach NTEEs. The reason for the slightly higher pedagogy score may be attributed to the concept of transfer in teaching (Billings, 2007). Professional educators can transfer teaching techniques to new topics, even if they only have a minimal amount of content knowledge in that specific content. Tchoukaleyska et al. (2021) examined the challenges associated with pedagogy transfer in different settings, where they found potential issues to include dealing with the nuances of adapting such programs to the local context and flexibility ensuring that new modules fit existing program constraints. They concluded their article by describing how the transfer of pedagogical knowledge has the potential to both challenge and positively transform experiential learning processes. IMTEs are already teaching preservice music teachers to transfer content knowledge between varied settings as applicable (Billings, 2007; Dansereau & Brooks, 1984). IMTEs should continue to demonstrate transfer in teaching within the university classroom.

Professional Development for Ensemble Pedagogy. One of the ways to acquire more content knowledge is through professional development (PD). The ensemble that respondents in this survey indicated that they most sought out PD for was the concert band (M = 7.23, SD = 2.88). Respondents reported that neutral response when asked about seeking out PD for other traditional ensembles such as jazz ensemble (M = 4.99, SD = 3.17) or indicated a level of disagreement when searching for PD opportunities for

ensembles including marching band (M = 3.91, SD = 3.97). While only receiving a moderate level of agreement, respondents claimed to seek PD for NTEEs (M = 5.15, SD = 3.31) at a greater rate than all other ensembles except concert band. When in-service public school teachers sought out PD, their most important criteria for selection was focused on core content, modeling of teaching strategies for the content, and inclusion of opportunities for active learning of new teaching strategies (Archibald et al., 2011). Potential PD opportunities for music teacher educators typically include various symposia, music education association conferences, or specialized trainings (e.g., Kodaly, Orff, Modern Band, conducting symposia. Establishing increased PD opportunities for IMTEs to expand their NTEE pedagogies that are applicable to their specific setting may lead to greater inclusion of NTEE experiences within the music education curriculum.

One area of concern regarding professional development of IMTEs is that the respondents in this study appear to have sought out further information primarily on concert band pedagogy. In addition, they reported having other interests outside of NTEE pedagogies (n = 40, 44.4%), implying NTEEs might not be at the forefront of their curricular decisions. Unfortunately, I did not gather any specific data on these interests. However, when referencing participants' ranked results of topics important to music teacher educators, NTEE pedagogies fell behind nearly every topic related to typical methods course and ensemble instruction. This notion is reinforced by 21 (23.3%) respondents who claimed, "I believe topics other than NTEE education are more important." Norman (1999) proposed that music teacher educators choose what content should be included in the curriculum based on their perceived value of each topic. From

the respondents in this survey, it appears that the value of NTEE pedagogies needs to increase before it will experience greater inclusion. If music education curricula and course content is going to evolve as proposed by music education researchers (e.g., Kaschub & Smith, 2014; Kratus, 2019; D. A. Williams, 2011), IMTEs will need to expose themselves to topics beyond the traditional large ensembles found in American public schools. For example, IMTEs could begin to explore other ensembles such as mariachi through Mariachi Spectacular de Albuquerque (https://mariachispectacular.com/), the modern band movement through Little Kids Rock (https://www.littlekidsrock.org/), and in conjunction with music education students potentially already participating in these types of ensembles.

Factors Influencing Instructional Planning

The final aspect that may influence how IMTEs plan their course content is the intersectionality of future music teachers' personal characteristics. Likely due to an increased awareness over the early part of the 21st century—and heightened due to the COVID-19 pandemic of 2020—respondents answered that undergraduate students' mental health ($M = 3.52$, $SD = 0.69$) was the most important aspect to consider when preparing for class. However, the aspects through which students would likely self-identify (e.g., personal life, musical preference, gender, religion, and sexuality) were the lowest scoring factors. In scoring these self-identity traits lower, IMTEs may not be consciously planning with culturally responsive teaching in mind. Robinson et al. (2015) found that graduate students who participated in critical self-reflections of their experiences were better able to account for intersectionality when interacting with people outside of their own demographics. The results of this study highlight the need for IMTEs

to deliver instruction about intersectionality. Within the arts, Powers and Duffy (2015) found training for teacher educators to "make visible" (p. 61) the intersectionality of both the students and the teacher which led to small changes in responsiveness to students' individual needs. If IMTEs can demonstrate how to account for the identity of undergraduate students and their self-perceived identities, they may be more willing to invite varied musical experiences (including NTEEs) into the university classroom.

Curricular Variability

In the fourth research question, I sought to answer, "Are there any additional factors that may explain variability in curricular focus on emerging ensembles in a music education program?" To account for variabilities, I started with a comparison of institutions with NTEE pedagogies against institutional factors including public/private status, the total undergraduate enrollment, Carnegie research level designation, and NAfME geographic location. Just as Schmidt (1989) discovered when researching which topics were included in the music education curriculum, none of these factors were statistically significant indicators to whether an institution would offer NTEE pedagogies.

When examining one specific genre within NTEE pedagogies, Powell et al.'s (2015) findings regarding popular music education at the collegiate level are described as "exceptional" (p. 4)—in other words, out of the norm for most programs. In contrast, my respondents in this study indicated that NTEE pedagogies were occurring within the music curriculum more often (n = 57, 62.0%) than not. While it appears there has been growth in ensemble pedagogy instruction outside of the traditional large ensembles setting since Powell et al.'s (2015) investigation, more institutions may want to consider

including NTEE pedagogies as a part of their music education curricula in order to prepare preservice music teachers to deliver quality instruction for NTEEs.

To better understand the availability of NTEE pedagogy at institutions of higher education, I analyzed program specific data including the number of music education students, number of student teachers in 2021–2022 school year, number of required music education courses, number of full-time music education faculty, and those faculty holding a terminal degree in music education. All factors were statistically significant when compared against offering NTEE pedagogy except the number of preservice music teachers and the number of required music education courses. Schmidt (1989) also found that a greater number of full-time music education faculty at an institution resulted in a greater number of topics that were covered within music education coursework. Wollenzien (1999) reported a difference between the number of credit hours required at Type 1 (described as doctoral level institutions) ($M = 29.8$, *SD* not reported) versus Type 2 ($M = 21.1$, *SD* not reported) and 3 ($M = 20.2$, *SD* not reported) institutions (comprehensive institutions and general Bachelor institutions, respectively). I did not collect information regarding the number of credit hours for music education; however, schools in this study with greater than 5,000 students ($n = 51$, $M = 7.33$, $SD = 3.55$) were statistically more likely to have a greater number of required music education courses than institutions with less than 5,000 total students ($n = 38$, $M = 5.26$, $SD = 3.41$) ($U = 565.50$, $Z = 3.38$, $p < .001$, $r = .36$). Because of the additional required courses, it may be likely that institutions with higher enrollment may be able to offer a larger variety of courses, including a course specifically for NTEE pedagogies. At large schools with a greater number of music education courses, music teacher educators should attempt to

dedicated one of these required courses to NTEE pedagogies if possible. However, when a dedicated course is impractical, music education faculty should explore options to include NTEE education as a major component of a preexisting course.

The final aspect that may help explain curricular variability among institutions represented by IMTEs in this study was the availability of equipment for offering NTEE pedagogies. Respondents who do not offer NTEE pedagogies reported frequent agreement (n = 24, 68.6%) that they lacked the equipment to teach such concepts. Of the 55 respondents who cited the inclusion NTEE pedagogy in their program, 26 (47.3%) also agreed that access to equipment was an issue. Garrett (2009) questioned whether teachers would include non-traditional ensembles when given the appropriate and necessary equipment. Even though NTEE pedagogy was occurring, it appears that the respondents in this survey would like an increase in resources and support to better deliver instruction for NTEE education. The National Association of Schools of Music (NASM, 2021) accreditation handbook states that "Facilities, equipment, and technology shall be adequate to support teaching and learning in all curricular offerings and for all faculty and students engaged in them and be appropriately specialized for advanced work" (p. 67). Administrators in music departments need to be made aware that equipment for NTEE pedagogies is as critical as traditional instruments and music. Music teacher educators should evaluate what potential monies (e.g., annual budget, grants) are available and develop a plan to purchase or acquire NTEE equipment as possible. Preservice music teachers also may be able to supplement equipment for NTEE pedagogies. For example, students may be able to supply their own guitars while the music department provides amplifiers and microphones for a rock band experience.

Self-Efficacy Beliefs Towards NTEE Pedagogies

One of the primary sources of self-efficacy is mastery experience (Bandura, 1997), and I expected prior positive performance experiences to correlate with confidence in teaching NTEE pedagogies. However, previous positive performance experiences were only moderately positively correlated to content knowledge (r = .64), preparedness to teach (r = .66), and confidence in teaching (r = .66). This finding may stem from a general lack of experience with NTEEs, as participants reported "a little amount" to "none" including rock bands (M = 2.04, SD = 1.05), handbell choir (M = 1.74, SD = 0.94), iPad ensemble (M = 1.30, SD = 0.61), guitar ensemble (M = 1.23, SD = 0.48), and mariachi ensemble (M = 1.19, SD = 0.49). The respondents in this survey disagreed (M = 2.09, SD = 0.86) that they were unsure where to find professional development related NTEEs, suggesting they are aware of potential opportunities. The greater challenge for the inclusion of NTEE pedagogy may be instructors' interests in areas outside of NTEEs. Cameron et al. (2013) reported that in-service teachers were most likely to seek out professional development when they recognized a direct application of newly acquired knowledge in the classroom setting. If learning to teach NTEEs is to be successful at the university level, the university instructors need to believe that NTEE pedagogy will be impactful for future music teachers.

While the primary source for developing self-efficacy is mastery experience, vicarious experience is the second most influential force on self-efficacy (Bandura, 1997). This influence is evident as the correlation between formal education and content knowledge (r = .54), preparedness to teach (r = .46), and confidence to teach (r = .52) are all lower than performance experiences. These lower correlations indicate that mastery

experiences are critical to developing the ability to teach NTEEs. The lack of experience may be overcome through professional development where the participant is actively engaged in creating musical experiences. Within this study, when respondents had high levels of content knowledge, they exhibited strong positive correlations to both preparedness to teach (r = .86) and confidence in teaching (r = .87). Even though Hendricks (2016) focused her research on music teachers modeling to public school students, she claimed that "vicarious experience is more effective when individuals recognize a common relationship between their abilities and the abilities of the model" (p. 34). Hendricks's common relationship could be applied to the university level where professors are the teachers and preservice music teachers are the public school students. If preservice music teachers experience their professors including NTEE experiences as part of their music education curriculum, they may in turn include NTEE experiences in their future classrooms.

Implications for the Inclusion of Non-Traditional and Emerging Ensemble Pedagogies in the Undergraduate Music Education Curriculum

Findings from this investigation have implications for all faculty in the higher education music department. Music education faculty and music faculty at large play important roles in bringing greater accessibility to, more experiences in, and greater confidence in non-traditional and emerging ensemble pedagogies for their undergraduate students.

Suggestions for Music Education Faculty

Music teacher educators—and the experiences they create in their university classrooms—are likely influential in how future music educators will conduct their

classes. Without exposure to musics outside of the traditional large performance ensembles (e.g., band, orchestra, choir) and their respective chamber ensembles, practicing teachers are likely to have difficulty creating course content for classes outside of these genres. The suggestions for instrumental music education faculty—from this study and related research—are presented below.

Culturally Responsive Teaching. In this subsection, I provide multiple methods to incorporate culturally relevant teaching practices into the music education curricula and classroom. Remember that every student is a composite of many identities (e.g., age, ability status, gender, race, religious beliefs) and that the authors, composers, and materials used in music classes often reflect the characteristics of preservice music teachers. IMTEs (and public school instrumental music teachers) should seek out new composers and works that can supplement traditional repertoire. When revising course content, IMTEs should consider the music content and ensembles that preservice music teachers may use in their future classrooms and include readings and activities to provide the undergraduate students with both mastery and vicarious experiences.

Engage in NTEEs. IMTEs should be increasingly aware of the NTEEs that their students are directly connected to (e.g., worship band at church) and build upon on the skills acquired from participating in those ensembles. Furthermore, university music education faculty members could seek out NTEE performances by preservice music teachers (e.g., a student-led rock band) and open a dialogue with them about their performance. Discussing with music education students what they would like to have included in the music education curriculum (e.g., specific topics, ensemble experiences) may help to connect personal interests to the pedagogy learned in the university

classroom. IMTEs can use this input when designing course curricula, recognizing that preservice music teachers likely pull from previous formal and informal learning, as well as their culturally relevant experiences. For IMTEs who are not experienced and/or comfortable with NTEEs, they might start by including one NTEE topic during the academic year—perhaps in consultation with other music faculty, guest lecturers, or music students who may have expertise in a specific NTEE. In the years that follow, the number of topics could be gradually increased to match IMTEs' comfort level. When possible, university professors should reinforce preservice instrumental music teachers' self-efficacy through vicarious experience by having them observe NTEEs "in action" in the public school setting. To gain a better understanding of how NTEEs are being taught (and how) in P–12 settings, IMTEs should inquire about what materials and resources local public school music teachers are using.

Professional Development. IMTEs should be proactive and independently curious in discovering specific NTEEs. They can learn new information by attending professional conference sessions that address NTEE topics that are currently occurring within their state or region, or are of personal interest. Some specific opportunities include the Mariachi Spectacular de Albuquerque (https://mariachispectacular.com/), Little Kids Rock Higher Education Fellowship (https://www.littlekidsrock.org/for-educators/higher-ed/modern-band-higher-education-fellowship/) and TI-ME certifications (https://ti-me.org/). If in-depth professional development is not possible, IMTEs might consider seeking out a mentor who is vested in the inclusion of NTEE pedagogy into the music education curriculum (e.g., local audio engineers, actively gigging musicians who perform in NTEE genres). As IMTEs learn more about NTEEs

and their associated pedagogies, they should discuss NTEEs with peer music teacher educators. This may include the sharing of ideas and resources, as well as learning from one another.

Advocacy. When possible, IMTEs should advocate for faculty members at other institutions who actively program, teach, and present on NTEEs by attending their performances and presentations. They should share where they learned NTEE knowledge and skills with peer IMTEs and encourage others to attend NTEE PD sessions. Once NTEE pedagogies are established in the music education classroom, create performance opportunities for NTEEs and list them on the music department's performance calendar. IMTEs may also want to advocate for public school music teachers who have incorporated NTEEs into the scholastic curriculum. The students in those groups may not have as many opportunities for performance as traditional ensembles but their effort and talents should be equally rewarded.

Generalizations and Limitations

The overall response rate for this survey was 20.2% (n = 92). While this study was an attempt to collect data from a wide cross section of instrumental music teacher educators, care should be taken when using these findings to make generalized statements about music education.

To recruit respondents, I accessed the National Accredited Schools of Music (NASM) database to find four-year undergraduate music education programs across the United States. This excluded any institution that prescribed a degree plan of more than four years to earn certification (e.g., bachelor's in music plus master's in education). While these limitations removed some institutions, I wanted to ensure a roughly equal

number of credit hours representing degrees towards certification. Including programs that extend into a fifth year of enrollment do not fit the requirements for a baccalaureate degree as designated by NASM (National, 2021, p. 76).

University websites were inconsistent when reporting faculty members' teaching responsibilities. Some universities provided complete course lists on the faculty member's contact page, while others included little information beyond an email address for contact purposes. Additionally, not every music department identified who was responsible for teaching instrumental music education coursework in their teacher education program. Larger universities tended to have dedicated faculty for instrumental music education, but smaller institutions relied on music professors with primary responsibilities in other areas (e.g., conducting, applied music) to fill this role. The inconsistency in website reporting of teaching duties (when not clearly defined) made it difficult to determine which professor to include in my survey email list/participant pool. Even though I requested that the recruitment message be forwarded to another faculty member if they would be able to better answer prompts about NTEE pedagogy at their institution, it is possible that messages were not forwarded or that those receiving forwards did not complete the survey. Future researchers could contact multiple people within music departments to collect data from multiple perspectives within the music teacher education program, thus likely increasing validity and the potential for generalization of results. Additionally, vocal music teacher educators were not contacted for this study. It is possible that there are NTEE experiences and pedagogy instruction occurring in these classes that were not collected in this study.

Respondents may have struggled to answer self-efficacy belief prompts about NTEEs. The construct of non-traditional and emerging ensembles includes a wide range of ensembles, instrumentation, and music. There is the possibility that respondents may have had a positive experience with *one* NTEE, but a negative (or no) experience with a different ensemble or setting. In such a case, responding to a prompt like "I have had positive performing experiences in NTEEs" might have made it difficult for participants to accurately report their level of agreement with the statement. Additionally, I did not provide an option for "no experience" or "not applicable." Including these options as responses may have represented a more accurate choice of some respondents' experiences (or lack thereof) and should be considered when examining IMTEs' self-efficacy beliefs of NTEE-related topics in future research.

The final limitation to this survey was the distribution timing. IRB approval was granted the Monday after the University of Oklahoma's spring semester concluded, and I sent recruitment emails immediately following that approval. Faculty members at other institutions likely worked with similar academic calendars and may already have left the office for summer break. I received six automatic replies indicating that the faculty member was not actively checking his or her email at the time they received the recruitment message; there likely were more. The other consideration is that faculty members may have transitioned to a new institution (the following year) and their email access already may have been disconnected; a total of 11 email addresses did not accept the incoming invitation to participate in this survey. Future researchers might consider investigating curricular topics, like NTEE pedagogies, during the nine-month academic year to maximize response rates.

In a free response textbox, one respondent commented that NTEE pedagogy was taught at the master's level at their institution. This information is important because it represents opportunities for music teachers to learn about NTEEs in a formal education setting beyond the undergraduate experience. However, as of 2012, only 21% of secondary-level public school music teachers held a master's degree in music education (Parsad & Spiegelman, 2012). This finding suggests that a large majority of music educators may never see NTEE pedagogies in their formal training if the topic were solely included in graduate music education programs. Future researchers might consider investigating graduate degree programs that include or emphasize NTEE pedagogies, uncovering model designs for course/curricula inclusion at the undergraduate level in an attempt to reach the vast number of public school music teachers.

Statement Regarding the Term "Non-Traditional"

Within the context of this study, the word *traditional* was used as an inclusive term for the large performance ensembles of band, choir, and orchestra that are historically found in American public school music education—as referenced in the National Core Arts Standards (NCAS) for music (Shuler et al., 2014). In contrast, the number of music ensembles outside of the traditional concert ensemble setting is innumerable and difficult to describe as a singular entity. In a culturally responsive teaching model, these genres of music would not be considered *non-traditional*; they would simply be *music*. It was not my intent to claim that any style or type of music is superior to another. Rather, for the purpose of understandability by a wide audience, I chose to use the term *non-traditional* because it is utilized in the NCAS for music to identify ensembles that do not reflect typical band, choir, and orchestra models; it was the

accepted classification at the time of this study. Music educators should continue to search for a more inclusive term to represent the wide and varied possibilities of NTEEs that reflects increased equality, rather than "otherness," for music making groups outside of typical large performance ensembles in American school music programs.

Future Research

The intent of this study was to collect data that could provide an overview to NTEE pedagogies within higher education. It is likely that experiences with NTEE pedagogies occur in other coursework, or with other instructors outside of instrumental music education. Participants in this research indicated that they valued NTEE instruction, yet their actions in teaching and planning revealed NTEE pedagogies as a secondary concern when guiding preservice music teachers. Future researchers might use a more intensive case study method to explore the aspects of unique programs or examine institutions that offer/include similar NTEE experiences to create profiles of successful integration of NTEEs within the music education curricula that other institutions could follow as a model for their own instruction.

I found that the most reported ensemble outside the music education curriculum was the rock band (n = 14, 35.9%), likely reflecting an opportunity for students to explore popular music. This could be an opportunity for future researchers to target undergraduate students and the reasons they participate in rock bands or other NTEEs. Additionally, future researchers may want to further investigate guitar instruction in the undergraduate music education curriculum to find what materials and music are used while teaching that instrument.

Conclusion

The desire to include school music ensembles outside of band, choir, and orchestra has existed for more than half a century, dating back to the 1967 Tanglewood Symposium. However, the implementation of these ensembles in the public school and higher education setting has been limited at best. If there is to be a change in public school music, music teacher curriculum likely needs to be altered. The inclusion of NTEE pedagogies and experiences during instrumental methods coursework, student-led rehearsals, and peer teaching opportunities would likely increase emerging music educators' self-efficacy beliefs in NTEE pedagogies. IMTEs would be enhancing pedagogical content knowledge of NTEEs through both mastery and vicarious experiences during undergraduate studies. While discussion on this topic continues in music academia, specifically in the Critical Examination of Curriculum ASPA (Areas of Strategic Planning and Action) of the Society for Music Teacher Education, few studies have evaluated the role of NTEE pedagogies within the music education curriculum. Through analyzing the data from this study, NTEE pedagogies appear to be valued by instrumental music teacher educators, yet they remain a minor component to the music education curriculum. For music education to expand the scholastic musical experiences of public school students, music teacher educators must execute deliberate and intentional actions that accept greater inclusion and representation of music outside of traditional large performance ensembles.

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Appendix A: Institution Review Board Approval Letter

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: May 16, 2022 **IRB#:** 14635

Principal Investigator: Geoffrey B Harman

Approval Date: 05/16/2022

Exempt Category: 2

Study Title: Non-Traditional and Emerging Ensemble Pedagogy: An Examination of Music Teacher Education Curricula

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

Aimee Franklin, Ph.D.
Chair, Institutional Review Board

Appendix B: Main Survey Invitations and Follow-Up Messages

Main Survey Invitation – NTEE Survey
Send Date: May 16, 2022
Subject Line: Non-Traditional and Emerging Ensembles Survey for Instrumental MUED Instructors: A Brief Survey

Dear (Title, FirstName, LastName),

Although the large-ensemble, performance-oriented education is a vital part of developing future music teachers, little is known about pedagogy for ensembles outside of band, choir, or orchestra. It remains unclear where music educators gain pedagogical and content knowledge pertaining to other areas of music instruction. The purpose of this study is to explore the experiences and pedagogy of non-traditional and emerging ensembles at your institution for preservice music teachers. Examples of non-traditional and emerging ensembles could include groups like rock bands, mariachi ensembles, laptop orchestras, or any other group that is not a large band, choir, or orchestra.

You have been contacted because I believe you are most likely responsible for instrumental music methods. If you believe someone else would provide better answers about non-traditional and emerging ensembles at your institution, please reply to gharman@ou.edu with their name and email address. I will replace your information with theirs, and you will receive no further contact about completing this survey.

As a study participant, you are asked to complete the enclosed link to the *Non-Traditional and Emerging Ensembles Survey for Instrumental MUED Instructors.* Completing this questionnaire should only require 15 minutes of your time. The greater the number of responses, the greater confidence our profession will gain about what current courses and experiences preservice teachers can take in music outside of the large, performance-based ensemble curriculum. The survey questionnaire can be accessed by clicking the link below (depending on your email client, you may need to "copy and paste" the link into your browser):

https://ousurvey.qualtrics.com/jfe/form/SV_eESzVREeibklsFg

At the conclusion of the survey, you may enter into a $40 Amazon gift card sweepstakes. Participation is entirely voluntary, and you have the right to refuse to answer questionnaire items without consequence. Your confidentiality will be maintained, as all information that is collected will be safeguarded through the use of password-secured storage mediums that utilize a two-step verification process.

Please complete the enclosed survey questionnaire by June 6th. Should you have any questions, please contact me at gharman@ou.edu or at (610) 413-0173. Thank you in advance for taking the time to complete this survey on this important topic!

Sincerely,

Geoff Harman
Ph.D. Candidate in Music Education
University of Oklahoma

Follow-Up Message – NTEE Survey
Send Date: May 23, 2022
Subject Line: Non-Traditional Music: What experiences do your undergraduates have?

Dear (Title, FirstName, LastName),

Last week, you were invited to participate in my survey on the experience and pedagogy of non-traditional ensembles at your institution. If you have already completed the questionnaire, thank you very much! **If not, please complete the survey link which is provided below**. After completing the survey, you can enter your email for a chance at one of eight $40 Amazon gift cards. Depending on your email client, you may need to "copy and paste" the link into your browser.

https://ousurvey.qualtrics.com/jfe/form/SV_eESzVREeibklsFg

Please complete the enclosed survey questionnaire by June 6th.

Thank you in advance for sharing your experiences on this important topic.

Sincerely,

Geoff Harman
Ph.D. Candidate in Music Education
University of Oklahoma
gharman@ou.edu

Follow-Up Message – NTEE Survey
Send Date: May 31, 2022
Subject Line: Non-Traditional Music: What experiences do your undergraduates have?

Dear (Title, FirstName, LastName),

This is your final opportunity to participate in my survey on the experience and pedagogy of non-traditional ensembles at your institution. Any information you can provide will help create a more accurate picture of non-traditional music within higher education. If you have already completed the questionnaire, thank you very much! **If not, please complete the survey link which is provided below**. Depending on your email client, you may need to "copy and paste" the link into your browser.

https://ousurvey.qualtrics.com/jfe/form/SV_eESzVREeibklsFg

At the conclusion of the survey, you can enter the $40 Amazon gift card sweepstakes. There will be two winners from each NA*f*ME region.

Please complete the enclosed survey questionnaire by June 6th.

Thank you in advance for sharing your experiences on this important topic.

Sincerely,

Geoff Harman
Ph.D. Candidate in Music Education
University of Oklahoma
gharman@ou.edu

Appendix C: Survey Instrument

Start of Block: Consent

Q1 Online Consent to Participate in Research

Would you like to be involved in research at the University of Oklahoma?
I am Geoff Harman from the School of Music and I invite you to participate in my research project entitled Non-Traditional and Emerging Ensemble Pedagogy: An Examination of Music Teacher Education Curricula. This research is being conducted online. You were selected as a possible participant because you likely teach instrumental music education at your institution. You must be at least 18 years of age to participate in this study.

Please read this document and contact me to ask any questions that you may have BEFORE agreeing to take part in my research.

What is the purpose of this research? The purpose of this research is to collect information about non-traditional and emerging ensemble pedagogy occurring at higher institutions across the United States.

How many participants will be in this research? About 460 people will take part in this research.

What will I be asked to do? If you agree to be in this research, you will complete one survey about non-traditional and emerging ensemble pedagogy at your intuition and your opinion on non-traditional and emerging ensembles.

How long will this take? Your participation will take approximately 15 minutes.

What are the risks and/or benefits if I participate? There are no risks and no benefits from being in this research. There is a low risk of deductive re-identification, but data will be aggregated to reduce the chance of re-identification of respondents.

Will I be compensated for participating? You will not be reimbursed for your time and participation in this research. However, you may submit your email address at the conclusion of the survey for entry into an Amazon gift card sweepstakes. Your email address is collected and stored separately from your survey answers.

Who will see my information? In research reports, there will be no information that will make it possible to identify you. Research records will be stored securely and only approved researchers and the OU Institutional Review Board will have access to the records. Data are collected via an online platform not hosted by OU that has its own privacy and security policies for keeping your information confidential. Please note no

assurance can be made as to the use of the data you provide for purposes other than this research.

What will happen to my data in the future? We will not share your data or use it in future research projects.

Do I have to participate? No. If you do not participate, you will not be penalized or lose benefits or services unrelated to the research. If you decide to participate, you don't have to answer any question and can stop participating at any time.

Who do I contact with questions, concerns or complaints? If you have questions, concerns or complaints about the research or have experienced a research-related injury, contact me at gharman@ou.edu or 610-413-0173 or my university supervisor, Dr. Christopher Baumgartner, at cbaumgartner@ou.edu You can also contact the University of Oklahoma – Norman Campus Institutional Review Board (OU-NC IRB) at 405-325-8110 or irb@ou.edu if you have questions about your rights as a research participant, concerns, or complaints about the research and wish to talk to someone other than the researcher(s) or if you cannot reach the researcher(s).

Please print this document for your records. By providing information to the researcher(s), I am agreeing to participate in this research.

This research has been approved by the University of Oklahoma, Norman Campus IRB. IRB Number: 14635 Approval date: May 16, 2022

- ○ Yes, I agree to participate
- ○ No, I do not want to participate

End of Block: Consent

Start of Block: Definitions

Q2 The following survey will ask your opinion about non-traditional and emerging ensembles and how they might be occurring at your institution.

For the purpose of the survey, **non-traditional ensembles** will be defined as an ensemble that may use band, choir, or orchestra instruments or techniques in a different setting (e.g., mariachi band, garage / rock band, ukulele ensemble). **Emerging ensembles** are defined as an ensemble that is not derived from the instrumentation or techniques of band, choir, or orchestra (e.g., iPad ensemble, laptop ensemble).

End of Block: Definitions

Start of Block: Do you NTEE?

Q3 Does your music education curriculum address pedagogy of non-traditional or emerging ensembles (NTEEs)?

- ○ Yes
- ○ No

End of Block: Do you NTEE?

Start of Block: Yes NTEE

Q4 The pedagogy of non-traditional or emerging ensembles (NTEE) is covered _____. (Please list the course title(s) for the first three options.)

- ○ in a dedicated course _____
- ○ as an entire unit within a music education course(s) (e.g., multiple days and activities) _____
- ○ as a brief topic within a music education course (e.g., 1–2 days) _____
- ○ other (please describe) _____

Q5 List the year(s) when the pedagogy of NTEEs occurs in your curriculum.

- [ ] First (freshman) year
- [ ] Second (sophomore) year
- [ ] Third (junior) year
- [ ] Fourth (senior) year

Q6 Please list the information about any **textbook(s)** you may use when teaching NTEE pedagogy. If none, please leave blank.

- ○ Title(s) _____
- ○ Author(s) _____
- ○ Editor(s) _____
- ○ Edition _____

Q7 Please list the information about any **supplemental readings or materials** you may use when teaching NTEE pedagogy. If none, please leave blank.

_____

_____

_____

_____

_____

End of Block: Yes NTEE

Start of Block: Undergrad experience 1

Q8 While learning the pedagogy of non-traditional or emerging ensembles (NTEEs), do undergraduate music education students practice, rehearse, or perform as a non-traditional or emerging ensemble?

- ○ Yes
- ○ No

Q9 Briefly describe the NTEEs in which your students participate. (e.g., groups of 4–6 in a garage band style setting)

_____

_____

_____

_____

_____

Q10 Which of the following best describes the provider for the equipment for your students during their NTEE rehearsals and performances?

- ○ Entirely institution provided
- ○ Entirely student provided
- ○ Grant or external funding
- ○ A combination of institution, grant funded, externally funded, and/or student provided
- ○ Other (please describe)

_____

Q11 Do undergraduate music education students complete a field experience where they can see or apply their pedagogy of NTEEs?

- ○ Yes
- ○ No

Q12 In the space below, please provide any additional information important to understanding the NTEE pedagogy within your program.

_____

_____

_____

_____

_____

End of Block: Undergrad experience 1

Start of Block: Hindrances

Q13 Please indicate your agreement level with the following statements about incorporating non-traditional and emerging ensemble (NTEE) pedagogy into your curriculum.

	Strongly disagree	Disagree	Agree	Strongly agree
I do not have access to equipment.	○	○	○	○
I do not have content knowledge regarding NTEEs.	○	○	○	○
I have interests in other topics outside of NTEEs.	○	○	○	○
My program does not have any available credit hours for a dedicated course in NTEE pedagogy.	○	○	○	○
I am unsure where to find professional development opportunities for non-traditional and emerging ensembles.	○	○	○	○
My university students do not have interest in non-traditional and emerging ensembles.	○	○	○	○

Q14 Please select the statement that best reflects your view on the amount of time spent teaching NTEE pedagogy.

- ○ I would like to increase pedagogy for NTEEs.
- ○ I would like the pedagogy for NTEEs to remain the same.
- ○ I would like to reduce the pedagogy for NTEEs.
- ○ I would like to eliminate pedagogy for NTEEs.

Q15 After viewing the seven topics for preservice music teachers, **drag and drop** the topics in order of importance **in your opinion**. (1 - most important, 7 - least important) The numbers will appear after you drag any of the topics.

_____ Applied lessons
_____ Arranging
_____ Conducting
_____ Instrument technique classes (e.g., brass, woodwind, percussion)
_____ Non-traditional / emerging ensembles
_____ Secondary ensemble methods
_____ Traditional large performance ensembles

End of Block: Hindrances

Start of Block: Do NTEEs exist?

Q16 Does your music department (outside of music education) offer a course in non-traditional or emerging ensembles?

- ○ Yes (list course title) _____
- ○ No

End of Block: Do NTEEs exist?

Start of Block: Undergrad experience 2

Q17 Do your music education students experience any NTEEs outside of the undergraduate music education curriculum (i.e., self-created experiences, community music schools)?

- ○ Yes
- ○ No

Q18 Please describe any NTEE experiences your students may have that are outside the music education curriculum.

_____

_____

_____

_____

_____

End of Block: Undergrad experience 2

Start of Block: Faculty comfort with NTEEs

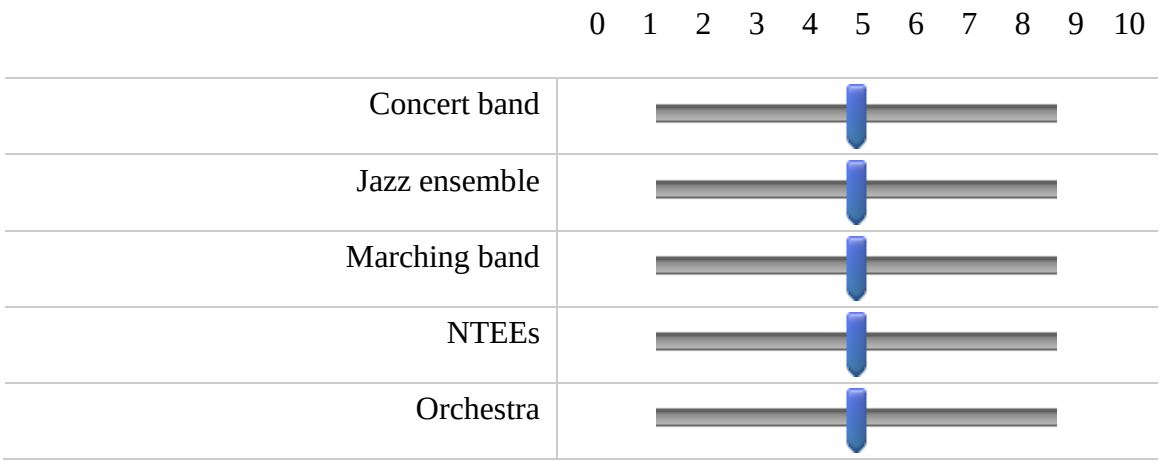
Q19 What is your experience **performing** with the following ensembles?

	None	A minimal amount	A moderate amount	A great deal
Chamber ensemble	○	○	○	○
Concert band	○	○	○	○
Guitar ensemble	○	○	○	○
Handbell choir	○	○	○	○
iPad or laptop ensemble	○	○	○	○
Jazz ensemble	○	○	○	○
Marching band	○	○	○	○
Mariachi band	○	○	○	○
Modern / rock / garage band	○	○	○	○
Orchestra	○	○	○	○

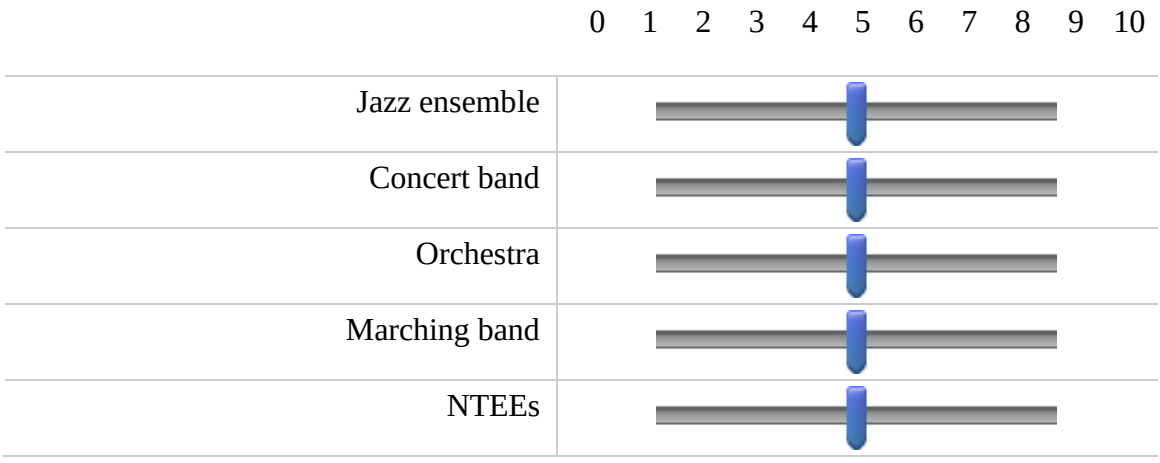
Q20 What is your experience **teaching** the following ensembles?

	None	A minimal amount	A moderate amount	A great deal
Chamber ensemble	○	○	○	○
Concert band	○	○	○	○
Guitar ensemble	○	○	○	○
Handbell choir	○	○	○	○
iPad or laptop ensemble	○	○	○	○
Jazz ensemble	○	○	○	○
Marching band	○	○	○	○
Mariachi band	○	○	○	○
Modern / rock / garage band	○	○	○	○
Orchestra	○	○	○	○

Q21 I have had positive experiences performing in _____. (0 - strongly disagree, 10 - strongly agree)

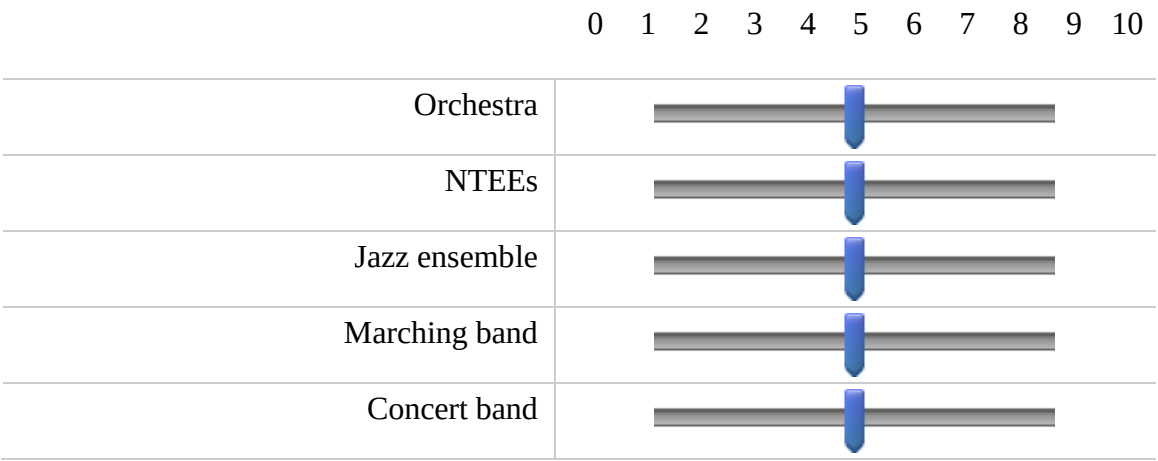


Q22 My formal education experiences prepared me to teach my students pedagogy in _____. (0 - strongly disagree, 10 - strongly agree)

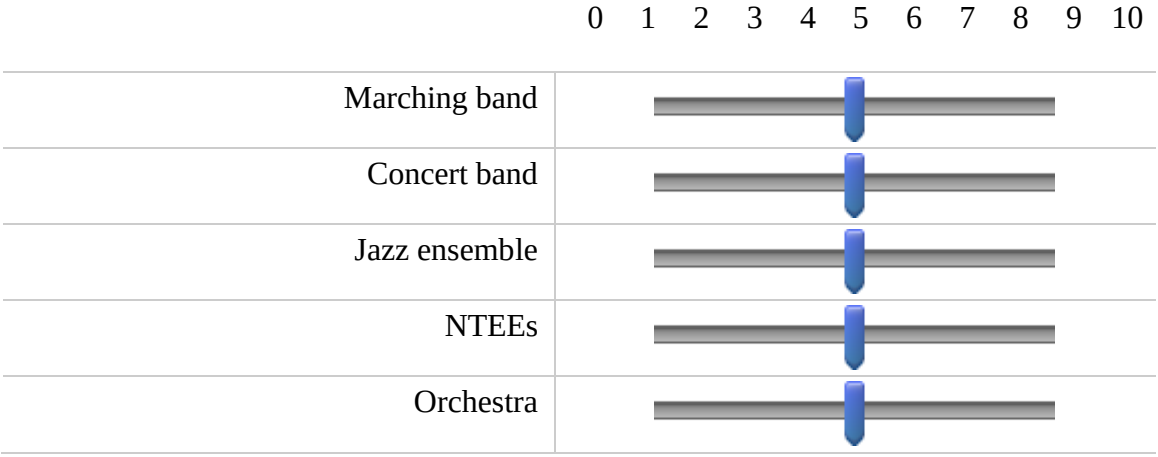


Q23 I have content knowledge in _____. (0 - strongly disagree, 10 - strongly agree)

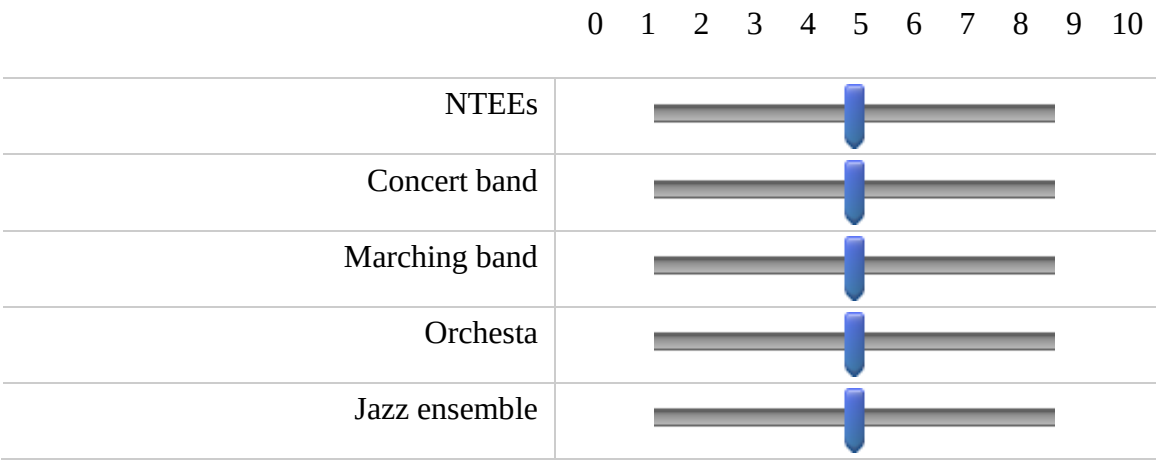
Content knowledge is subject-specific knowledge. For example, knowing fingerings for wind instruments or scalar patterns on guitar is content knowledge.



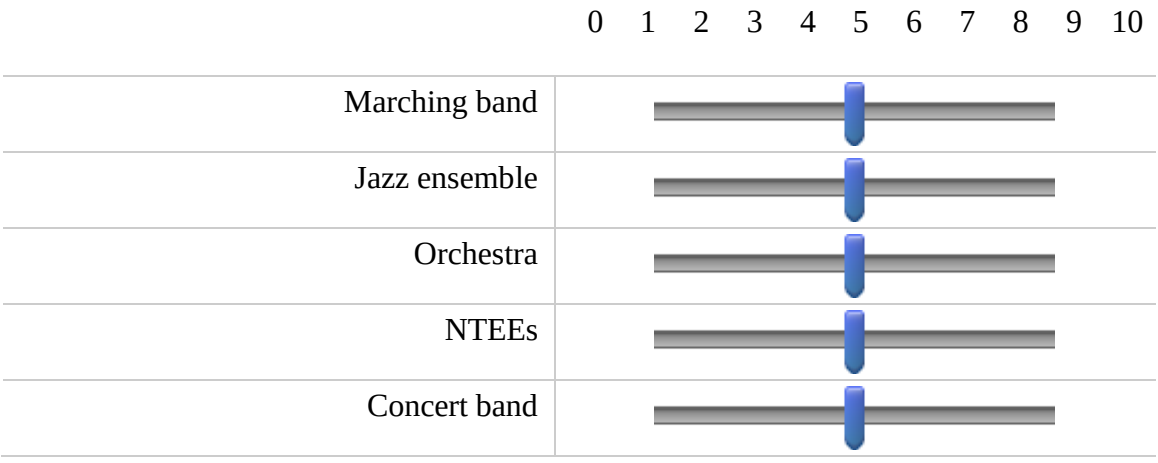
Q24 I feel prepared to teach my students pedagogy in _____. (0 - strongly disagree, 10 - strongly agree)



Q25 I feel confident in my abilities to teach my students pedagogy in _____. (0 - strongly disagree, 10 - strongly agree)



Q26 I actively seek out professional development opportunities in _____. (0 - strongly disagree, 10 - strongly agree)



Q27 Please list If any an ensemble(s) you would have answered "agree" or "strongly agree" to the previous prompts and feel was omitted in the last set of sliders below. If none, please leave blank.

Previous prompts:
I have had positive experiences performing in _____.
My formal education experiences prepared me to teach my students pedagogy in _____.
I have content knowledge in _____.
I feel prepared to teach my students pedagogy in _____.
I feel confident in my abilities to teach my students pedagogy in _____.
I actively seek out professional development opportunities in _____.

_____

End of Block: Faculty comfort with NTEEs

Start of Block: Trainings

Q28 Please indicate any professional development on teaching non-traditional and emerging ensembles (e.g., modern band symposium, Mariachi conference, incorporating ukulele session at state music convention). Check all that apply.

- ☐ Summer workshop
- ☐ Professional music education conference
- ☐ Webinar
- ☐ Self-directed learning
- ☐ Other (please describe)

_____

Q29 What, if any, are the factors inhibiting your professional development for NTEEs? (Select as many as apply.)

- ☐ I am unsure where to find professional development opportunities.
- ☐ I have interests in topics outside NTEE education.
- ☐ I believe topics other than NTEE education are more important.
- ☐ I am unable to afford professional development or have other funding issues.
- ☐ Other (please describe) _____

End of Block: Trainings

Start of Block: Faculty Perceptions of Culture in Higher Ed

Q30 When planning **your collegiate classes**, how often do you consider the _____?

	Never	Seldom	Sometimes	Often
age of your students	○	○	○	○
ethnicity of your students	○	○	○	○
gender of your students	○	○	○	○
religious beliefs of your students	○	○	○	○
sexuality of your students	○	○	○	○
socio-economic status of your students	○	○	○	○
disability status of your students	○	○	○	○
mental health of your students	○	○	○	○
music preferences of your students	○	○	○	○
personal lives of your students	○	○	○	○
local community	○	○	○	○

End of Block: Faculty Perceptions of Culture in Higher Ed

Start of Block: Perceptions of P–12 Educators

Q31 When planning classes, how often should **P–12 music teachers** consider the _____?

	Never	Seldom	Sometimes	Often
age of their students	○	○	○	○
ethnicity of their students	○	○	○	○
gender of their students	○	○	○	○
religious beliefs of their students	○	○	○	○
sexuality of their students	○	○	○	○
socio-economic status of their students	○	○	○	○
disability status of their students	○	○	○	○
mental health of their students	○	○	○	○
musical preferences of their students	○	○	○	○
personal lives of their students	○	○	○	○
local community	○	○	○	○

Q32 Provide your level of agreement with the following statements about **P–12 music educators**:

Music educators should _____.

	Strongly disagree	Disagree	Agree	Strongly agree
have skills in teaching traditional performance ensembles	○	○	○	○
have skills in teaching popular music	○	○	○	○
have skills in teaching jazz music	○	○	○	○
have skills in teaching music-making technology	○	○	○	○
understand the importance of music in students' lives	○	○	○	○
use culturally relevant pedagogy when teaching students	○	○	○	○
learn to teach non-traditional or emerging ensembles	○	○	○	○

Q33 How important do you feel it is for P–12 music educators to include non-traditional or emerging ensembles in their instruction?

- ○ Not important
- ○ Slightly important
- ○ Important
- ○ Very important

End of Block: Perceptions of P–12 Educators

Start of Block: Demographics

Q34 Which best describes your institution?

- ○ Public
- ○ Private

Q35 What is the approximate number of TOTAL undergraduate enrollment at your institution?

- ○ Fewer than 5,000
- ○ 5,000–15,000
- ○ Greater than 15,000

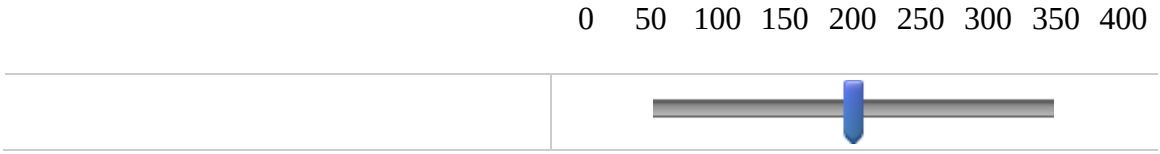
Q36 What is your institution's Carnegie research status?

- ○ R1: Doctoral Universities – Very high research activity
- ○ R2: Doctoral Universities – High research activity
- ○ D/PU: Doctoral/Professional Universities
- ○ M1: Master's Colleges and Universities. Award at least 200 university-wide master's-level degrees annually
- ○ M2: Master's Colleges and Universities. Award 100–199 university-wide master's-level degrees annually
- ○ M3: Master's Colleges and Universities. Award 50–99 university-wide master's-level degrees annually
- ○ Baccalaureate Colleges—Arts & Sciences
- ○ Unknown / Not reported

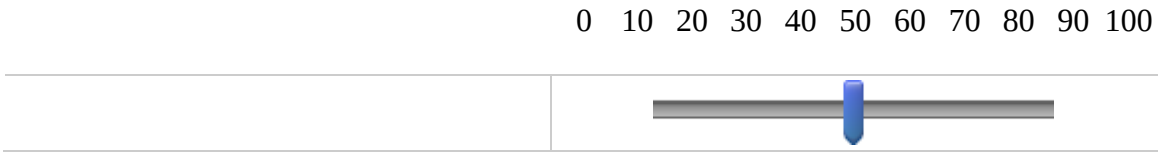
Q37 In which NAfME division is your institution?

- ○ Eastern
- ○ North Central
- ○ Northwest
- ○ Southern
- ○ Southwestern
- ○ Western

Q38 What is the approximate undergraduate enrollment in your music education program?

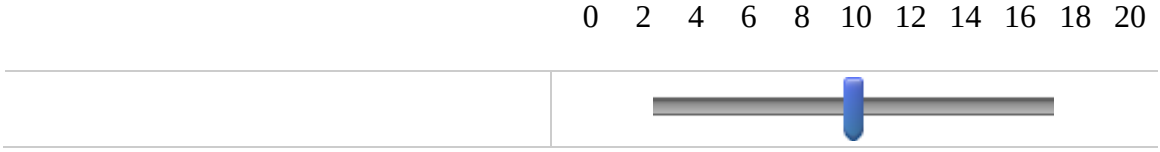


Q39 How many students completed their student teaching experience in the (current) 2021–2022 academic year? (number of students, NOT percent)

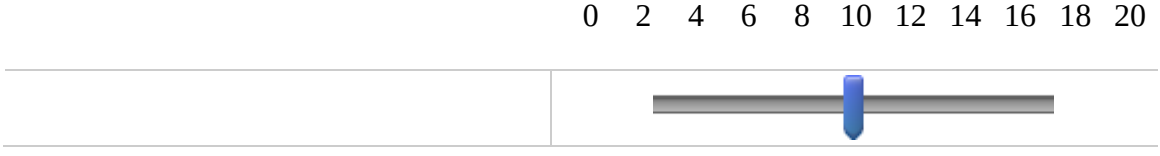


Q40 How many music education courses are undergraduate music education majors required to take at your institution?

Examples of music education courses include: Intro to Music Education, Elementary Methods, Secondary Methods, Ensemble Methods. Do NOT include any conducting, music history, music theory, piano courses, or instrument techniques (e.g., Brass Methods, Percussion Techniques).



Q41 How many full-time music education faculty are employed at your institution?



Q42 To the best of your knowledge, how many members in the music education faculty have a doctorate **in music education** (not performance, conducting, etc.)?

0 2 4 6 8 10 12 14 16 18 20

Q43 What is your highest degree?

- ○ PhD in Music Education (or similar research-based degree)
- ○ Doctor of Musical Arts (or similar performance-based degree)
- ○ Master of Music Education (or similar research-based degree)
- ○ Master of Music (or similar performance based-degree)
- ○ Bachelor of Music Education
- ○ Bachelor of Music (or similar non-education-based degree)

Q44 Which music education degree(s) do you hold? Mark all that apply.

- ☐ Bachelor's
- ☐ Master's
- ☐ Doctorate

Q45 What is your current academic rank?

- ○ Instructor
- ○ Lecturer
- ○ Visiting Professor
- ○ Assistant Professor
- ○ Associate Professor
- ○ Full Professor
- ○ Emeritus
- ○ Other (please describe)

_____

Q46 Including this year as a full year, how many years of teaching do you have at the following instructional levels?

	0 5 10 15 20 25 30 35 40 45 50
P–12	
College / University	

End of Block: Demographics

Start of Block: Data Control

Q47
If you would like to be entered into the drawing for a gift card, please follow the link below.

https://ousurvey.qualtrics.com/jfe/form/SV_0TAfr2xQAj4ZzM2

End of Block: Data Control