

Secondary Music Teachers' Perspectives on the Inclusion of Rock Bands in High School
Music Classrooms

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ABSTRACT

Despite calls to broaden and diversify course offerings in music education, many music programs remain focused on large ensembles such as band, choir, and orchestra. One way to expand music programs can be through the inclusion of non-traditional music ensembles. An example of a non-traditional music ensemble is a rock band. This convergent mixed design study surveyed high school music teachers in the state of Ohio ($N = 73$) on their perspectives toward the inclusion of rock ensembles in their high school music classrooms. Statistical analyses showed a moderate relationship between jazz ensembles and rock bands and suggested that teachers who prefer and feel prepared to teach jazz may be more likely to offer a rock ensemble ($p < .05$). The results from open-ended questions indicated complexity within teachers' factors surrounding the inclusion of rock band ensembles in a music curriculum. Teachers reported a variety of factors that would motivate or prevent them from offering rock ensembles, which included a fear of losing students from traditional ensembles and concern that students would be too busy to participate in a new ensemble. Furthermore, this study indicates that music teachers feel that they need training to feel more comfortable in offering non-traditional ensembles such as rock bands. The results of this study could have implications for both collegiate music education programs and high school music programs. University music education programs may consider creating a course in popular music pedagogy or incorporating popular music pedagogy into current methods courses. High school music programs may consider incorporating elements of rock music into established jazz programs.

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Chapter 1

INTRODUCTION

In the summer of 1967, the Tanglewood Symposium organized a gathering of stakeholders in education to address urgent problems in the field of music education and offer recommendations for improvement. Members of the symposium called for music to be placed at the core of the school curriculum. Furthermore, the members released a total of thirty declarations designed to influence new trends in music education (Contemporary Music Project, 1973). Eight of the declarations were labeled as “top priority” (Choate, 1967; Gurgel, 2019). One of the declarations reads, “Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures” (Choate, 1967, p. 2).

To implement the recommended changes and to further explore the relationship between the arts and American society, the Contemporary Music Project (CMP) received an extension of funding from the Ford Foundation. The CMP was “concerned with the inter-relationships among living composers, school music teachers, and contemporary music” (Contemporary Music Project, 1973, p. 34). Through this project, it was discovered that music teachers knew little about contemporary composition techniques which in turn led to an expansion of the program and workshops on contemporary music (Contemporary Music Project, 1973). In addition to programs like the CMP, a number of music teachers began to advocate for the inclusion of popular music in school curricula (Powell, Krikun, & Pignato, 2015) making the inclusion of popular music in schools a

topic of debate among music educators. In the November 1969 issue of the *Music Educators Journal*, a message from Music Educators National Conference (MENC) president Wiley Housewright suggested that popular music should be embraced and that the MENC “not only accepts rock and other present-day music as legitimate, but sanctions its use in education” (p. 43).

One way to expand musical repertoire is through non-traditional music ensembles. Non-traditional music ensembles are musical ensembles consisting of instruments and styles of music that are not typically found in a concert band, choir, or string orchestra. Some examples of these ensembles include African drumming ensembles, rock bands, ukulele ensembles, mariachi bands, and steel drum ensembles among many others. Despite the recommendation for an expansion of musical repertoire, non-traditional music ensembles can create additional challenges for music educators due to the latter’s lack of training in popular and world music pedagogy, limited access to equipment and resources, and financial difficulties.

Rationale and Need for the Study

The Ohio Music Education Association (OMEA) is the primary organization in the state of Ohio that promotes music education in elementary and secondary schools. The mission statement for OMEA states “...all students should have equal access to high quality music education delivered by licensed music teachers through comprehensive school programs in general, instrumental, and choral music education.” One of the goals set by the organization to achieve this mission is to “encourage the use of technology and new approaches to teaching and learning.” However, to judge from the types of events

supported by the organization, traditional music ensembles continue to dominate music education in the state. Each year, OMEA holds adjudicated events for All-State Band/Orchestra, All-State Choir, and All-State Jazz. In addition to the events hosted for band/orchestra, choir, and jazz ensembles, OMEA also offers an adjudication for Creative Events for students who submit a composition for critique or rating. Currently, OMEA does not offer an adjudication event for non-traditional music ensembles.

For music educators to address the criteria that the OMEA mission statement encourages, non-traditional music ensembles can allow students to gain a meaningful and authentic experience while expanding their musical knowledge.

Although popular music can be heard regularly in school settings, educational practices continue to primarily use pedagogy based on Western European approaches (Gurgel, 2019). Eurocentric pedagogical approaches in the music classroom include reproducing pieces of music without the need for composition or improvisation, teacher-directed learning, and a focus on values of music (Gurgel, 2019). While reproducing musical works and teacher-directed learning seem to be successful approaches for traditional large ensembles, these methods may not accommodate non-traditional music ensembles.

Recent trends in music education suggest a more student-centered approach. With a student-centered approach to teaching, students have more control over their learning (Estes, 2004) and they become creatively engaged with music (Blair, 2009). A student-centered approach allows students to express themselves through composing, find musical ideas while listening, and interpret music while performing (Blair, 2009). An example of student-centered learning at the upper elementary level is giving students the

opportunity to improvise rhythms during the drum solo of the song *Wipeout* by the Surfaris. At the middle school level, student-centered learning may look like students composing a short melody from the notes in the B flat major scale. An example of this at the high school level may include students taking turns improvising melodies over the twelve-bar blues progression. Rather than diminishing the performance aspect of a music class, a student-centered approach to teaching can encourage creative music making. Blair (2009) provides an example of this type of creative music making by having a class create a remix of a popular song, determining how to alter musical material, and adding new or personal ideas to the song.

A model that one might consider to achieve a student-centered approach to music is the rock band model. Rock bands support a student-centered approach by encouraging teachers to act as facilitators rather than directors (Powell and Burstein, 2017). Rock bands can “bridge the gap” (Rodriguez, 2004) between music experienced in school and music experienced outside of school (Powell & Burstein, 2017; Byo, 2018). Young popular musicians often learn music by listening and watching others as well as teaching themselves (Green, 2002).

The rock band method has become more prevalent in American schools within the last decade (Powell & Burstein, 2017), yet Byo (2018) suggests that popular music is still viewed as “aesthetically inferior” (p. 260). This approach in music education can appeal to the “non-traditional music students” (Williams, 2007), i.e., students who are not involved in school music ensembles, but who have a music life independent of school where they may or may not play an instrument. Williams shared a research study indicating that non-traditional music students make up approximately 80% of the school

population compared to the 20% who are actively engaged in school music programs. By studying teachers' perspectives toward the inclusion of rock ensembles in the high school music classroom and the factors that influence their attitudes and perceptions, this thesis seeks greater understanding of issues involving a rock band as part of a school's music curriculum.

Purpose and Research Questions

The way that music is experienced is constantly evolving (Kratus, 2007). To keep up with these changes, educators should regularly analyze their approaches to the way that music is taught and learned to ensure that the music education they provide is meaningful and relevant to the needs of the students. The expansion of school music programs to include non-traditional music courses and ensembles could be a way to supplement traditional ensembles (e.g., band, choir, and orchestra) while still providing students with an ensemble experience. Traditional ensembles tend to be large-group oriented, have a focus on Western classical music, and limit the use of popular instruments such as the keyboard or guitar (Kratus, 2007).

Considering the role that traditional ensembles have in secondary music programs, I want to explore the perspectives that secondary music teachers in the state of Ohio have toward the inclusion of rock bands in high schools. For the purpose of this study, the term "rock band" will be defined as ensembles with standard rock band instrumentation (guitar, bass guitar, drums, keyboard, and vocals). Existing literature on rock ensembles often focuses on the perspective of the students involved (Byo, 2018;

Campbell, Connell, & Beegle 200; Green, 2002 Jaffurs, 2004; Seifried, 2006). The gap in literature led to the following research questions:

1. How do teachers' preferences for teaching rock bands relate to their preferences for teaching traditional music ensembles (concert band, choir, orchestra, jazz)?
2. Do teachers' preferences for listening to certain genres of music relate to their willingness to include rock bands in their music classrooms?
3. How do teachers' preparedness to teach rock bands relate to their willingness to include rock bands in their music classrooms?
4. How would the inclusion of a rock band affect school music programs?
5. What factors contribute to participants' motivation to include or exclude rock ensembles in their music classrooms?
6. What suggestions could music teachers provide to increase the prevalence of rock bands in high school music classrooms?

Chapter 2

LITERATURE REVIEW

Historical Foundations

Since the 1960s, the use of popular music in the classroom has received both positive and negative attention. The Juilliard Repertory Project, Manhattanville Curriculum Project, and the Contemporary Music Project attempted to advance popular music in the schools but were unable to sustain long lasting effects (Jorgensen, 2003). Gurgel (2019) analyzed documents from the Tanglewood Symposium and examined the evolution of popular music from the 1960s through today. She explained that although popular music can be found in the classroom, the approaches to teaching it continue to be heavily influenced by Western European music pedagogy. Western European values and pedagogy are described as “relying on static arrangements that may eliminate original improvisation; teacher directed learning rather than student collaboration; and studying music for its ‘intrinsic value,’ ignoring the social and political value it provides” (Gurgel, 2019, p. 62). Furthermore, music education pertaining to large ensembles is often overwhelmed by tradition (Allsup & Benedict, 2008). Allsup and Benedict (2008) state, “[people] who come to and from replicas of these historic programs are individuals submerged by the rules of its practice...” (p. 157). These traditions go beyond musical training and become what psychologists might consider as “conditioning,” or a way for large-ensemble directors to make learning predictable and controllable. Allsup and Benedict (2008) explain that large ensemble directors needed conditioned behaviors from students to ensure stability and productivity. Gurgel (2019) concluded that “we can adopt

a new paradigm for popular music, working to implement equitable, engaging, and challenging instruction.”

Cutietta (1991) examined where popular music stood in the field of music education over twenty years after the Tanglewood Symposium took place. He determined that popular music may be used in music programs for the wrong reasons. An example may be using popular music as bait to gain student interest in school music programs rather than examining music in a way that promotes its integrity and authenticity. For example, when a Beatles song is arranged for a large marching band, the song is taken apart and performed on instruments that the song was not originally intended for. The product is not well liked, and the music itself is blamed rather than the poor arrangement (p. 28). Cutiella concluded that “not until the future teacher leaves college with a more open mind can we begin techniques for teaching pop music for music’s sake – not as automatically inferior to other types, but rather, as different” (p. 29).

Popular Music Education

Despite pressure to include music outside of the European classical traditions in American classrooms, teacher education programs often neglect proper training in those areas (Blair & Davis, 2011; Garrett, 2009; Gurgel, 2019; Herbert & Campbell, 2000; Springer, 2016; Wang & Humphreys, 2009). Wang and Humphreys (2009) studied the amount of time that a university undergraduate music education program spent on non-European and popular music over the course of a four-year program. They determined that approximately 93% of the program was spent on Western art-music (e.g., classical music), 7% on Western non-art music (e.g., jazz, Broadway, and popular music), and

about .23% on multicultural music traditions such as African, Asian, and Native American music. The university that participated in this study was accredited by the National Association of Schools of Music (NASM). According to Wang and Humphreys, it is likely that other NASM accredited schools may be similar.

Scholars have examined philosophical perspectives among music educators regarding the inclusion of popular music in music classrooms. Kruse (2015) studied the experiences and attitudes of undergraduate music majors toward different musical genres. Data was collected through an online survey that asked participants to rate each genre on a Likert-type scale and to respond to open-ended questions. The survey consisted of background information, teaching preferences, and genre experiences and attitudes. The results of the survey indicated that Western classical music was the genre that the participants listened to and performed most frequently whereas rock music was rarely performed and occasionally listened to during the major. While Western classical music was rated the highest in each category, some participants indicated feeling “narrow minded” due to the emphasis placed on classical music and they even felt guilty for not liking to listen to classical music as much as they should. Responses to the open-ended questions suggested that music education majors intend on teaching music that they have performed. This conclusion is significant because it would suggest that based on the participants’ interests and performance experience, they would only teach music of Western classical traditions, leaving a large gap in other genres of music. Moving toward a more multicultural music education would require recruiting university teachers with different kinds of musical expertise and creating space in the curriculum for courses that

focus on areas such as African American music (e.g., gospel, R&B, blues, etc.) and rock music (Westerlund, 2006).

Davis and Blair (2011) reported that popular music is a “delicate matter” and should be approached as such. Some teachers may feel reluctant to include popular music in the classroom due to improper teacher education, a lack of adequate teaching resources and strategies, or simply because they might be of the opinion that popular music is not worthy enough to be taught (Davis & Blair, 2011; Herbert & Campbell, 2000). The philosophical stances against the use of rock music in public school curricula were examined by Fowler (1970) and later by Herbert and Campbell (2000). Fowler identified three central arguments against rock in North American schools: (1) rock music is aesthetically inferior to Western art music, (2) rock music is damaging to youth, and (3) school time should not be expended on the vernacular. His purpose in examining these arguments was to inform readers that “by using rock and other forms of youth music educationally, teachers are not selling out, they are buying in” (p. 42). Nearly thirty years later, Herbert and Campbell (2000) examined other reasons against rock music’s inclusion in school curriculum. They determined that (1) traditional teacher education has not provided substantial training in rock music, (2) rock music is viewed as rebellious and anti-educational, and (3) effective instructional curriculum for rock music is relatively difficult to acquire in the United States. Some solutions provided by Herbert and Campbell regarding this issue were to analyze rock music rather than just listening to it, make popular music pedagogy a priority among collegiate music educators and faculty, and create resources for popular music pedagogy such as Ferguson and Feldstein’s *The Jazz Rock Ensemble: A Conductor’s and Teacher’s Guide* (1976) and

Holms *Rock and Roll School Tools: A Guide for Teachers* (1997). Herbert and Campbell concluded that rock music is energetic and drives contemporary people, their ideas, and their life circumstances, and therefore has a place in music education.

Examining the perspectives of school administrators toward their school music programs can also provide insight on the types of music courses and ensembles being offered. Abril and Gault (2008) surveyed the attitudes and perceptions of principals in secondary schools regarding their music programs. They determined that 98% of schools offer some type of music class yet only 34% have a music requirement. The most common types of classes offered included concert band (93%), choir (88%), jazz/rock (55%) and orchestra (42%). Note that the 55% offering popular music ensembles like jazz and rock most likely only offered jazz, according to Abril and Gault. Many principals indicated that they would like to offer guitar, keyboard or piano, or music technology courses, but schedules and budgets are often obstacles. Other obstacles that may prevent teachers from teaching non-traditional music ensembles are lack of student interest, lack of time to prepare or train, lack of administrative support, and lack of resources (Garret, 2009).

Although teachers reported several deterrents from offering non-traditional music ensembles, personal interest and student interest may actually motivate teachers to offer such ensembles (Garrett, 2009). Springer (2016) studied music educators' perceptions of popular music in the music classroom through an online questionnaire. The online survey measured the following perceptions of the participants: (1) perceived effectiveness of popular music in the music classroom, (2) perceived appropriateness of popular music in the music classroom, (3) perceived appropriateness of popular music among various age

groups, (4) attitudes toward popular music, (5) collegiate level coursework in popular music, and (6) perceived preparation to teach popular music based on various settings. Members of the American Orff-Schulwerk Association were selected as the participants in this study because they were believed to be more likely to use popular music and its informal practices in their teaching. Although the majority of participants in this study were public school teachers, the study also included private school teachers, graduate students, and university music teachers, therefore, not all participants were working in the same environment.

The participants reported modestly favorable attitudes toward the use of popular music in the classroom, especially among older age groups. More favorable attitudes on using popular music were reported for classes such as music appreciation, guitar, and marching band whereas teachers felt that popular music is less effective in chamber ensembles, orchestra, and folk ensembles. The participants suggested that popular music was most effective at addressing National Core Arts Standard 6 (listening) and least effective for National Core Arts Standard 5 (reading/notating). Approximately 90% of the participants reported taking no courses in popular music pedagogy, 8.3% reported taking one course in popular music pedagogy, and 1.3% reported two courses. This study suggests that popular music can be an effective tool for teaching music and addressing music standards despite the limited college course offerings in popular music pedagogy.

Gaydos (2018) studied how popular music is used in the music classrooms of one particular school district. He surveyed the music teachers and asked questions about how popular music is used in their classes, what types of musical concepts were taught through popular music, and how they make choices about what types of music to include.

Gaydos discovered that popular music was used at the beginning of class to engage the students, to teach musical concepts and music history, or even as a reward. Additionally, when asked about how music is selected, many teachers' responses were that music was chosen based on what would be interesting or relevant to the students. When addressing the inclusion of popular music in the classroom, Gaydos' research supports the idea of allowing students to learn instruments not commonly found in traditional ensemble settings by stating:

Popular music ensembles can be highly effective in public schools. Giving students another outlet for music rather than the traditional school band setting such as marching band, pep band, concert band, or jazz band can lead to more involvement for those who do not play a traditional band instrument. It gives an opportunity for the piano player, the guitar player, or the bass player in the school to be a part of a music ensemble. It also gives an opportunity to the type of student who plays the drum set really well, but never joined band because he or she could not read rhythms (Gaydos, 2018, p. 18).

The Other 80%

Music education should reach all students, including non-performers (Williams, 2007). Despite the success and motivation that school music programs can bring, formal music education only reaches a small population of students (Confredo & Brittin, 2014). A report from the Tanglewood Symposium stated that "less than 20% of high school students in the United States are engaged in the systematic study of music as an art" (Choate, 1968, p. 132). That percentage has not changed much over the course of several decades (Williams, 2007; Elpus & Abril, 2011). The other 80% could be considered

“non-traditional music students” (Williams, 2007). Williams describes non-traditional music students as the following:

- students in grades 6 to 12
- students who do not participate in performing ensembles
- students who have music life outside of school (church music, songwriting, electronic music)
- students who may sing or play an instrument (drums, guitar, or keyboard)
- students who may not read musical notation
- students who may be academically unmotivated or have a history of discipline issues
- students who may be special needs
- students who dream of being professionals in the recording or entertainment industry

Current systems in music education primarily focus on teacher-led instruction and western music. This approach does not provide an alternative option for students who do not wish to participate in traditional music courses and ensembles. Colquhoun (2019) developed a survey to study the preparedness of music teachers to teach non-traditional music courses and ensembles (NTMCE) to better understand teachers’ perspectives on the types of classes being offered. In this study, NTMCE refers to any music courses that are not band (concert band, marching band, and jazz band), choir or orchestra. The survey included open-ended questions, multiple choice questions, number slider questions, and 7-point and 6-point Likert-type questions. Participants for the survey were secondary music teachers who were members of the National Association for Music Education or the Texas Music Educators Association. Approximately 53% of the participants reported teaching a non-traditional music course or ensemble (NTMCE) whereas 46% reported not teaching a NTMCE. The most common non-traditional courses that were offered were Guitar, Music Theory, and Music Appreciation. Rock bands were offered by 24 participants (2.6%). The results indicated that teachers felt underprepared to teach

NTMCEs based on their college music programs, and personal experiences, such as conferences and personal research, prepared teachers the most. As a solution to the current trends in music education, Colquhoun suggested that teachers should begin to question if their current course offerings are relevant and meaningful. In the classroom, a student-centered approach to teaching music while adhering to the needs of the non-traditional music student may include studying non-traditional music genres, studying music production, and listening to popular music to determine if the song is a remake, cover, sample remix, or an original song so students begin to listen to popular music analytically. However, before students can do this, they must understand basic musical elements including instrumentation, performance style, rhythm, melody, harmony, texture, and form (Colquhoun, 2017).

Bridging the Gap Between Formal and Informal Music Learning

Many school-age children learn music formally by having the opportunity to make music regularly through school music classes, ensembles, or even through private music lessons; however, as children get older, participation in active music making tends to decline. Green (2002) studied the learning practices of fourteen rock musicians of varying ages. She defined the participants as “popular musicians” or musicians who gained some or all of their musical skills and knowledge informally or without the help of trained professionals. This research suggested that informal music learning practices are often neglected in formal music settings. Green stated:

...despite the fact that many popular musicians are now becoming formal instrumental teachers, and despite formal music education’s recent inclusion of

popular music in schools and other institutions, there are grounds to suggest that the formal and the informal spheres of music learning and teaching continue to exist quite independently of each other, running along separate tracks which may occasionally cross, but rarely coincide to pursue a direction together (p. 184).

With music becoming more accessible because of advancements in technology (Green, 2002; Confredo & Brittin, 2014) and a rise in sales of instruments like guitars, keyboards, and percussion (Confredo & Brittin, 2014), people can listen to music and learn to play instruments on their own (Gullberg & Brandstrom, 2004). Even with more access to music, a divide exists between informal and formal music learners (Confredo & Brittin, 2014). Informal music learning is defined as music learning that happens outside of school without a formal instructor (Confredo & Brittin, 2014) and it happens through aural and oral processes. Jaffurs (2004) observed a garage band made up of school-aged children to gain a better understanding of how she could incorporate informal music learning practices into her own music classroom. After observing the garage band rehearse, Jaffurs recognized that “the informal practices of peer-learning and peer-critiquing were impressive” (p. 197). The students listened to each other with regards to text, volume, and form, and they were able to analyze mistakes and give each other recommendations for improvement. After stepping into the world of students’ informal music learning practices, Jaffurs changed her approach to music education and made it more student-centered.

Campbell (1995) explored the systems of musical transmission among the members of two student-run rock bands. She discovered that early influences on young musicians come from influences at home, the media, and even school music programs

which could provide the music training needed for prospective rock musicians. Campbell discovered that musicians learned their parts independently at home by listening to the music repeatedly and then they worked together during practice sessions. Finally, Campbell suggests that rock music may be intended to be more of an experience than an academic discipline, and that the study of rock music in a school band room may be “out of context” (Campbell, 1995, p. 19).

In another study, Confredo and Brittin (2014) observed the interactions between formally trained musicians (“classical”) and informally trained musicians (“vernacular”) in popular music rehearsals. Five bands of three to six members were formed with a combination of formally and informally trained musicians. The researchers discovered that the musicians used broad and descriptive vernacular more often than formal musical language, and that they were able to effectively work toward their performance goals despite coming from different musical backgrounds. When applying their results to music education, the researchers suggested that teachers take on a more “peripheral, guiding role” (p. 56) and trust their students to communicate and collaborate.

Rock Bands

A recent study suggests that due to a lack of culturally and personally relevant music instruction, existing models for music education can prevent young people who are innately musical from participating in music, and a solution for this issue could be the introduction of a “modern band” (Powell, Hewitt, Smith, Olesko, & Davis, 2020). The “modern band,” or rock band, focuses on student centered repertoire and songwriting, and it can increase the overall participation in school music (Powell et al, 2020).

Programs such as *Little Kids Rock* and the *Modern Band Higher Education Fellowship* provide training and resources on popular music and popular instruments for music teachers (Powell et al, 2020).

Programs that offer resources for rock ensembles can be beneficial for teachers. In the case of Byo (2018), a case study was done on a middle school that offered “Modern Band,” or rock band classes, as its only form of music education. This program used resources from *Little Kids Rock*, and students learn guitar, bass guitar, drum-set, piano, and xylophone. In addition to observing these classes for five months, Byo also conducted semi-structured interviews with students, staff, and parents regarding this unique course offering to determine how it fits into the school music program. The principles associated with this ensemble included music, a sense of community, identifying oneself with the group, the teacher, and a well-managed classroom, which overlap with those in traditional ensembles. The rock bands that Byo studied were examples of “meaningful, authentic, and valuable music education that is positioned between the extremes of formal and informal learning, process and product orientation, and teacher- and student- centered pedagogy” (Byo, 2018, p. 267).

Similar to Byo, Gardner (2010) observed a high school offering a rock band class during the school day and examined how this class evolved. Most of the students enrolled in the rock ensemble were not enrolled in traditional ensembles. While getting this course added to the schedule, the teacher faced challenges like proving student interest in the ensemble to administration, determining if the class was logistically feasible, and managing a budget and resources. Gardner (2010) indicated that the rock band approach may not translate well in K-12 music settings since student run rock bands, also known as

“garage bands,” are often formed for recreational purposes rather than to achieve a certain goal or prepare for performances. Advantages of a garage band approach to music education could include cooperative and peer learning (Allsup, 2003). Traditional music education does not always provide opportunities for students to create new music that is culturally relevant and self-reflective, and students who do create and perform their own music often do it in a “hidden” community (Allsup, 2003).

Higgins (2015) studied five different non-school related programs where the kids learned music somewhat informally. Of the five groups, three encouraged students to create rock bands. The first program involved a group of teens from a youth club who were trying to form a rock band but struggled to organize it. The club was able to hire a part-time musician to oversee and facilitate its music program by improving instrumental technique, finding arrangements, and providing constructive criticism. The participants looked to the facilitator for “reassurance, clarity, direction, encouragement, guidance, or help in shaping their musical material” (Higgins, 2015, p. 596). Another program that Higgins studied is located in the United Kingdom and called School of Rock. This program is divided into three sections: (1) students choose an instrument (keyboard, drums, guitar, or vocals) and they take lessons for six weeks, (2) they are placed into an ensemble for an additional six weeks where they learn and practice two or three songs, (3) with the help of music facilitators, the groups are able to perform their songs in front of a live audience. One rock band from this program became heavily involved with the local music scene and frequently plays gigs and records music. Music programs offered through youth clubs or through organizations like School of Rock where formal and

informal music learning takes place are “vital in the promotion of lifelong music making” (Higgins, 2015, p. 602).

Recent trends in music education have suggested taking a student-centered approach rather than a teacher-centered approach, utilizing genres like world and popular music rather than western classical music, and trying to reach the “other 80%” (Williams, 2007). A rock band ensemble is one example of how school music programs could expand to fit these new trends. Although some rock programs have had success (Byo, 2018; Gardner, 2010), administrators and teachers are skeptical of offering this type of ensemble due to the challenges that it presents. Studying the perspectives that teachers have toward rock ensembles will provide a better understanding on the factors that may prevent or motivate teachers to teach rock bands and determine what can be done to increase the prevalence of rock ensembles.

Conclusion

Much of the previous research focuses on non-traditional music students, informal or popular music learning, and the inclusion of popular music in classrooms rather than on rock bands specifically. With limited research available on rock band ensembles, I wanted to explore how teachers view rock bands. The purpose of this study was to examine the perspectives that secondary music teachers have toward the inclusion of rock bands in high school music classrooms and the factors that influence those perspectives. A convergent mixed design study (Creswell, 2017) was designed to find answers to the following questions:

1. How do teachers' preferences for teaching rock bands relate to their preferences for teaching traditional music ensembles (concert band, choir, orchestra, jazz)?
2. Do teachers' preferences for listening to certain genres of music relate to their willingness to include rock bands in their music classrooms?
3. How do teachers' preparedness to teach rock bands relate to their willingness to include rock bands in their music classrooms?
4. How would the inclusion of a rock band affect school music programs?
5. What factors contribute to participants' motivation to include or exclude rock ensembles in their music classrooms?
6. What suggestions could music teachers provide to increase the prevalence of rock bands in high school music classrooms?

Chapter 3

METHODOLOGY

The purpose of this study was to examine the perspectives that secondary music teachers have toward the inclusion of rock bands in high school music classrooms and the factors that may influence those perspectives. A convergent design study was administered by collecting both quantitative and qualitative data from an online survey (Creswell, 2017). Prior to recruitment and data collection, this study was submitted to the Youngstown State University Institutional Review Board (IRB) for approval (See Appendix A).

Participants

The population for this study was full-time high school music teachers in the state of Ohio. First year teachers or those without at least one full year of teaching experience were excluded from this study. Potential participants were identified through a publicly accessible database containing Ohio music teachers' email addresses.

The survey received a total of 83 responses, which is equivalent to an 11% response rate; however, six of the submitted surveys were blank and four of the submitted surveys had several unanswered Likert-type questions and were disqualified. This left a total of 73 fully completed surveys yielding a 9.69% response rate. Participants' ($N=73$) ages ranged from 23 to 69 years old ($M=43$, $SD=12.12$). One participant did not disclose their age. The range of years teaching spanned from 2 to 43 years ($M=19$, $SD=11.16$). Furthermore, the participants' backgrounds varied by primary instrument, school demographics, and current course offerings (see Tables 1-5).

Table 1

Participant Demographics – Years Teaching

Years Teaching	<i>n</i>	%
2-10 years	24	33%
11-20 years	18	25%
21-30 years	20	27%
31-40 years	7	10%
40+ years	4	5%

Table 2

Participant Demographics – Primary Instruments

Primary Instruments	<i>n</i>	%
Brass	23	32%
Voice	19	26%
Bowed Strings	15	21%
Woodwinds	11	15%
Percussion	6	8.2%
Piano/Keyboard	5	6.8%

Table 3

Current Course Offerings

Current Course Offerings	<i>n</i>	%
Concert Band	36	49%
Choir	32	44%
Jazz Band	19	26%
Orchestra	13	18%
Rock Band	1	1.3%

Table 4

Current Extracurricular Offerings

Current Extracurricular Offerings	<i>n</i>	%
Marching Band	33	45%
Pep Band	28	38%
Jazz Band	18	25%
Musical	13	18%
Rock Band	3	4.1%

Table 5

School Demographics

School Demographics	<i>n</i>	%
Urban	10	14%
Suburban	29	40%
Rural	34	47%

Recruitment & Procedures

A recruitment email (see Appendix B) was sent out to 801 high school music teachers in the state of Ohio. The email introduced the researcher, provided a short description of the study and the amount of time it would take to participate, and a link to the survey in *Survey Monkey*. The survey was sent over the course of two days in mid-December before most schools would be going on winter break. The survey remained open for four weeks. A follow-up reminder email was sent seven days before the survey closed. All data from the surveys were then transferred to an *Excel* file and coded for anonymity. The data were then retrieved from this database file for analysis.

Because online surveys tend to have lower response rates due to the topic or length of the survey (Fan and Yan, 2010), the subject of the recruitment email and title of the survey suggested a general music education study rather than a study regarding rock bands to avoid the threat of bias as a way to attract a broader sample of participants. Of the 801 emails that were sent, forty-two were returned and labeled as undeliverable due to an invalid email address, two electronic responses were sent back to the researcher; one was returned stating that the teacher was on medical leave, and the other was an

automatic response with a teacher's office hours listed. Four teachers directly responded to the recruitment email informing the researcher that they were not currently teaching full time or that they were not currently teaching high school music. This left a total of 753 emails that were delivered to participants' email addresses.

Survey

An online researcher-developed questionnaire was developed and administered through *Survey Monkey* to collect information from participants. The opening page of the survey included a consent form that included the purpose of the survey, the benefits of participation and future results, the risks associated with participating, and contact information for the researchers and the IRB. The survey consisted of three sections: 1) background information, 2) a series of Likert-type questions, and 3) open-ended questions. The background information that was collected included the participants' primary and secondary instruments, years teaching full time, age, current course offerings during the school day and after school, and the school's demographic information (e.g. urban, suburban, rural).

A series of questions based on a 10-point Likert-type scale inquired about how strongly participants liked or disliked certain genres of music such as rock, jazz, classical, pop, and hip hop/rap. Kruse (2015) found that classical, pop, rock, jazz, and hip hop/rap along with soundtrack music were the top musical genres that pre-service music teachers listened to. Therefore, it was decided to use the most common music genres discovered by Kruse as to not inundate participants with an abundant amount of genre responses. Additional questions measured teachers' preferences of teaching concert band, choir, jazz, string orchestra, and rock band; how well the participants' education in university

music programs prepared them to teach concert band, choir, jazz, string orchestra, and rock band; the degree of support received by the school administration; how well their school budget supports their current music programs and how well the budget would support a new ensemble; and how well their schedules both during the school day and after school would support a new ensemble (see Appendix C). Additional Likert-type questions were asked in relation to their perspectives on rock bands. Those questions included how likely the participants were to teach a rock band during the school day and as an extracurricular activity; how likely participants were to encourage students to create and perform music outside of school; and how interested their students would be in a rock band ensemble.

Open-ended questions followed in order to examine participants' perspectives of how rock bands would affect their particular music programs. These questions focused on participants' opinions of how a rock band offered for course credit and as an extracurricular activity might impact their music programs; what factors motivate and prevent each participant from teaching rock bands; and what could be done to increase the prevalence of rock bands being offered in high schools. The decision to include open-ended questions was made to allow a more comprehensive look into teachers' perceptions related to rock bands that were not possible to share in the Likert-type questions (Singer & Couper, 2017). The open-ended questions, which focused on the participants' perspectives regarding the implementation of rock bands in their music programs, followed the Likert-type questions on the survey to reduce a threat of bias from the participants.

Survey Analysis

Data from the Likert-type questions were run through correlation coefficient tests to determine if relationships exist between various sets of criteria. Furthermore, the data from the open-ended questions was placed onto a separate sheet within the same *Excel* file and organized by question. This data were examined for twelve pre-determined themes, while open to new, emergent themes.

The pre-determined themes were related to teacher training and experience (Juchniewicz, 2007; Garrett, 2009; Bula, 2011), rehearsal space (Juchniewicz, 2007; Garrett, 2009; Bula, 2011), equipment (Bula, 2011), teaching resources (Bula, 2011), administrative support (Juchniewicz, 2007; Garrett, 2009), money (Garrett, 2009), personal interest (Garrett, 2009), scheduling concerns (Juchniewicz, 2007; Garrett, 2009; Bula, 2011; Colquhoun, 2019), time (Juchniewicz, 2007; Colquhoun, 2019), student interest (Juchniewicz, 2007; Garrett, 2009), taking away or pulling students from current ensembles (Juchniewicz, 2007; Colquhoun, 2019). The data were coded numerically and marked with a number (1-11) if it fit into one or more of the pre-determined themes. If the open-ended response did not fit into at least one or more of the pre-determined themes, it was marked as “emergent” and assigned a theme. Inter-rater reliability tests were completed by having two music teachers who were not affiliated with the study to act as external auditors. The auditors individually coded the data with themes using the coding process. The themes identified by the auditors and the researcher were compared by placing all of the codes into a spreadsheet and comparing Rater 1 to Rater 2, Rater 1 to Rater 3, and Rater 2 to Rater 3 then finding the average level of agreement. The themes

were considered reliable if there was an agreement rate of 80% or higher for each open-ended question (McAlister, Lee, Ehlert, Kajfez, Faber, & Kennedy, 2017).

Reducing Bias

As a researcher, I recognized my own bias could influence my interpretation of the results. My experiences as a high school student would cause me to fit under William's (2007) description of a "non-traditional music student." Although I do have experience in traditional music ensembles, my primary instrument is guitar and many of my music-making experiences are in rock band settings. To reduce the risk of my own bias, I examined the perspectives of teachers with varying degrees of preference toward teaching rock bands. While examining my data, I also brought in external auditors and completed an interjudge reliability test.

Chapter 4

RESULTS

The survey included a series of questions using a 10-point Likert-type scale (1 = Very Unlikely; 10 = Very Likely). A series of Pearson correlation coefficient tests were administered to determine relationships between factors concerning the attitudes and preferences for including rock band ensembles in a high school music education curriculum. Secondly, a series of open-ended responses was also used to provide a comprehensive perspective of participants' responses.

Question 1: How do teachers' preferences for teaching rock bands relate to their preferences for teaching traditional music ensembles?

Participants' preferences toward teaching rock ensembles were compared to those teaching other musical ensembles including concert band, choir, jazz band, and string orchestra. Correlation coefficient tests were administered to determine if there was a relationship between teaching rock and other music ensembles. The population for the study was a mixture of teachers with band, choir, and orchestra backgrounds; however, the majority of the participants reported teaching band or primarily playing a band instrument. It is also important to note that most participants reported a higher preference in one area of teaching compared to the others (e.g., those who rated a high preference for choir were more likely to rate a lower preference for concert band).

Among a series of correlation coefficient tests, results indicated a significant moderate correlation ($r = .56$) between preference for teaching rock ensembles ($M = 4.67$, $SD = 3.16$) and jazz band ($M = 6.17$, $SD = 3.65$). Participants who reported preference for

teaching rock bands were some the same teachers who reported a similar preference for teaching jazz bands. A significant correlation was also found between teachers who preferred teaching rock bands and teachers who preferred to teach concert band. Teachers who preferred teaching concert band were more likely to offer a rock ensemble. In addition, most other relationships between preference for teaching rock bands and other ensembles were not statistically significant ($p > .05$) (see Table 6).

Table 6

Pearson Correlation Coefficients for the Relation of Preference for Teaching Rock Bands and Other Teaching Preferences

	<i>r</i>	<i>p</i>
Jazz Ensemble	.56	.00*
Choir	-.15	.20
Concert Band	.42	.00*
Orchestra	.08	.50

* Statistical significance level (p) set at $< .05$

Question 2: Do teachers' preferences for listening to certain genres of music relate to their willingness to include rock ensembles in a music curriculum?

Participants' preferences for listening to certain genres of music including classical, hip hop/rap, jazz, pop, and rock were compared to how likely they would be to teach a rock ensemble. The purpose for answering this question was to determine if there are relationships between preferred listening and willingness to teach a rock band. The participants reported a significant moderate correlation ($r = .41, p = .00$) between preference for listening to hip hop/rap music ($M = 4.78, SD = 2.72$) and the likelihood of

teaching a rock ensemble. Teachers with a stronger preference toward hip hop or rap were more likely to offer a rock ensemble in a school setting. Additionally, a weak correlation ($r = .26, p = .03$) was found between those who had a strong preference for listening to jazz music and the likelihood of teaching a rock band. Teachers with a stronger preference for listening to jazz music were somewhat more likely to offer a rock ensemble. A preference of listening to other genres and the likelihood of teaching a rock band were not statistically significant ($p > .05$) (see Table 7).

Table 7

Pearson Correlation Coefficient for the Relation of Teachers' Listening Preferences Compared to Likelihood of Teaching Rock

	<i>r</i>	<i>p</i>
Classical	.08	.47
Hip Hop/Rap	.41	.00*
Jazz	.26	.03*
Pop	.19	.11
Rock	.13	.26

* Statistical significance level (p) set at $< .05$

Question 3: How do teachers' level of preparedness to teach rock ensembles relate to their preparedness to teach other ensembles?

Participants were asked to rate, on a Likert-type scale (1 = not prepared, 10 = very prepared), how well their collegiate music programs prepared them to teach different music ensembles including concert band ($M = 7.68, SD = 2.58$), choir ($M = 6.67, SD =$

2.75), jazz band ($M = 4.74$, $SD = 2.97$), string orchestra ($M = 5.28$, $SD = 3.01$), and rock band ($M = 2.24$, $SD = 1.81$). Two correlation tests were run with this data.

First, a correlation test was administered to determine if a relationship existed between how well teachers were prepared to teach concert band, choir, jazz, and orchestra in relation to how prepared the participants were to teach a rock ensemble. A significant moderate positive correlation ($r = .60$, $p = .00$) was found between teachers' preparedness to teach jazz and teachers' preparedness to teach rock. Teachers who felt more prepared to teach jazz ensembles were more likely to feel prepared to teach a rock ensemble. Teachers' preparation for other ensembles in comparison to rock ensembles were not of statistical significance ($p > .05$) (see Table 8).

Second, a correlation test was administered to determine if a relationship existed between how prepared teachers were to teach concert band, choir, jazz band, orchestra, and rock band and how likely teachers would be to teach a rock band. A significant correlation was found between the likelihood of teaching rock and teachers who were prepared to teach jazz ($p = .25$, $r = .03$) teachers who were more prepared to teach concert band ($p = .23$, $r = .03$), and teachers who were prepared to teach rock ($p = .28$, $r = .02$). Teachers who were more prepared to teach jazz, concert band, or rock, in some cases, were more likely to offer a rock band. No significance was shown for those who felt more prepared to teach choir or orchestra ($p > .05$) (see Table 9).

Table 8

Pearson Correlation Coefficient for the Relation of Teacher Preparedness to Teach Ensembles Compared to Preparedness to Teach Rock Band

	<i>p</i>	<i>r</i>
Concert Band: Rock Band	.20	.08*
Choir: Rock Band	.07	.55
Jazz: Rock Band	.60	.00*
Orchestra: Rock Band	.07	.55

* Statistical significance level (*p*) set at < .05

Table 9

Pearson Correlation Coefficient for the Relation of Teachers' Preparedness to Teach Ensembles Compared to the Likelihood of Teaching Rock

	<i>r</i>	<i>p</i>
Concert Band: Rock Band	.23	.03*
Choir: Rock Band	.08	.51
Jazz: Rock Band	.25	.03*
Orchestra: Rock Band	.12	.31
Rock (Preparedness): Rock	.28	.02*

* Statistical significance level (*p*) set at < .05

Question 4: How would the inclusion of a rock band affect high school music programs?

A total of five open-ended questions were asked in the survey. The first two asked the participants how rock bands would affect their music programs during the school day and how a rock band would affect their music programs if it was offered as an extracurricular. The next two questions asked teachers what would motivate them to offer a rock band in their own programs and what would prevent them from offering a rock band in their own programs. The fifth question asked what teachers thought could be done to increase the prevalence of rock bands in high school music classrooms.

The open-ended responses were analyzed by examining the data for a series of pre-determined themes and emergent themes. The data were coded numerically for pre-determined themes. Any new data were sorted into themes. Interjudge reliability partners were brought in and an agreements/agreements + disagreements method was used (Madsen & Madsen, 1998). The themes were considered reliable if there was an agreement rate of .80 or higher. The first open-ended question received a total of .82 agreement among raters. The second open-ended question received a total of .82 agreement among raters. The third question received a total of .89 agreement among raters. The fourth open-ended question received a total of .89 among raters. The final question received a total of .92 agreement among raters. Therefore, the assigned themes based on participant response were deemed reliable based on this interjudge reliability.

Rock Bands and Curricular Music Programs. The first open-ended question asked the participants how a rock band offered during the school day would affect their

current music program. The responses provided by the teachers aligned with several pre-determined themes. The possibility of a rock band affecting current music ensembles was one of the themes that was identified within the qualitative data. Several teachers expressed concern that a rock band may pull students from other music classes. In some cases, teachers explained that students would have to choose between participating in a rock band or remaining in a traditional ensemble. Although some teachers expressed concern about potentially losing numbers in their traditional ensembles if a rock ensemble were offered, other teachers indicated that a rock band could “cater to a different demographic of students.”

In addition to bringing new students into the program, various teachers also indicated that a rock band could be used as a recruitment tool for larger ensembles. Some teachers expressed that they would require students who wanted to participate in a rock band to also be in the jazz band or concert band. One participant stated that a rock band “may create interest from ‘non-traditional’ ensemble students to join a traditional ensemble.”

Another factor that affected teachers’ decisions to include or exclude a rock band in their school music programs was scheduling. Some teachers reported “tight scheduling” or a “lack of flexibility” in the schedule as an issue that may prevent rock bands from being offered. Other teachers indicated that the addition of a rock band would impact other music courses, or that students would have to choose between a rock band and another music class. In one case, the teacher stated, “there needs to be flexibility in credit requirements to allow more elective credits.”

Rock Bands and Extracurricular Programs. When asked how the inclusion of a rock band offered as an extracurricular activity would affect music programs, the comments of some of the teachers suggested favorable perspectives. The participants described the inclusion of rock bands as being “positive” for the program, “enhancing” the program, and “strengthening” the program. Another teacher expressed that the inclusion of a rock band may “improve and diversify the program.” In one case, the teacher indicated that “I think students would be interested and I would be happy to have it.” In addition to the previous statement, several teachers expressed that a rock band would be of interest to their students. One participant explained that, “Kids would take the [rock] class. There is a diverse population and there is a pool of kids that would take it.”

Some teachers suggested that despite possible interest from the students, forcing students to decide between ensembles would be a challenge. Furthermore, one teacher explained that a rock band would be “difficult to maintain with all the other ensembles being offered.” Several teachers stated that an after-school rock band may “take away” from or “create competition” with other extracurricular programs. While teachers expressed concern for how a rock band would affect other extracurricular programs, they also suggested concern for students. A new theme that emerged was that students are involved in too many extracurricular activities. Several teachers indicated that students are too busy with current extracurricular offerings and that adding another after school program would “spread students too thin.” Additionally, several participants indicated that teachers are also spread thin, and that the inclusion of a rock band would not be possible.

Question 5: What factors contribute to teachers' motivation to include or exclude rock ensembles in their music classrooms?

Motivating Factors. Some of the themes identified by the raters regarding motivating factors included student interest, money, equipment, time, and resources. Additional themes that were identified included teacher training and support or interest from administration. Several teachers reported that they had no interest or that nothing would motivate them to teach this type of ensemble.

Money was found to be a large motivating factor for teachers to offer a rock band ensemble. When identifying money as a theme, responses regarding supplemental payments, raises in salary, budgets, and financial support for the program were included. Various teachers indicated that getting supplemental pay would motivate them whereas others reported that they would be motivated by having adequate financial support for the program. In addition to finances, many of the participants indicated that time to teach a rock band would be a motivating factor. Responses having to do with time to teach the ensemble were included in this theme. Some teachers indicated that having “time in the schedule to work with the group” would motivate them to teach a rock band. One teacher suggested “restricting the schedule to find time to teach it” would help. Various teachers suggested that quality materials and teaching resources would be a motivating factor when deciding whether or not to offer a rock ensemble. Some of the resources suggested by teachers included an “easy to follow curriculum” and “professional development.”

Other responses that addressed the factors that would motivate to teach rock included additional staffing, opportunities to perform, and a fully supported band and

choir program first. Furthermore, one teacher explained that popular music can be a “direct connection to students.” Another teacher stated:

“I wish music education would evolve to meet the needs of society. I don’t see band as benefitting society... We should be giving our students tools to be lifelong musicians... Playing in a rock band (or country band, etc.) is a little bit more of a lifelong skill than assembling a flute, finding a bunch of other band players, locating band music, and rehearsing and performing.”

Preventative Factors. Additional written responses suggested that a “lack of training,” “lack of knowledge” or a “lack of experience” were factors that would prevent teachers from offering a rock ensemble. Some teachers explained a lack of “confidence in their own abilities” would prevent them from wanting to teach a rock ensemble.

Furthermore, money can influence a teacher’s decision to add a new music ensemble or course. Although money was a motivating factor for teachers to offer a rock band, the results of the study suggested that money could also act as a preventative factor. One teacher explained that rock bands are “not cost effective,” whereas another teacher suggested that “the elephant in the room is budget and money – will a school district pony up for equipment and supplemental contracts?”

Another factor that would prevent teachers from offering rock bands was the time that teachers have to prepare or teach this type of ensemble. One teacher indicated that a rock ensemble is too “time consuming” while another teacher stated that “more time” would be needed. In addition to time restraints, attention was another preventative factor that was brought up. A teacher stated “if we put our energy into directing rock band ensembles, we would have to give up at least some of our attention to other ensembles

that already serve those students.” An issue regarding scheduling a rock band was a concern that was evident in the participants’ responses. Most responses used the word “scheduling,” but one participant demonstrated interest in “an eight-period schedule with more flexibility for electives.”

Several teachers indicated that they were “not interested” or they had “no desire to offer that type of ensemble.” Other participants indicated that they would only want minimal involvement. One teacher explained that they would “only want to teach the vocals” and another teacher stated “I see [teaching a rock band] as a coaching position. The students have the desire, and I can make it happen.” Other preventative factors included having to travel between buildings, not being able to prevent losing students from current ensembles and having no benefits to current courses.

Question 6: What suggestions could music teachers provide for increasing the prevalence of rock bands in high school music programs?

To increase the prevalence of rock ensembles, many teachers recommended better training for teachers. Some of the suggestions from the participants included “pedagogy courses focused on equipment and methods,” “more education for teachers about teaching rock to students,” “a stronger understanding of history of social relevance of the music in the college music education experience,” and “mandating a ‘rock band methods’ course that covers guitar methods/technique/pedagogy, bass guitar, keyboard, and drum-set related to rock and other genres of music.”

Several teachers’ responses were in regard to their current ensembles or school music program. One participant explained that “not having to start [a rock program] from scratch” would increase the prevalence of these ensembles. Another teacher indicated that

more support for music programs in general may help. One participant explained that making sure basic music courses are being offered before offering alternative ensembles may increase the prevalence of rock bands. Additionally, another participant argued “if ensembles were modernized, there would be an increase in participation in all ensembles.”

Furthermore, access to resources or equipment was mentioned by several teachers as a necessity order to integrate a rock band into the music curriculum. While one teacher stated that “guitars and amps” would help increase rock bands in schools, others mentioned resources such as “a good curricular framework” and “state standards providing a list of possible ensembles.” Additional teachers stated: “I think it would be helpful to see standards and exemplars on the national level to demonstrate to administration that this can work, has worked, and is rigorous,” and “fix education funding and philosophies at the state and national levels so that resources are available to program OTHER than just science, math, etc.”

Extra staffing was also mentioned several times as a need to increase the prevalence of this type of ensemble. This theme emerged from the data as teachers stated, "hire more music teachers to free up required time to teach rock band courses," "add a teacher," and "lack of support and staffing prevents these types of classes from being offered." Other responses included having "less overloaded music teachers" and "hire teachers who are interested in promoting this type of ensemble."

Chapter 5

DISCUSSION

When examining the inclusion of non-traditional music experiences in a music education curriculum, much of the research has focused on teachers' perceptions of non-traditional music ensembles (Colquhoun, 2019; Garrett, 2009; Juchniewicz, 2007; Springer, 2016; Veronee, 2017) and the non-traditional music student (Bula, 2011; Williams, 2007), yet no known studies addressed high school music teachers' perceptions toward rock-based ensembles specifically. Many of the research studies on rock bands within school settings were case studies (Byo, 2018; Gardner, 2010). Other studies regarding rock bands focused on the informal learning practices of rock musicians (Green, 2002, 2006; Higgins, 2015; Jaffurs, 2006). A lack of literature on rock bands in music education suggested the need for further inquiry as to why rock bands do not have more presence in the music education curriculum and whether the field of music education could offer teachers and schools additional or different resources to support rock band pedagogy.

Examination of Results

How do participants' preferences for teaching rock band compare to teaching other music ensembles? The results of the survey indicated that concert band, choir, and jazz band were the highest rated ensembles that participants in the study preferred to teach followed by orchestra and rock band. When comparing preferences for teaching traditional music ensembles to teaching a rock band, the results suggested that those who

had stronger preferences toward jazz band and concert band may also have stronger preferences toward teaching a rock band. The correlation between jazz bands, concert bands, and rock bands may exist for a variety of reasons. First, all three ensembles are primarily instrumental ensembles, therefore teachers who have stronger preferences for instrumental ensembles may possess the skills to teach other instrumental-based ensembles. Second, the overlap in instrumentation between concert bands, jazz bands, and rock bands may make it more intuitive based. Teachers may be able to transfer the knowledge and skills to each of these ensembles, thus creating stronger preferences. Third, the similarities between jazz music and rock music may allow teachers to make common transfers between the two styles of music. Some participants in the study indicated that they incorporate rock elements into their jazz ensembles which may indicate that the overlap between rock and jazz is even more prominent than not.

Do participants' preferences for listening to certain types of music relate to their willingness to include rock ensembles in a music curriculum? The results of the survey indicated that teachers with stronger preferences for listening to hip hop/rap music and those with stronger preferences for listening to jazz music would be more likely to offer a rock band. The relationship found between those who prefer hip hop/rap music and the likelihood of teaching a rock ensemble may be due to the lower preference rate for hip hop/rap music in general. The relationship between a preference for jazz music and the likelihood of teaching a rock band could relate to the previous research question that addressed how teachers with a stronger preference toward teaching jazz may be more likely to teach a rock band. While teachers' preferences for hip hop/rap and jazz music

showed a correlation with the likelihood of teaching a rock band, the other genres surveyed did not have a correlation.

Based on the correlation coefficient tests, no relationship was found between the likelihood of offering a rock band and those who prefer to listen to classical, pop, and rock. These results did not concur with the assumption that teachers with a higher preference for rock music would be more likely to offer a rock band as a course. This finding could align with Kruse (2015) who discovered that the genres that people listen to or have preferences for are not the same genres that the same people use in a classroom setting.

How do teachers' level of preparedness to teach rock ensembles compare with traditional music ensembles? The results of the study suggest that teachers may be less prepared by their collegiate music programs to teach rock bands compared to more traditional ensembles like concert band, choir, and orchestra. This could be due to the large emphasis placed on traditional music ensembles in collegiate music education preparation programs. While college music programs focus heavily on pedagogical approaches for teaching large ensembles, these programs often neglect to include courses or training in popular music pedagogy (Wang & Humphreys, 2009).

The majority of the participants in the study were primarily band instrumentalists and teachers which may be the reason why concert band was rated slightly higher than choir and orchestra. Furthermore, many teachers did not report feeling prepared to teach jazz band. Although jazz bands are becoming more mainstreamed in high schools and universities, jazz pedagogy does not seem to be a course commonly offered to pre-service

music teachers. A correlation was found between teachers' preferences for teaching jazz bands and rock bands as well as teachers' preferences for teaching concert bands and rock bands. This reflects the first research question which addressed teachers' preferences toward teaching certain ensembles. This suggests that teachers who are more prepared to teach an ensemble will be more likely to offer it. For the field of education, more training in popular music pedagogy may be necessary for these types of ensembles to be offered more frequently.

What factors contribute to participants' motivation to include or exclude rock

ensembles in a music curriculum? A series of open-ended questions asked the

participants what would motivate them to offer a rock band and what would prevent them from offering a rock band. The factors and themes that emerged from this data were not quantified and are not presented in a particular order. A concern that many of the teachers in the study had was the possibility of losing students in traditional ensembles for a rock band ensemble. This aligns with research done by Juchniewicz (2007) who found that losing students from traditional ensembles would prevent teachers from offering non-traditional ensembles. To safeguard large ensembles, teachers in the current study suggested that they would require students involved in a rock band to also enroll in a large ensemble. Although losing numbers in large ensembles is a valid concern for music teachers, a rock band may not appeal to all students involved in traditional large ensembles. Students from large ensembles may not have an interest in rock music or they may not play rock band instruments. A study by Fortney, Boyle, and DeCarbo (1993) examined instrument choices among middle school band students by surveying students

on why they chose their current instruments and asking students to write down their preferred instruments. The most preferred instruments among middle school band students were saxophone, percussion, trumpet, flute, and clarinet. The preferences that students have toward woodwinds, percussion, and brass instruments might suggest that students who choose to learn a second instrument may be more likely to learn one of the more preferred instruments rather than a rock instrument. While this study could provide insight on the types of instruments that students would choose to play without any restrictions, the design of the former study allow for the selection of instruments associated to rock ensembles (e.g., keyboard, electric guitar). Therefore, middle school students who may not have been aware of instruments outside of a concert band may have biased their responses.

While some teachers may oppose rock bands because it could diminish enrollment in their current large ensembles, it may be important to consider how rock bands can appeal to more than just the “traditional music student.” Contrary to the fear of losing students from traditional ensembles, teachers in the current study also acknowledged that rock ensembles could attract new students, or non-traditional music students (Williams, 2007), into music programs. Non-traditional music students are those who may have an interest in music or possess musical skills but might not participant in school ensembles. In a study on non-traditional music courses in the United States, Veronee (2017) determined that non-traditional ensembles could attract non-traditional students and also give current music students the chance to engage in music in a different way. Although student involvement in ensembles is a large factor to consider when

deciding whether or not to offer a new ensemble, many teachers in the current study identified some other factors that may be out of their control.

While scheduling is an obstacle that music programs generally face (Abril & Bannerman, 2015), some comments in the present study indicated that issues with scheduling would actually prevent teachers from offering a rock band, which seemed to align with previous research (Colquhoun, 2019; Garrett, 2009; Juchniewicz, 2007). Teachers who intend on offering a rock band may need to consider how a new ensemble would fit into the schedule. Furthermore, the addition of a new course may require a current course to be dropped. Although the issue of scheduling this type of course may be out of the teacher's control, Veronee (2017) stated that teachers may not desire to take the time to add a new course to their schedules. This could suggest that teachers who are not interested in offering a new course may not be willing to take the time to try to add it to the schedule. While difficulties with scheduling may prevent teachers from wanting to offer a rock band, money seemed to be another barrier but also a motivator.

Several comments referenced budgeting as a reason as both preventing and encouraging teachers to offer a rock band in this current study. A lack of funding for a new ensemble was a challenge that was reported frequently. A reason that a lack of funding could be an issue when making the decision to offer a rock band is because rock bands generally use instruments, equipment, and resources that are different than those used for traditional ensembles. Therefore, schools that need to purchase the instruments or equipment necessary to run a rock band successfully could face a challenge if the budget is lacking in funds. Fundraising or grant writing could be a solution for teachers that may face financial difficulties (Veronee, 2017). In 2015, music booster groups in the

United States raised nearly \$215 million to support public music education programs (Elpus & Gris , 2019). State organizations such as the Ohio Arts Council and national organizations such as the National Endowment for the Arts provide grants to support and strengthen arts programs. Furthermore, a supplemental contract or financial compensation was found to be a motivator in the present study, which aligned with Garrett (2009) who also determined that a financial incentive would motivate teachers to offer a non-traditional music ensemble.

One participant in this study stated that rock bands are not cost-effective ensembles. Rock bands might not be considered cost-effective for various reasons such as the cost for the instruments and equipment, the cost for teaching materials or training, and the cost to pay for a supplemental. As previously stated, rock bands require different instruments and equipment than traditional ensembles. While fundraising or grants could provide financial assistance for the cost of purchasing new instruments or equipment, it may be unlikely for a grant to cover the cost of all the necessary equipment. Additionally, professional development for teachers who wish to teach a rock band may require fees or other expenses that are not covered by the budget for the music program or the school. Finally, the cost to have a staff member to teach a rock band could be an extra expense. In some cases, an extra staff member not affiliated with the school may be hired, and the supplemental pay for that staff member could come out of the program's budget. While all of these are important reasons to consider when developing a rock band, these ensembles could be cost-effective long-term.

Although some school programs may feel the need to purchase instruments, students who are interested in a rock ensemble may already own or have access to those

instruments. This may eliminate the need to purchase equipment; however, companies like Guitar Center offer rentals for instruments and sound equipment. Renting instruments and equipment may be more cost-effective for the program. This could be a viable option for teachers who are interested in starting a rock band but are unsure about purchasing instruments or equipment. Another aspect of rock bands that could be considered cost effective is that they do not require the purchase of sheet music. While the purchase of sheet music may be an expense for large ensembles, the nature of rock bands is to learn music by ear or even create music which may eliminate this expense.

What suggestions could music teachers provide to increase the prevalence of rock bands in American music education? Teachers were asked to indicate how the prevalence of rock ensembles could be increased. Many participants indicated that music teachers should be provided with better training and better quality resources. This concurs with the assumption that teachers do not receive enough training regarding non-traditional music ensembles and popular music pedagogy. Veronee (2017) stated that “many music teachers are trained to teach large ensemble performance-based classes and often times do not wish to teach other courses” (p. 59). Additionally, for teachers to become more comfortable teaching non-traditional music courses and ensembles, Colquhoun (2019) suggests that “more instruction and hands-on experience is needed” (p. 65).

Bula (2011) suggested that teachers need to be comfortable with the material for a class or rehearsal. Resources and teaching materials for rock bands may be difficult to find if teachers are not aware of where or how to find them. Method books such as

Essential Elements and *Standard of Excellence* are geared toward traditional ensembles or jazz ensembles. Quality teaching resources are needed for those seeking to begin a rock band or other non-traditional ensembles. One way for teachers to gain more experience and knowledge is through professional development opportunities.

Organizations such as the *Association for Popular Music Education (APME)*, the *International Association for the Study of Popular Music (iaspm)*, and *Little Kids Rock* all provide professional development for teachers interested in popular music pedagogy.

Attending a professional development conference could provide teachers with the skills to begin a rock ensemble (Colquhoun, 2019). In addition to possible professional development, a curriculum that lays out how to successfully run a rock ensemble could be a great resource for teachers who are interested in offering a rock ensemble.

Several teachers in the present study indicated that a solid curriculum would motivate them to teach a rock ensemble. David Wish, the founder of *Little Kids Rock*, developed a curriculum and resources for teaching a “modern band,” or an ensemble that has the instrumentation of a rock band and plays various genres of music. This curriculum is titled “Music as a Second Language & The Modern Band Movement” and can be accessed through the *Little Kids Rock* website for free. This curriculum explains how to teach guitar, keyboard, bass, drums, vocals, technology, and composition. It could be used as a resource for teachers that do not have a background with rock bands or rock music. Although having a solid curriculum map may be a helpful starting point, some teachers may want or need supplemental material from method books. In addition to the rock band curriculum created by David Wish, he also helped develop method books (Burstein, Hale, Wish, & Claxton, 2020) designed specifically for modern band

instruments including guitar, bass, keyboard, and drum-set. These method books are for individual or group instruction and are sold through *Hal Leonard*.

With these types of resources easily accessible online and with method books available for sale, it could be difficult to argue a lack of teaching materials as the main cause for why rock bands are not integrated more often in the music curriculum.

Therefore, many of the aforementioned factors as to why teachers may or may not include rock ensembles in their music program seem to be complex. This complexity may relate to factors that may or may not be controlled by the music teacher. For example, teachers may not be able to offer a rock band because of their schedules, their budgets, or the amount of time they have to prepare for a new course or ensemble. These are examples of factors that may be out of the teacher's control. However, teachers also indicated that they would not teach a rock band due to factors that they could be under their control such as gaining access to teaching materials and willingness to seek professional development.

Although some of the issue surrounding the inclusion of rock bands in high school classrooms could be related to training, scheduling, and resources among other factors, it may be worthwhile to consider additional skills and reasons that are not directly related to rock bands. These skills could be related to a teacher's ability to analyze and strategize budgets and schedules or time management. Further developing skills and strategies that are not directly related to music instruction may be as important to consider when developing a rock band or other non-traditional music ensembles.

Limitations

Although this study provided some insight on how high school music teachers feel toward the inclusion of rock bands in schools, it is important to note that the population for this study represented a portion of high school music teachers in the state of Ohio. The participants for this study included band teachers, choir teachers, and orchestra teachers; however, the majority of the participants in this study indicated that they have a background in concert band. A goal of this study was to gain an understanding of the perspectives that secondary music teachers have toward the inclusion of rock ensembles in high school music classrooms regardless of the subject area they teach; however, a more targeted population, such as only band directors, may have caused different themes to emerge.

Implications for Music Education

The study proceeds from the assumption that there are minimal offerings of rock bands in high school music programs in the state of Ohio. Rock bands were offered during the school day in one music program and after school in three programs. This study was designed to seek answers as to what may motivate or prevent teachers from offering rock ensembles in their school music programs.

To summarize the findings, some factors that may prevent teachers from offering rock ensembles are not in their control and other factors that may prevent teachers from offering a rock band may be in the teacher's control. These results can vary based on context and may indicate that teachers' perspectives of the implementation of rock bands in music programs are complex.

Collegiate Music Education Curricula. Without adequate training and experience, teachers may not feel prepared to teach non-traditional ensembles such as rock bands. A few teacher participants suggested the idea of adding more popular music pedagogy courses in collegiate music programs so that music teachers are equipped with the necessary skills to teach popular music courses and ensembles. The participants' recommendations reinforced the hypothesis that college music programs do not provide adequate training for pre-service teachers in courses dealing with "vernacular" or non-traditional music. Of the fourteen public universities in the state of Ohio, only one school offers a course in popular music pedagogy titled "Progressive and Vernacular Music Methods." The other state universities that offer a major in music education do not have any course offerings outside of general music methods and pedagogy courses. Although it is unclear how much training in "non-traditional" music education is offered in these courses, it does not seem that post-secondary music education programs offer an entire course on this topic. This suggests that access to the pedagogical training for teaching non-traditional music ensembles is limited.

While creating a college course that focuses on popular music pedagogy could be an option to diversify the training that pre-service music teachers receive, it can come with many challenges related to accreditation, requirements for state licensure, policy, and curricular development. One solution to avoid the challenges associated with the addition of a new course could be to examine and expand current course offerings. Music methods courses often cover a variety of topics throughout the semester. Integrating a unit on popular music pedagogy within those courses could be possible solution.

Additionally, integrating rock band methods within instrumental methods courses like guitar, piano, and percussion courses could be another option. While these solutions may require the music education curricula to be examined and possibly revised, incorporating popular music pedagogy into these programs could provide music teachers with the skills to teach non-traditional music ensembles.

Jazz Programs. The relationship that was discovered between rock bands and jazz bands was significant. Teachers who reported feeling more prepared to teach a jazz ensemble were more likely to feel prepared to teach a rock band in some cases. As jazz bands become more mainstreamed and accepted in music programs (Mark, 1987), the correlation between jazz and rock may suggest that rock bands could also become more accepted in music programs. Despite the higher frequency of jazz bands in music programs over the last several decades, a question to consider is how prepared teachers are to teach jazz. Although the participants in the study represented a small pool of high school music teachers in the state of Ohio, many teachers in this study did not report feeling prepared to teach jazz band.

Another possible solution is to consider the types of tracks that are offered for college students enrolled in a music education preparatory program. The state universities in Ohio generally offer two tracks for music education students: instrumental or vocal. However, some universities have recently introduced a music education track for jazz. By offering a jazz track in music education, these universities may be expanding music education curricula to train educators outside of the realm of traditional large ensembles

while indirectly providing the tools and strategies to prepare teachers to establish rock band ensembles in a high school music curriculum.

High School Music Programs. Music course offerings in high schools vary among districts, but large ensembles such as band, choir, and orchestra are available in many school music programs. A critical issue within the field of music education has been to find ways to reach students that are not actively involved in large ensembles (Colquhoun, 2019). While adding a rock ensemble to a course schedule could be one way to expand and diversify a school music program, it could be a challenge for reasons such as scheduling the course and losing enrollment in current ensembles. Rather than creating a new course, teachers that offer a jazz band may consider incorporating elements of rock into their jazz program. This could eliminate some of the challenges that adding a new course to the schedule would create. This may also prevent a decline in enrollment in current ensembles. Additionally, teachers may consider offering a rock band as an extracurricular program to reduce the challenges of offering a rock band during the school day. Some teachers in the study indicated that students may be too busy to participate in a rock band as an extracurricular program. Although that is a factor to consider, it may also be important to consider that rock bands may attract students who are not involved in large ensembles.

Conclusions and Suggestions for Future Research

The role of popular music within school music curricula has been debated since the Tanglewood Symposium in 1960s. Non-traditional ensembles, such as rock bands,

can be a way to address this debate. While rock bands can promote student centered learning, appeal to non-traditional music students, and bridge the gap between music experiences in school and out of school, these ensembles are not frequently offered. The reasons why rock bands are not common course offerings is complex and can occur due to a lack of teacher preparation, a lack of student or teacher interest, limited access to instruments or resources, among many others. The purpose of this study was to examine the perspectives that teachers have toward the inclusion of rock bands in their music classrooms, and the following suggestions for further research can provide a better understanding of the role of rock bands in high school music programs.

One suggestion for future research based on the results of this study is to examine collegiate music education programs and the types of courses that are offered for pre-service music teachers. Many teachers who participated in the current study stated that better quality training in rock or popular music pedagogy would increase the prevalence of rock bands in high school music programs. Studying the types of courses offered for undergraduate music education majors could provide some insight on areas that may be lacking at the collegiate level.

Another suggestion for future research could be to study high school music programs with established rock bands. This could provide more insight on how these programs became successful and overcame the challenges that were mentioned by participants in the present study. Additionally, a study that examines high school rock bands can also provide further knowledge on the types of students that participate in these courses and if they differ from the students involved in traditional music ensembles.

A study that examines rock musicians who pursued music education could provide more information on how being a rock musician influences one's teaching. This type of study could also offer additional information on the types of students that universities recruit for music education programs. Finally, a study that examines teachers' music preferences and how those preferences relate to the courses that are taught could provide more insight on music teachers' musical identities.

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Tanglewood II.

APPENDICIES

APPENDIX A
YOUNGSTOWN STATE UNIVERSITY INSTITUTIONAL REVIEW BOARD
APPROVAL

From: Karen H Larwin
Sent: Thursday, December 20, 2020 1:16 PM
To: Daniel Keown; Olivia Klonowski
Cc: ckcoy@ysu.edu
Subject: IRB Protocol #065-21 (ltr)

Dear Investigators,

Your protocol entitled Secondary Music Teachers' Perspectives on the Inclusion of Rock Bands in the High School Music Classroom has been reviewed and is deemed to meet the criteria of an exempt protocol. You will be using a survey to collect secondary teachers' perspectives on the inclusion of rock bands. You will also conduct a follow-up interview with anyone who is willing to be interviewed. No identifying information will be collected unless the person is willing to participate in the follow-up interview. You will be using a passive consent process for the survey; a signed consent form for the follow-up interviews. The interviews will be conducted remotely, and you will have video/audio record if the participant provides permission.

The research project meets the expectations of 45 CFR 46.104(b)(2) and is therefore approved. You may begin the investigation immediately. Please note that is the responsibility as the principal investigator to report immediately to the YSU IRB any deviations from the protocol and/or any adverse events that occur. Please reference your protocol number #065-21 in all correspondence about the research associated with this protocol.

Good luck with your research.
Karen

Karen H Larwin, Ph.D.
Distinguished Professor & YSU IRB Chair
Beeghly College of Liberal Arts, Social Sciences, & Education
Youngstown State University
One University Plaza
Youngstown, Ohio 44555-0001

APPENDIX B
RECRUITMENT EMAIL

From: Olivia Klonowski

Subject: Let's Talk About Your School Music Program!

Hello _____,

I am interested in your perspective on music and your high school's music program. As a leading authority in the field, your opinion is extremely valuable.

My name is Olivia Klonowski. I am a graduate student at the Dana School of Music at Youngstown State University. I am inviting you to participate in a research study about your school music program. In this study, you will complete an online survey where you will be asked a series of questions about your school's music program and your perspective toward different styles of music. You are being invited to participate because you are a full-time high school music teacher.

If you are interested in participating, all you have to do is complete the online survey. The survey should take approximately 10 minutes to complete. Participation in this study is voluntary. You are free to refuse to participate or withdraw at any time. If you are interested in participating, please complete the survey by **Friday, January 15, 2021** which will be the closing date for the survey.

If you would like to participate, click the following link or copy it into your web browser:

https://www.surveymoney.com/r/Lets_Talk_About_Your_School_Music_Program

Please let me know if you have any questions. Thank you for your consideration!

Sincerely,
Olivia Klonowski

APPENDIX C
SURVEY

Let's Talk About Your School's Music Program!

Consent Form

Thank you for participating in the survey! My name is Olivia Klonowski. I am a graduate student at the Dana School of Music at Youngstown State University. **Please review the following information regarding the survey.**

You are being invited to participate in this survey because you are a full-time high school music teacher and we would like to learn more about your perspective on your music program and curriculum. Although there is no direct benefit to you, your participation will help provide more insight into how Ohio music educators perceive their own music programs.

In this study, you will complete an online survey where you will rate a series of questions about your preference towards different music genres and ensembles and then respond to a series of open-ended questions asking about your particular music program,

The survey should take approximately 10 minutes to complete.

Although the questions pose little threat to you as a teacher, there is a minimal risk including a loss of privacy or breach of confidentiality. We have several measures in place to ensure all recorded data is confidential. These measures include removing any identifying information, not collecting IP addresses, and storing data on a password protected device only accessible to the investigators.

Participation in this study is voluntary. You are free to refuse to participate or withdraw at any time. You may withdraw at any time by stopping the survey. If an incomplete survey is submitted, that data will not be included in the study.

For any questions regarding the survey, please contact Olivia Klonowski at xx@xxu or Daniel Keown at xx@xx.

For any questions regarding your rights as a research participant, contact the IRB at 330-941-2377 or YSUIRB@ysu.edu.

By continuing with the survey, you are acknowledging that you are a full-time high school music teacher with at least one year of experience and that you understand this information.

I understand this information and consent to participating in the survey

Background Information:

What is your primary instrument(s)?

What is your secondary instrument(s)?

How many years have you been teaching music full-time?

What is your age?

Which demographic best describes the school district you work at?

- Urban
- Suburban
- Rural

Which music courses do you teach during the school day?

- Concert Choir
- Concert Band
- String Orchestra
- Jazz Band
- Rock Band
- Music Theory
- AP Music Theory
- Music Appreciation

- Music History
- Music Technology
- Composition
- Piano Class
- Guitar Class
- Musical Theater
- Show Choir
- Other (please specify)

What music-related extracurricular activities do you teach at your school, if any?

Music Preferences

Rate your **preference of listening** to the following genres of music:

Classical

1 - Strongly Dislike 2 3 4 5 6 7 8 9 10 - Strongly Like

Hip Hop/Rap

1 - Strongly Dislike 2 3 4 5 6 7 8 9 10 - Strongly Like

Jazz

1 - Strongly Dislike 2 3 4 5 6 7 8 9 10 - Strongly Like

Pop

1 - Strongly Dislike 2 3 4 5 6 7 8 9 10 - Strongly Like

Rock

1 - Strongly Dislike 2 3 4 5 6 7 8 9 10 - Strongly Like

Teaching Preferences

Rate your **preference of teaching** the following ensembles:

Choir / Vocal Ensemble

1 - Do Not Prefer 2 3 4 5 6 7 8 9 10 - Strongly Prefer

Concert Band

1 - Do Not Prefer 2 3 4 5 6 7 8 9 10 - Strongly Prefer

Jazz Band

1 - Do Not Prefer 2 3 4 5 6 7 8 9 10 - Strongly Prefer

Rock Band

1 - Do Not Prefer 2 3 4 5 6 7 8 9 10 - Strongly Prefer

String Orchestra

1 - Do Not Prefer 2 3 4 5 6 7 8 9 10 - Strongly Prefer

How well did your experience in a university music program prepare you to teach the following ensembles?

Choir / Vocal Ensemble

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

Concert Band

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

Jazz Band

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

Rock Band

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

String Orchestra

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

Rate the following questions:

How much support do you feel like you receive from your administration for your music program?

1 - Very Little Support 2 3 4 5 6 7 8 9 10 - Full Support

How well does your budget support your current music program?

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

How well would your budget support a new music ensemble?

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

How well would your schedule during the school day support a new ensemble?

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

How well would your schedule after school support a new ensemble?

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

How likely are you to offer a rock band during the school day for course credit?

1 - Very Unlikely 2 3 4 5 6 7 8 9 10 - Very Likely

How likely are you to offer a rock band as an extracurricular activity at your school?

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

How likely are you to encourage your students to create and perform music outside of school?

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

How interested would your students be in a rock band offered during the school day?

1 - Not Well 2 3 4 5 6 7 8 9 10 - Very Well

Open-Ended Questions

How would a rock band offered during the school day affect your high school music program?

How would a rock band offered as an extracurricular activity affect your high school music program?

What would motivate you to teach a rock band at your school?

What would prevent you from teaching a rock band at your school?

In your opinion, what could be done to increase the prevalence of rock bands offered in high schools?

Optional: Any additional comments?