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**Characteristics of leadership of selected historical leaders in music education in the United States with an exploratory study of the explicability of these characteristics to modern music education leadership in elementary schools**

Ashley Loren Stringfield

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Pepperdine University  
Graduate School of Education and Psychology

CHARACTERISTICS OF LEADERSHIP OF SELECTED HISTORICAL LEADERS IN MUSIC  
EDUCATION IN THE UNITED STATES WITH AN EXPLORATORY STUDY OF THE  
EXPLICABILITY OF THESE CHARACTERISTICS TO MODERN MUSIC EDUCATION  
LEADERSHIP IN ELEMENTARY SCHOOLS

A dissertation submitted in partial satisfaction  
of the requirements for the degree of  
Doctor of Education in Organizational Leadership

by

Ashley Loren Stringfield

August, 2023

Leo Mallette, Ed.D. - Dissertation Chairperson

This dissertation, written by

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under the guidance of a Faculty Committee and approved by its members, has been submitted to and accepted by the Graduate Faculty in partial fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION

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## DEDICATION

I dedicate this dissertation to my father who has always had words of encouragement during my doctoral journey.

## ACKNOWLEDGEMENTS

Thank you to my dissertation committee for your guidance. It has taken me quite long to get to this point. I am grateful. I am also grateful for learning that my native tribe are the Biaka people of the Central African Republic; their musical DNA is the reason why I chose this dissertation topic.

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## ABSTRACT

The purpose of this multicase, qualitative study dissertation was to describe how the leadership characteristics of the founders of the Music Educators National Conference (MENC) inform today's music educators' leadership abilities. During the 1907 Keokuk conference the founding members discussed the first set of guiding principles for various subjects within the music discipline including chorus, band, and piano. For this study, the research questions are focused on the similarities in leadership styles of music education leaders past and present. Suggestions for improvement of teacher and administrator leadership characteristics were revealed by the leaders themselves.

Eight public elementary school music teachers and administrators who worked in their capacity between the years of 2000 to 2021 were interviewed by phone and email. The interviews included 15 questions concerning lesson design, leader title, and daily job duties, as well as advocacy work on behalf of the students.

The findings are that each teacher and administrator has similar leadership styles to at least one MENC founder. The teachers and administrators largely relied on the Orff and Kodály methods of teaching music. The founders also borrowed many of their techniques from the Orff and Kodály methods of teaching music. To increase student retention of musical concepts I recommend that districts implement program designs similar to the Congolese National Radio, a program in which students hear their lessons from home through the radio. U.S. students enjoy watching television. Sharing music lessons as extra credit through public broadcast television would promote musical learning for a nation that continues to see a decline in arts funding. Lastly, it is also strongly recommended that online learning is utilized only in crisis occurrences, such as a pandemic.

## Chapter 1: The Problem

### Introduction

Starting in 1620 the Pilgrims came to Plymouth, Massachusetts, in search of religious independence from the British. After fleeing to Holland and despite enjoying their surroundings, the English, fearing that their children would lose their English cultural identity, fled to America and became known as the Pilgrims. The new land was ripe with promise and opportunity. The new colonists to America mapped out new towns and created regulations affecting every aspect of life—from religious worship to school establishments and curriculums. Music teachers were hired to teach church congregants how to sound harmonious while singing hymns (Keene, 1982).

White leaders were known to create songs that uplifted their soldiers, families, and other anxious countrypersons awaiting the fate of several wars including the Revolutionary War, the War of 1812 and the Civil War. One of the most famous songs written during wartimes was “The Star-Spangled Banner” (Linderman, 2014; *The Star-Spangled Banner*, 1918). Francis Scott Key, an American lawyer held captive by the British, wrote the song after he noticed that the American flag still stood upon the completion of the Battle at Fort McHenry as part of the War of 1812 (Linderman, 2014; “The Star-Spangled Banner,” 1918).

The Civil War was fought between Union soldiers from the North who wanted to end slavery in the colonies and Confederate soldiers from the South who wanted to preserve America’s antebellum past (Ashworth, 2011; Edwards, 2011). While the Civil War occurred, Black slaves sang songs and worked in the fields—spirituals that uplifted the slaves’ spirits through the difficult times (Johnson, 1931). The American tradition of using song to heal emotional wounds through difficult moments in American history served as the main inspiration for many American leaders of industry and education to consider creating private music programs. These programs served as just one mechanism of boosting camaraderie among Americans during times of war and uncertainty.

Private singing schools have existed in the country since the early 1900s (Beery, 1993; Hash, 2011). After children sang at the World Fair of 11 years after the Civil War ended, music educators became interested in creating formal music curriculums for children at schools in the United States. People from all over the United States and the world were able to see from the demonstration that children could listen to and master a structured music curriculum (Birge, 1923).

Singing schools and normal schools, a school for the United States' first music classroom teachers, stem from an insatiable desire to educate the populace and to control any disruption to social order (Keene, 1982). Normal schools were teaching colleges created in the late 1800s and early 1900s for prospective grade school teachers. In normal schools, prospective teachers were trained on curriculum and instruction, teaching methods, and the basics of the subject they desired to teach. By the early 1900s singing schools were tasked with giving frustrated workers free and low-cost music lessons. Interest in these lessons grew to a discussion among academics about the use of singing schools for the children of factory workers. Soon after the lessons for children commenced, academics reviewed the singing school qualifications that already existed for children of the wealthy. Their idea was to enact similar music programs in major cities across the country for all children regardless of their parents' social standing (Birge, 1933; Keene, 1982). The movement led to a 50-year campaign of lobbying media, governments, and school boards for the expansion of vocal and instrumental music programs in public schools across America (Beery, 1993; Hash, 2011; Keene, 1982).

This dissertation recounts the story of the movement and uses leadership theories to compare learning systems of the past with current music education learning systems. The research design utilized was a qualitative, multi-case study with purposive sampling and simple random sampling of a population of eight teachers and administrators of elementary music education throughout the continental United States and some of the United States' territories.

Issues of a district's declining budget, scheduling during COVID, students coordinating amongst themselves, and more are discussed.

## **Background**

The efforts of leaders in music education during the late nineteenth century to the 1990s provided the basic structure and ideals of the present-day music education field (Beery, 1993; Birge, 1923; Birge, 1931; The Eastern Supervisors' Conference, 1922; Fonder, 2013; Hash, 2011; Humphreys, 2015; Livingston, 1997). Assuming that this structure is appropriate for the search of the truth behind problems of governance in music education and incorporating governance principles into the expansion of music education in public schools, problems of governance in music education may stem more from problems with leadership than from structural deficiencies (Eaklor, 1993; Lundquist & Sims, 1996). Moreover, many in leadership positions in music education believe that their role is to be executed solely in a top-down management function. A management emphasis may be appropriate after a period when the gains of a previous period are consolidated and maintained. Management, however, should not occur without the display of leadership qualities and until readjustments to structures are made to compensate for current issues in any organization. Leaders can maintain a sustainable management structure that motivates workers to continue to have a happy and productive workplace (Goleman, 1998; Kinicki & Williams, 2011; Robbins & Judge, 2013).

The field of music education has passed through several phases of conceptualization by music education leaders in order to evolve into the subject that it is today. The music education field consolidated its gains into an initial set of rules and regulations in which to base a framework for establishing future guiding curriculum. Members of the music education field looked at the idea of a music education conference as it emerged out of the first meeting of the Music Supervisors National Conference (MSNC) held in Keokuk, Iowa, under the direction of Frances Elliot Clark (Hedden et al., 2007; Livingston, 1997). They also saw the continued expansion of the conference style through the addition of exhibits by Mabelle Glen in 1930

(Howe, 1999; Mark, 1999) and Edward Birge in 1919 (Birge, 1933; Newlin, 2015). The promotion by MENC (MSNC changed to Music Educators National Conference or MENC in 1934), president Lilla Belle Pitts of the use of new technology and the expansion of the curriculum to relate music to the current world (Pitts, 1936; Pitts, 2013) rounded off the foundational building of the field. By viewing the standards in the United States' music education movement began by Marguerite Hood (Cooper, 2005; Hood, 1949) and which continued up until the 1980s as evidenced by MENC's Goals and Objectives for varying kinds of music (Mark, 1999, 2000), the Tanglewood Symposium in 1967, in which music education leaders met to define the role of music in society and ways in which to improve music education instruction (Mark, 1999, 2000) and the 1999 Housewright Symposium presented by past MENC leaders that presented a vision for the next twenty years of music education (Mark, 2000; Piersol, 2000; West & Clauhs, 2015), one can almost describe the structure of present-day music education and the audience it serves.

Frances Elliot Clark's guiding direction as the presiding officer during the first meeting of the Music Supervisors National Conference in 1907 is representative of an urge toward excellence in music education through the establishment of the first conference solely for the United States' music education elite, which included college music professors, district and school music department leaders, and classroom teachers handpicked by several MENC founding members (Howe, 1999; Mark, 2000; Hedden et al., 2007; Livingston, 1997). The initial formation of a conference set a precedent on which to build for future conferences and gave music education's elite a permanent platform to share new techniques in music education (Hedden et al., 2007; Howe, 1999; Livingston, 1997; Mark, 1999, 2000). Lilla Belle Pitts' promotion of the expansion of the music curriculum during World War II relates to how the current world ushered in a movement away from solely teaching Eurocentric music in schools (Howe, 1999; Pitts, 2013). Decades later her ideas are still relevant in the continued debates about music in schools, such as including diverse cultural music in school curriculums to reflect

the increasing racial diversity of the United States (Gallien, 2002; Haverluk, 1997; Lundquist & Sims, 1996). Also occurring at this time to aid in the introduction of the United States' first music education curriculum, radio spokesperson played recorded phonograph and piano compositions to elementary students all over the United States (Birge, 1923; Hood, 1949).

The Tanglewood and Housewright declarations put in writing the basic tenets of music education (Shelter, 1990). The conference attendees defined the state of music education at the time in respect to developing citywide music education curricula in public schools throughout the United States. Attendees of the first MENC conference also shared appropriate learning strategies for various age groups (Mark, 1999, 2000; Piersol, 2000; West & Clauhs, 2015). The foundation cultivated towards creating music education's current guiding structure as displayed through similar classroom curriculums and training programs for music educators throughout the United States is abundantly clear (Arts Education Policy Review, 1996; Birge, 1931; Colwell, 1995; Howe, 1999; Humphreys, 1988; Humphreys, 1992; Keene, 1982; Livingston, 1997; Maddy & Giddings, 1928; Mahlmann, 1994; Mark, 1999, 2000; Patton & Buffington, 2016).

According to Walker (2015), some music educators believe that the kind of reform needed in music education will no longer occur. Unlike the MENC founders, including Lilla Belle Pitts and Frances Elliot Clark, music educators today seem to have shifted their focus from updating guiding curriculum to lobbying politicians in order to avoid the end of music programs at public schools (Walker, 2015). The United States' music teachers must also deal with a shifting focus of local, state, and national education administrators to reform primary subjects including English, reading, math, and science. This denotes an overall ethos that these subjects are the most important to be monitored first before consideration of other subjects (Shelter, 1990; Walker, 2015).

However, the past is only an introduction of things to come. The music education field is still laying down its structural roots with happenings from the 1930s to the 1970s as building principles of what was yet to come (Mark, 1999, 2000; Piersol, 2000). A new movement of vast

music education structural redesign that changes the foundation of music education's guiding principles to fit modern times may come in such a way that music educators will be forced to reevaluate their role of management of old principles versus leadership and management tactics incorporating old and new principles in public schools. The standards that those in music education feel are appropriate for today as necessary for exposing children to the music field and the cultural heritages made manifest through music may even be viewed as obsolete in a few years (Eisner, 1993; Goleman, 1998; Kinicki & Williams, 2011; Luebke, 2013; Walker, 2015). The field must continue to update and change due to social trends and changes in learning issues, such as trends in reading comprehension reevaluation and diversity. The current trend of reevaluation and honoring diversity in American society beckons one to take the extra steps to ensure that these processes continue (Goleman, 1998).

According to Lundquist and Sims (1996), music education research has proven that leaders in music education must successfully encourage diversity by introducing world music, such as hip-hop, the bomba, and other genres into a public school's curriculum. When students of various ethnic backgrounds learn about music closely associated with their culture they often begin to attach meaning to learning through music. The students improve their higher-order thinking skills and utilize those skills in the core subjects such as English and math (Lundquist & Sims, 1996).

### **Problem Statement**

Critical evaluations of the legacies of the founders of the music education field— many of them being some of the founders of the MENC—do not occur often in music education literature. I found many journal articles telling the stories of how the founders lived out their legacy but not of the critiques of these legacies from any scholar since the 1950s.

Critiques such as the Edmunds-Yates-Cage genre debate as told by Beal (2008) are few in the music education literature. Critiques of teaching and leadership styles of the founders of any profession by modern leaders only give the current leaders an opportunity to

understand where current structural issues originate and how those founders solved and/or caused the issue. Current practitioners must understand how issues perpetuated in the past have been reworked and reinvented to create the new processes and ideas of today.

The specific problem of this study is the identification and definition of a set of leadership characteristics for the most documented MENC founders in academic literature and the development of a comprehensive set of historical characteristics to be evaluated as mirroring or being different from music education leadership today. The way in which the study was done allowed for a critical comparison between the characteristics' historical value and the ways in which current music education leaders perceive these characteristics. An attempt was made to indicate which leadership characteristics from the twentieth century are still relevant among music educators today. As a researcher reads through music education literature it is obvious that the past often shapes the present. Actors of different work fields throughout history continuously refine policies that have their origin in a different time period.

### **Purpose of the Study**

The purpose of this qualitative study was to determine the leadership characteristics of historic music educators, primarily of NAFME (the parent organization for the MENC conference entitled the National Association for Music Educators [NAME]) fame, to determine the relevance of those characteristics for elementary school music educators today (Creswell, 2013; National Association for Music Education, 2018). The comparison of the historic educators to the 8 educators of today was for the purpose of seeing why those leadership styles of the past are relevant today, or why they are not.

The specific purposes of this qualitative study were:

- to identify the leadership characteristics of the NAFME leaders of the early twentieth century that are most documented in academic literature
- to determine a set of leadership characteristics for the early twentieth century NAFME leaders that are most supported by the literature

- to determine a common set of leadership characteristics among elementary school, music education teachers and administrators from random jurisdictions in the United States today
- to determine the characteristics of select early twentieth century NAFME leaders that inform the leadership styles of U.S. elementary school music education leaders
- to determine the instructional methods and philosophies of select MENC leaders
- to compare and contrast the instructional methods and philosophies of the MENC leaders and current elementary education music leaders
- to explain the relevance of understanding how the learning philosophies of the MENC leaders informed the leadership goals and practices of current elementary education music leaders
- to briefly discuss how leadership strategies in music education influence teaching strategies in other subjects (Creswell, 2013)

### **Research Questions**

For this study, the research questions focused on the similarities in leadership styles of music education leaders past and present. Participant data was examined based on a gap analysis related to the evidence of their apparent leadership styles as revealed through interview answers and leadership theory and how those leadership styles influence the teaching and practice of music today (Bolman & Deal, 2008; Cameron et al., 2003; Mahler, 2009).

The research questions were:

RQ1: What are the leadership characteristics of the select early twentieth century MENC leaders?

RQ2: What are leadership characteristics of elementary school music education leaders today?

RQ3: What conclusions can be drawn about the relevance of past leadership characteristics for today's music education leaders?

RQ4: What are the instructional methods utilized by some of music education's elementary school leaders of today?

The instructional methods of some of music education's founders is discussed throughout this research project. I did not make this a matter of a formal research question as a result of the scant research that exist on the founders. Interview questions were based on those research questions and expanded to gain knowledge on current leadership styles, opinions of past leaders, and the marketing, politics, and advocacy processes involved with music education in general (Malette & Schmieder-Ramirez, 2007). Answers were evaluated based on similarities and differences to the past and how both angles can contribute to music education (Creswell, 2013; Malette, 2017).

### **Significance of the Study**

The study of the leadership styles of music educators is important in several ways. Leaders who motivate followers through encouragement and incentives are inspired to push through any work project. Alternatives to the transformational leader, the authoritarian or bureaucratic leader, often lose the respect needed to maintain an efficient and effective workplace due to the top-down, non-personal approach. Below is an exegesis of the leadership styles needed.

A leader who does not operate from a top-down management approach or authoritarian or bureaucratic style of leadership is more likely to have a lasting influence on any profession (Bolman & Deal, 2008; Northouse, 2004). This leader inspires motivation within the heart of the follower to make improvements suggested by the leader (Bolman & Deal, 2008; Goleman, 1998; Northouse, 2004). This motivation stems in part from the fact that having a nonauthoritarian leader is a win-win situation for the leader and the follower (Bolman & Deal, 2008; Northouse, 2004).

A healthy alternative to an authoritarian leader or bureaucratic leader is a transformational leader. The transformational leader builds on successive wins until trust is

gained between the employer and the employee. A transformational leader also views a win as not just maintaining and building but facilitating lasting procedures for years to come. They have transformed something—a department, profession, protocol, or the like (Robbins & Judge, 2013).

One way that the structural direction can be altered with lasting impact is through transformational leadership. The styles of leaders in music education's guiding Music Educators National Conference greatly influenced the structural direction of the entire music education field in the United States. For example, Frances Elliot Clark's use of the victrola in classrooms and the promotion of the victrola through the Victor Talking Machine Company inspired the first lecture at a Music Educators National Conference on the use of recorded lessons in the music classrooms (Beal, 2008; Keene, 1982). The same debate about technology in the classroom exists today as when Clark introduced the first recorded technology lecture at a MENC conference in 1917. The focus of the debate was on curriculum design and human-machine interaction (Beal, 2008; Keene, 1982).

This success organizations experience when employing transformational change processes is well documented by Mark's (1999) who wrote about the role of the MENC in the mid twentieth century (Howe, 1999; Smith, 2003). For example, as part of the founding membership of MENC, the founders contacted music education thought leaders across the U.S. to invite them to the first ever MENC meeting in Keokuk, Iowa, in 1907. These educators discussed how they were going to build on the progress that occurred during the National Education Association's Department of Music Education meetings. The first conference consisted of meetings in which a consensus was made on the organization's bylaws and class sessions on various topics within music education. This transformational leadership method continues until this day. The transformational leadership style has transformed MENC conferences through class lessons and planned breakout sessions to discuss issues within

music education. It is within these breakout sessions that ideas are shared and curriculum-related policy is formed (Keene, 1982; Morrison, 1994; Volk, 2007).

During periods of war in the U.S., beliefs of social thought served to challenge, fragment, and reorganize business structures. During World War II the federal government encouraged women to fill industrial jobs left vacant by men at war. By 1943, 20 million women worked outside of the home (Plains, Trains & Automobiles, 2015). Many American women worked in exclusively male jobs such as welding and other mechanics trades (Planes, Trains & Automobiles, 2015). During the Revolutionary War teenagers lied about their age to serve in the war and avoid boredom during the farming season.

In the early 1900s when U.S. factory managers realized that workers were bound to rise against them they introduced music clubs into the after-work space (Birge, 1933; Keene, 1982). These workers included women, children, and some immigrant men who replaced American men who went to war. Many worked nine or more hours per day in packed rooms. The success of the after-work music clubs, including comradery and the establishment of privately-owned singing schools for the children of the workers, served as a precursor to the establishment of the music department in public grade schools (Birge, 1933; Keene, 1982).

When school systems decide to challenge the status quo the result is typically the path least likely to be resisted by government entities and school administrators (Luebke, 2013; Walker, 2015). For example, due to the advent of school systems gearing standardized testing toward the Common Core subjects of language arts, math, science, and social studies and using a larger share of their budgets for that purpose, many schools have eliminated music departments or decreased instruction time in music classrooms (Brinckmeyer, 2007; Colwell, 1995; Mahlmann, 1994; Mark, 1999). This has happened despite the political lobbying of Congress by music education professionals to enact the National Arts Education Standards (NAES) and the National Standards for Music Education.

The core subjects, as a result of this movement, are reinforced in every child's classes. For example, math classes include word problems that are their own stories with multiple paragraphs to test and reinforce reading comprehension. Science classes might include assignments with math problems or pages of real-life environmental stories for which students must suggest a scientific solution. The core subjects compliment and reinforce the other subjects (Brinckmeyer, 2007; Colwell, 1995; Mahlmann, 1994; Mark, 1999).

A study of the style of music education leadership brings insight into how music education leaders behave during these special times in the history of American society. Findings from this study could help future music education researchers to understand how transformational leadership as displayed by the founders has informed the work of today's music education leadership. Also, a critical piece of missing literature will be added to the databases to inform future studies of music education leaders.

### **Scope of the Study**

This qualitative research design was a multi-case study method comparing the leadership styles of 8 past music educators to 8 elementary school music educators in the United States (Creswell, 2013). Interviews of current elementary school music educators were conducted by asking open-ended interview questions in-person or on the phone. I read existing research on current and past music education leaders to determine leadership style commonalities and differences. Books, journal articles, and other relevant media were cross-referenced (Creswell, 2013).

Distance education was of particular frequent use during the pandemic. The significant difference between nineteenth century distance education and twentieth and twenty-first is technology. The nineteenth century offered distance education through the post using pen and paper (Casey, 2008; Holmberg, 2005; Pittman, 2013; Saba, 2014; Schlosser & Simonson, 2002; Simonson et al., 2014). Modern methods can include real-time feedback, software-driven lessons that actually monitor and correct the playing of instruments, student-tailored learning,

and access to world-renowned experts. I will discuss how the interviewees utilized technology in their classrooms.

### **Definitions of Terms**

The following are definitions of terms that have significance to the meaning of the dissertation:

- *Administrator.* In this paper, the administrators are administrators of public elementary schools including principals, art department chairs, and other administrators within each selected school. They are also district art department chairs and possibly state-level art department chairs for selected grade schools. They approve the curriculum taught in students' music classes.
- *Authoritarian leadership.* An authoritarian leader example is Kim Jong Un of North Korea. Authoritarians make decisions about the company vision and every aspect of the daily task. They require unwavering support of all of their decisions (Bolman & Deal, 2008; Northouse, 2004).
- *Authoritative leadership.* Authoritative leaders guide their team through their vision. The vision is tied to company goals and team abilities and expectations. Once those elements are identified the vision is communicated. Concerns are addressed. The daily project objectives are altered if there is a consensus. Employees are motivated to finish the project as their ideas are heard and implemented (Stobierski, 2019).
- *Autocratic leadership.* This leader makes a definitive decision for a group of followers without input from that group (Kotter, 2008; Northouse, 2004).
- *Bureaucratic leadership.* Max Weber suggested that "there were parallels between the mechanization of industry and the proliferation of bureaucratic forms of organization" (Morgan, 1998, p.2). The Industrial Revolution called for hierarchical bureaucracies to maintain routine and order which is necessary for a job that requires work on machinery for over nine hours a day (Northouse, 2004).

- *Collaborative leadership.* Collaborative leadership relies heavily on team building through cooperation and integration (Hansen & Ibarra, 2011).
- *Cooperative leadership.* This leadership is simply cooperation from all stakeholders of a project. Democratic leadership is often tied to cooperative leadership as a director, manager or administrator must approve the consensus decision (Grasha, 1994; Saumaa, 2016)
- *Democratic leadership.* A democratic leader makes decisions such as vision of the group and who are the group members. Democratic leadership, however, is about sharing leadership decisions amongst meeting members (Elpus, 2013; Goleman, 1998). The democratic leader still makes the final decision for a group project.
- *In vivo coding.* I compared the research question answers to the leadership theory demonstrated and explained how the current display of a particular leadership style compares to the demonstration of leadership by a founding MENC leader. Each interviewed teacher or administrator with a similar leadership style (Saldaña, 2016).
- *Laissez-faire leadership.* A laissez-faire leader allows project teams to build their own work project with little interference from a manager. The manager only interjects if everyone on the work team has forgotten a critical component of the projected end product (Dewey & Dewey, 1915; Robbins & Judge, 2013; Volk, 2007).
- *Leadership.* A leader is not a manager by default. This person tends to be in a position of authority in music education. This person, whether in a position of formal authority or not, inspires greatness in followers using investigation, discovery, and listening skills, and by involving others in a change process and the execution of an idea (Eaklor, 1993; Kotter, 2008; Kotter, 2012; Northouse, 2004; Robbins & Judge, 2013).
- *Leadership characteristics.* A list of terms associated with leaders. These terms are not traits. Trait theory was formed before leadership was discussed in terms of

characteristics. Characteristics are typically the more direct meaning of a trait (Northouse, 2004).

- *Leadership style.* Leadership styles are often discussed in conjunction with behavior theory as a conglomerate of similar traits that occur as learned behavior after an event occurs (Saldaña, 2016).
- *MENC (Music Educators National Conference).* From 1934 to 1998, NAFME was known as the Music Educators National Conference.
- *MSNC (Music Supervisors National Conference).* This organization was founded in 1907 by American music supervisors who gathered in Keokuk, Iowa, to discuss forming a professional organization. This annual national conference for music supervisors' consists of working sessions dedicated to discussing issues with classroom instruction, music education advocacy, and ways to set agendas that keep in tune with popular culture, societal needs, and changing core curriculum requirements. It was known as the MSNC until 1934 (Howe, 1999; Keene, 1939; Mark, 1999; Volk, 2007).
- *MTNA (Music Teachers National Association).* Founded in 1972, the MTNA is considered the premier professional organization for music teachers in the United States (Birge, 1931).
- *NAfME (The National Association for Music Education).* MENC was renamed the National Association for Music Education in 1998 (National Association for Music Education, 2015).
  - *NEA (National Education Association).* Founded in Philadelphia in 1857 the NEA is the premier education labor union for education professionals in the United States. The NEA is also the largest labor union in the United States (Volk, 2007).
  - *Normal school.* A school in which prospective grade-school teachers from the late 1800s to the 1940s trained for one to two years in subjects such as curriculum,

instruction, and school management. Classes were held on weekday evenings or in the summer at high schools or colleges and universities.

- *Pestalozzian method.* Pestalozzi was a Swiss educational reformer who believed that manipulation of a setting by an educator and through internal motivation. The motivation is inspired by the teacher, similar to Dr. Lucy Green's experiment, but the teacher instructs students based on their developmental levels (Keene, 1982).
- *Servant leadership.* Servant leadership is different than transformational leadership because the leader has more of an affinity for follower values than getting followers to value organizational vision by conceding only a few of their desires for a project in order to gain buy-in to a leader's vision. The well-being of the workers increase impact for answers of a service more than buy-in to company vision (Patterson & Stone, 2005).
- *Situational leadership.* Situational leaders adapt their style to the needs of the followers and the given project (Hodell, 2011; Kinicki & Williams, 2011).
- *Transactional leadership.* These leaders reward or punish followers based on how they value the quality of the followers' work at each stage of a work project (Dewey & Dewey, 1915).
- *Transformational leader.* The transformational leader builds on successive wins until trust is gained between the employer and the employee. A transformational leader also views a win as not just maintaining procedures for years to come. They have transformed something- a department, profession, protocol, or the like (Kotter, 2008; Robbins & Judge, 2013).

### **Assumptions of the Study**

The following statements are assumptions upon which the study is based:

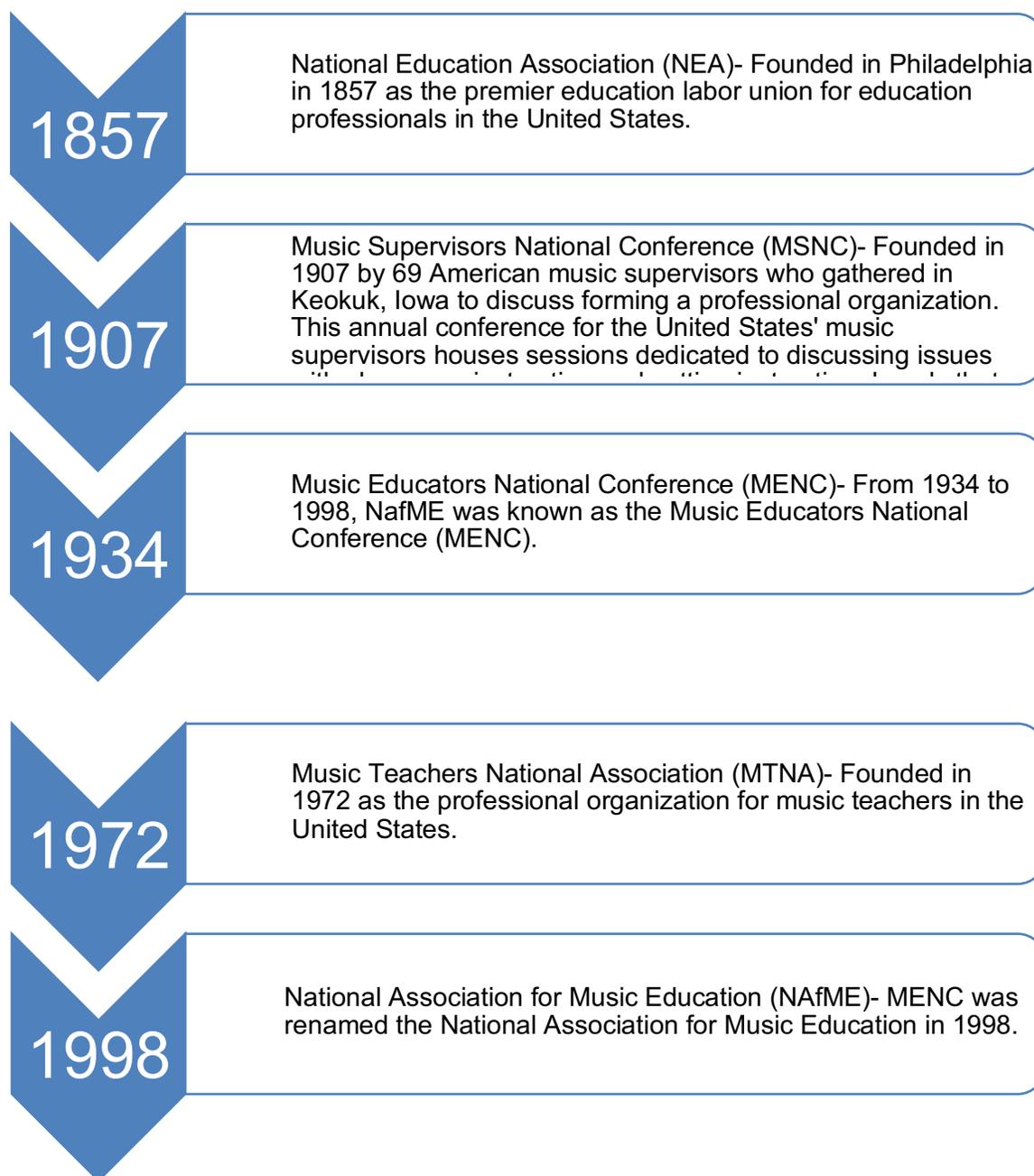
- The secondary sources are peer-reviewed and recount original accounts from primary sources.

- The music education leaders of the early twentieth century determined those among them who were considered great leaders (Eaklor, 1993).
- The leadership characteristics of those in the past help others to better operate in their positions of music education today.
- The teachers and administrators interviewed presented their facts as accurately as possible.
- The primary sources are the original journal articles written by the MENC.

### **Limitations**

The leadership characteristics of the historical characters I identified cannot be validated by the characters themselves or by their close relatives, friends, or colleagues. I relied on data published by authors who were in close contact with the leaders in music education during the late 1800s and early-to-mid-1900s. The elementary school music education leaders of today that I interviewed for this study may not characterize the historical leaders I chose as important leaders in music education. They may also disagree with the characteristics of or reasons for choosing these leaders.

Since the leadership characteristics of the administrators who were studied could not be validated by the said administrators, bibliographies, journal articles, and other first-hand accounts of the leaders' activities served as first-hand accounts. Validation of historical accounts occurred as I read varying primary sources concerning administrators in music education during the late 1800s and early-to-mid-1900s.

**Figure 1***Timeline of the Founding of Professional Music Education Associations*

## **Delimitations**

The study was delimited in four ways. The historiographical portion of the study was delimited to the twentieth century commencing in the mid-1960s with the Tanglewood Symposium. The Symposium consisted of music educators and persons representative of government, business, and other industries set policy and instructional goals for music education to help meet the U.S.'s social and economic needs of the time.

In 1994, the creation of the National Standards for Arts Education (NSAE) seemed to be the defining moment of a century's worth of structural innovations (Arts Education Policy Review, 1996; Colwell, 1995; Mahlmann, 1994). Until 1994, the entire twentieth century was selected for study because the ideas about music education generated and instituted during that time formed the structure of present-day music education. The movement in music education today suggests the need for the end of status quo management of the historical structure in schools. Music educators are promoting that students teach each other new concepts using the base framework given by the teacher. Teachers intervene when a student forgets music concepts learned in previous school years or the current school year. Music education advocates are ready to recognize the happenings of today in music education subjects (Arts Education Policy Review, 1996; Colwell, 1995; Homan, 2014; Mahlmann, 1994). It is not known whether the foundation set for music education during the twentieth century will continue to be exercised for any new era of major structural changes.

The second delimitation was choosing only the historical leaders who were most documented in the literature. Frances Elliot Clark was selected for her role in presiding over the founding meeting of MSNC. This was the first national organization for varying kinds of music educators in the United States. Clark's spearheading of the effort buttressed with the support of fellow music educator and outspoken pioneer of music education. She was also known for having one of the best music programs in the United States as she was a lover of technology and a user of music recordings to teach music in the classroom. Philip C. Hayden helped the

new conference to determine the first guiding structure of the organization. Alice Carey Inskeep was chosen for this study due to her status as one of the most influential music educators in the state of Iowa. She was one of three people appointed to plan the initial meeting that was held in her home state. She served on the organization's first educational council (precursor to the Music Education Research Council) and was a well-known music supervisor and professor in Iowa who focused on a move from sight-singing to the teaching of music methods (Howe, 1999; Mark, 1999). Charles H. Congdon created scrolls with highlighted musical notes that indicated the changing of a pitch to help elementary-aged students have an easier time in learning how to read musical notes (Volk, 2007).

Alys E. Bentley, one of the MENC founders, created the Ethical Culture School in New York City. A fan of Dalcrozean eurhythmics and one of its earlier pioneers, Bentley founded a camp in which she taught young ladies to move their body in a slow or fast manner to match the rhythm of the music played (Saumaa, 2016). Emile Jaques-Dalcroze, Swiss music educator and composer, was the creator of eurythmics. In eurythmics a dancer taps into their muscles' internal rhythmic vibrations and trains the muscles to move to the beat of music playing. The harmony between the music and the body are displayed by the student's bodily reflexes to each beat. Furthermore, it was Jaques-Dalcroze's belief that the student can best master intonation of notes played on instruments. It is through this display that the internal muscle reflexes marry the external note intonation (Saumaa, 2016).

Maddy and Giddings (date of Maddy and Giddings, as cited in Hash, 2011) wrote *The Universal Teacher in Music Instruction*. Like Clark, Lilla Belle Pitts, MENC president from 1942 to 1944, was a strong advocate for technology in music. Pitts's urging of educators to utilize new technologies and correlate curriculums to current realities set a foundation for later structural use in music education. Mabelle Glenn, president of the organization from 1928 to 1930, was chosen because she was president in the middle third of the twentieth century when the growth of music education and its subsequent national conferences became very apparent.

Approximately 5,000 out of 7,500 members attended the 1930 MSNC meeting (Howe, 1999; Mark, 1999). C.C. Birchard, through C.C. Birchard and Company, launched the careers of many authors of music books including *Marcatone* by Edward Maryon. These books include information on sight-reading notes using colored notes similar to Congdon's method of highlighted scrolls for elementary students (Jansky, 1973; Volk, 2007). Marguerite Hood, president of MENC from 1950 to 1952, was chosen for this study due to her role as the Montana State Supervisor of music and her encouragement at the 1952 MENC conference for music educators to adopt high standards in music education (Howe, 1999; Mark, 1999). According to Mark, "One of the most critical needs of the music education profession at mid-century was for a central unifying philosophy to replace the philosophical support of Progressive education, which no longer influenced American education" (p. 5). Mark (1999) states that in the 1950s, documents produced by MENC, such as the yearbook *Basic Concepts in Music Education* and a book titled *Foundations and Principles of Music Education* finally defined the core philosophy of music education. Frances M. Andrews, president of MENC from 1970 to 1972, was chosen for her role as the chairperson of the steering committee for the Goals and Objectives Project that reevaluated the philosophical framework for music education created shortly after Hood's presidency (Cooper, 2005; Hood, 1949; Hood, 1960). New philosophical bases that reflected the society of the 1970s were created. The new philosophical goals were also a continuation of the legacy of the Pitts' presidency due to the continued modernization of music education (Howe, 1999; Mark, 1995). Dorothy A. Straub, president of MENC from 1992 to 1994, was chosen because she was president of MENC during the creation for the NSAE (Howe, 1999; Mahlmann, 1994; Mark, 1995, Mark, 1999). Her leadership, as well as the help of other arts education leaders, helped the standards to come to fruition. Carolynn A. Lindeman, president from 1996 to 1998, was chosen because she encouraged her members to form partnerships at the local level and to develop comprehensive music programs for all students (Howe, 1999; Mark, 1999). The fact that so many innovations happened as the needs of the country shifted

speaks to the proactivity of the organization and the organization's ability to be on the cutting edge of change.

The third delimitation was limiting my study leadership in music. In periods of turmoil and racial unrest in the United States, forms of entertainment unite the masses. For instance, millions of people around the world listened to the Beatles and Americans like Marvin Gaye. Artists' lyrics reminded Americans of all that they had in common. People of different races attended concerts and hummed the lyrics in unison. The lyrics and other forms of entertainment were ways of temporary escape from the turmoil surrounding the racial climate of the 1950s and 1960s. I was particularly interested in learning about leadership in sports or music. Through research I found out that leadership studies of women in music are vaguely mentioned in music literature (Creswell, 2013).

The fourth delimitation was my inability to conduct a Myers Briggs Type Indicator full analysis on the interviewees. There are a set of 50 questions that must be answered by the music teachers and administrator in order to name a Type Indicator. Type Indicators are an amalgamation of varying leadership traits that help leaders name leadership styles and characteristics of themselves and coworkers. As a researcher of leadership studies, I will simply name the leadership characteristics most interviewees and past MENC leaders align to. The leadership characteristics start as traits that are known to match to certain behavioral characteristics and leadership styles.

### **Organization of the Study**

In Chapter 1 the study's problem was stated. The assumptions that served as the bases for this study were presented, the terms that shape the meaning and thus outcome of the study were defined, and details were given on the study's methodology.

Chapter 2 serves as a literature review of leadership roles in elementary music education. A history of leadership research methods, trait and personality theory, and leadership characteristics are presented, along with deeper explanations of the specific characteristics of

the leaders. The literature about the selected historical leaders are analyzed. I briefly outline the story of each historical figure's career.

In Chapter 3 the study's methodology is described. Noted is the description of the methodology used in the study. The nature of the process historically undertaken by scholars to identify the leadership characteristics of music education leaders is discussed. The process of developing an evaluation form to evaluate the importance of these leadership characteristics for modern music education leaders is discussed.

Chapter 4 presents the data utilized to form new generalizations about the characteristics of music education leadership in an organized, deconstructed manner. I represent the data represented in groups; each historical leader is presented by their own group. I compare my research findings to the leadership characteristics of the music education founders. I briefly outlined the story of each historical figure's career.

Chapter 5 includes a discussion and explanation of the model of leadership in music education that is developed from the results of this study. Each past and present leader, based on the leadership characteristics determined in Chapter 4, have their own model of leadership. It is of utmost importance to me as a researcher that works capture the greatness of each leader's leadership style. Other explanations in Chapter 5 describe the process of developing my understanding of the leadership characteristics of the historical leaders. There is a composite list of the historical present-day music education leaders, a list of characteristics considered important for today's music education leadership, and a list of characteristics relevant to the historical and present-day music education leadership. In Chapter 5, a summary of the study is presented. Conclusions drawn from the study and recommendations based on the study are also presented. Questions revealed by the study's results as questions that are recommended for future research are also presented.

## **Summary**

The founders of the MENC have historical significance to the reforming of music education. Their work during MENC's first 50 years of conferences brought to light the need for reform in particular content areas of music education. Their urging for reform in particular music education content areas was often the beginning of a new curriculum type that still exists in music education today. That significance is overshadowed by school districts wishing to cut music programs and redirecting the money for core subject programs (Creswell, 2013; Shelter, 1990). My study examined how these MENC leaders' guidance shaped most music education approaches today using autobiographical and secondary account documents such as books, journal articles, and interviews of music education leaders. This case study should be captivating as it unearths the beginnings of the U.S. music education curriculum.

## Chapter 2: Literature Review

### Introduction

In this chapter I discuss the events leading up to the creation of the MENC, the events surrounding the creation of MENC, the movement that MENC leaders built, and the results of that movement as shown among the students and music educators of today. More specifically, I talk about a standard curriculum for the schoolchildren of the colonies, as well as the MENC agreeing on general goals and practice for each grade and subject era within elementary music. Each section corresponds to sequential time periods.

The U.S. music education system in public schools is wrought with challenges. Budget cuts, shorter class periods, standardized tests, and the Common Core curriculum are all factors that have contributed to the decline of teaching arts in the classroom (Elpus, 2013; Rawlings, 2013; Walker, 2015). Concerns of administrators related to funding per pupil as determined by state and national governments requires administrators to strongly consider the curriculum planning processes that lawmakers deem necessary for making children ready to compete for employment in the twenty-first century economy. Lawmakers focus on the core subjects of language arts, math, and science as the needed skills for the state and national labor force (Elpus, 2013; Rawlings, 2013; Walker, 2015). Arts programs across the United States, as a result of the focus on core subjects, are losing funding and support by education administrators.

I chose to conduct this study due to the importance of music education—one sector of the arts—in the development of critical thinking skills that affect student performance in most other subjects (Elpus, 2013; Rawlings, 2013; Walker, 2015). The story of each music education leader of MENC that I discussed played a part in shaping the discipline using higher order thinking skills. These skills are displayed through activities such as student teaching and performances, student lesson planning and music students improving on standardized test scores from previous years. It is my hope that the stories of music educators' past and present

leadership facets demonstrate the necessity for instruction and curriculum in music education to be informed by the past while supporting its continued reform.

### **The Background**

The Pilgrims came to the United States to escape religious persecution in England. They landed on Plymouth Rock in Plymouth, Massachusetts in 1620. The Pilgrims brought with them a musical heritage learned from the old world in Holland. The same group fled England to Holland but left Holland to avoid their children assimilating into Dutch society and thus losing their English heritage. Soon, the musical heritage adopted in Holland would be forgotten and an American folk style emerged as its replacement as the new colonists settled into the New World and chose not to continue practicing their music traditions (Keene, 1982).

According to Keene (1982), "The Pilgrims brought with them the Ainsworth Psalter, prepared especially for the separatists by Henry Ainsworth in Holland" (p. 2). The Ainsworth Psalter consisted of 39 songs with stanzas of five to 12 lines often sung by men and women simultaneously as melodies in minor mode. The psalters or books of song could also be sung as an individual vocalizing the melody of multiples. This was done so that the new settlers who were busy building a life in the new world could codify a group of songs learned in England to songs that are easy-to-remember (Keene, 1982). It was common for all 39 songs, which commonly had long stanzas like the example in Figure 2, to be learned by members of the settler community.

An example of one of the songs in iambic meter is in Figure 2. An iamb is a foot containing two syllables. The two syllables can be one word or two words together. The example of Figure 2 represents the iambic pentameter because there are five iambs or feet on a line. Pent means five. Also notice that the words dooth (do-oth) and justice (ju-stice) and the drawn-out emphasis on the second half of the words.

## Figure 2

### Example of Iambic Pentameter

X / X / X / X / X /  
 Jehovah feedeth me, I shall not lack;  
 In grassy folds He down dooth make me lye;  
 He gently leads me quiet waters by.  
 He dooth return my soul; for His name sake  
 In paths of justice leads me quietly.

*Note.* Example of iambic pentameter. From *Understanding time signatures and meters: A musical guide*. (p.3), by J. Keene, 1982, University Press of New England. Copyright 1982 by Trustees Dartmouth College. Public domain.

In 1640, the *Bay Psalm Book* marked the beginning of the simplification of melodies amongst the new settlers. Originating in England, the *Sternhold and Hopkins Psalter* of which the *Ainsworth Psalter* is inspired by, was considered by leaders in England as containing organ music that violated the simple, respectable music dictated by divine providence. The leaders decided that such music was better for private practice in the home.

The Puritans brought these sympathies with them to New England. The Puritans in New England translated the Hebrew-based *Sternhold and Hopkins Psalter* into English and named it the *Bay Psalm Book*. The *Bay Psalm Book* and its direct descendant *The Psalm Hymns and Spiritual Songs* included only songs from the *Sternhold and Hopkins Psalter* that could be put into simple meter and thus would be easier to learn and remember. A simple meter usually includes two to four beats per measure. Examples are in Figures 3 and 4 below.

## Figure 3

### Example of Simple Meter



*Note.* This image includes 2 beats per measure. The 4 represents the number written in time signatures for the quarter notes. This sample shows 2 beats of quarter notes per measure. From *Liberty Park Music*, by M.A., (<https://www.libertyparkmusic.com/musical-time-signatures>). Reprinted with permission.

**Figure 4**

*Simple Meter Example in Song*

**Twinkle Twinkle Little Star**

Twin-kle, twin-kle, lit - tle star, how I won-der what you are!

5  
Up a - bove the sky so high, like a dia-mond in the sky.

9  
Twin-kle, twin-kle, lit - tle star, how I won-der what you are!

*Note.* This is a simple meter song; it has 4 beats per measure. From *The Singing Master: First Class Tune Book*, by J.T., 1838. (<https://archive.org/details/SongStoriesForTheKindergarten>). CC-BY 4.0.

Minister John Tufts created a note reading system that is still in existence—the Fa Sol La Mi (FSLM) system. FSLM represents the notes fa, sol, la, and mi. These are the four pitches of the note (Keene, 1982). Tufts system of lengths in which the notes should be sung include half notes, whole notes, and quarter notes. As seen in Figure 5, two quarter notes equal a half note. Two half notes make a whole note.

## Figure 5

### *Pictorial Description of Quarter Notes, Half Notes and Whole Notes*



*Note.* Pictorial description of quarter notes, half notes and whole notes. From *Wikimedia*, by L.S., 2020.

([https://commons.wikimedia.org/wiki/File:Quarter\\_notes\\_and\\_rest.svg#/media/File:Quarter\\_note\\_s\\_and\\_rest.svg](https://commons.wikimedia.org/wiki/File:Quarter_notes_and_rest.svg#/media/File:Quarter_note_s_and_rest.svg)), (<https://commons.wikimedia.org/wiki/File:Music-halfnote.svg>) and (<https://commons.wikimedia.org/wiki/File:Music-wholenote.svg>).

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Around the same time as Tufts' FSLM rule, Thomas Walter created *Grounds and Rules of Musick Explained* (Keene, 1982). This work was created to encourage New England church congregations to sing hymnals according to their proper notations. This tradition, also carried out in the early 1700s at Harvard College, did not go so well. The continued desire of the congregation to want to learn only the shorter songs dominated the conversation. Even the songs that the congregants were interested in remembering were sung in a nonmelodious manner. Walker (2015, as cited in Keene, 1982) had quite an interesting view of the church music rehearsals.

For much time is taken up in making these Turns and Quavers, and besides, no two Men in the Congregation quaver alike, or together; which sounds in the Ears of a good judge, like Five Hundred different Tunes roared out at the same time, where perpetual Interferings with one another, perplexed, jars, and unmeasured Periods, would make a man wonder at the false Pleasure which then conceive in that which good Judges of Musick and Sounds cannot bear to hear (p. 16).

At the same time, the singing schools were growing in popularity in part to help with Walter's idea of colonists singing the correct musical notes of hymns in church. The singing

schools typically ran two times a week for three months. After the class sessions were over students usually held a concert utilizing tune books, the first texts in American music education.

Figure 6 is an example of a typical lesson in a tune book of the time.

### Figure 6

*Tune Book Lesson of the 1700s*

#### RULES

#### FLATS

The natural place for mi is in B  
 But if B be flat mi is in E  
 If B and E be flat mi is in A  
 If B, E, A, and D be flat mi is in G

*Note.* This is a tune book lesson from the 1700s. This lesson is referencing a system that was released before the solfege system was invented. From *A history of music education in the United States* (p. 22), by J. Keene, 1982, University Press of New England. Public domain.

### The Founders

Lowell Mason was one of the most prolific music educators of the nineteenth century. He was known for advancing the Pestalozzian method through his own publication. Johann Pestalozzi, a Swiss educational philosopher, advocated for the use of the arts to trigger emotional responses and to be appropriate to a child's current developmental stage. Moreover, Pestalozzi focused on group activities by similar academic abilities rather than grouping students by age group. Pestalozzi (as cited in Keene, 1982) argued that people are to use education to garner higher-order thinking skills. The students should go from observing to comprehending text to forming ideas (Keene, 1982).

The first school to incorporate a music curriculum, under the leadership of Lowell Mason, was Boston's Hawes School in 1837. In Savannah, Georgia, Mason learned harmony and composition under the tutelage of F. L. Abel. Together with Abel, Mason formed a manuscript collection titled the *Sacred Melodies of William Gardiner*. According to Keene (1982), "A large

selection of tunes from the instrumental works of Haydn, Mozart, and Beethoven were adapted to English psalms and hymns” (p. 104).

In 1821, Mason’s book, the *Boston Handel and Haydn Society Collection of Church Music*, was published. This work was an edited version of Sacred Melodies and of some of musician Dr. George K. Jackson’s suggestions. From the year 1822 to 1858, 50,000 copies of this book were sold (Keene, 1982).

In 1827 Mason began teaching vocal music to children in Savannah. In the same year Mason founded the first singing schools for children in Boston. Classes often featured 500 to 600 eager students. While a teacher of these classes, Mason published his book *Juvenile Psalmist in 1829*—“a book of thirty-two pages, half of which was taken up with a catechistic treatment of the rudiments of notation and some simple hymns in three and four voices” (Keene, 1982, p. 106). The *Juvenile Psalmist* is believed to have been the first American songbook written solely for children.

Mason’s first work to show his conversion to Pestalozzianism was the 1831 edition of *The Boston Handel and Haydn Society Collection of Church Music*. His next work was the *Manual of the Boston Academy of Music for Instruction in the Elements of Vocal Music on the System of Pestalozzi*. The popularity of this book allowed for eight different editions to be sold! In writing and promoting his book Mason argued for the necessity of vocal music to be considered as a common core academic subject, along with the traditional subjects such as math. The Pestalozzi system of learning vocal music included children eager to learn more about vocal music training as their teacher introduced them to the different topics. The students were to master one topic, and their excitement related to mastering the one topic would inspire curiosity to learn a related topic. The teachers then taught students about the related topic in which they showed the most interest.

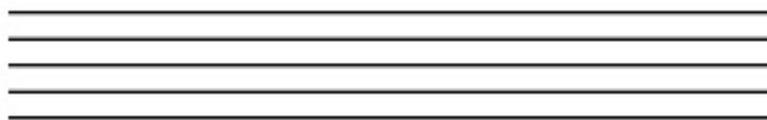
Moreover, Mason wanted children to be separated into classes based on their mental development. The five and six-year olds were to learn vocal exercises by imitating the teacher.

For all other students, rhythm, melody, and dynamics were taught two to three hours per week. In Mason's *Manual of the Boston Academy of Music*, his ideal classroom involved a six-foot long, four-foot wide blackboard with a staff on it. A staff consists of the five lines with four spaces in between them on which music notes are typically drawn (Figure 7).

### Figure 7

*Example of a Staff/Stave*

## The Staff



*Note.* Example of a musical staff. From *University Press of New England*, by J.K., 1982. ([https://commons.wikimedia.org/wiki/File:Music.a.550px\\_staff\\_1.PNG](https://commons.wikimedia.org/wiki/File:Music.a.550px_staff_1.PNG)). GNU Free Documentation License.

While taking notes in their composition books, children used Mason's *Juvenile Lyre* as a textbook, and the adults utilized the 181-page *The Choir or Union Collection of Church Music*. The children spent several years learning minor modes. Figure 8 is an example of the natural major mode, an update to Tufts' FSLM scheme.

### Figure 8

*Tufts' FSLM Solfège Scheme*



*Note.* Tufts' solfège scheme. From *Musicnotes.com*, n.d. (<https://www.musicnotes.com/now/tips/solfège-what-is-it-and-how-is-it-used/>). Reprinted with permission.

Notice the pyramid pitch of do re mi fa sol la ti do. Usually when sang in choir practice the notes are sang in successive full notes higher than the next. To the average listener it seems as if they are hearing a soprano sing their next highest pitch. A major scale, in this instance, allows for this to happen. A minor scale would interject altos and sopranos taking turns to sing the next highest pitch. For example, the note “re” would be displayed by a black key on the piano instead of its adjacent major scale white key (MusicNotes, 2018).

In time, Mason’s students gave public concerts. The Boston Academy of Music Education was created as a result of the press attention received from the concerts. When Mason discovered that there were not enough qualified music teachers for the academy he created a two-week training program based on the Pestalozzian method. Due to the school’s notoriety, teachers from all over the United States came to Boston to teach at the school.

*The Snelling Report* constituted the first written proposal for vocal music to be in a school curriculum (Volk, 2007). Mr. George H. Snelling used his lengthy report to Boston public schools to state that the Boston community strongly desired vocal music in the public-school curriculum. In the end it was under Mason’s direction in 1864 that allowed for vocal music to be introduced into Boston’s public schools.

Luther Mason used the growth of his singing academy to gather the political clout in Boston that was needed to persuade academics to add vocal instruction in public schools. His school’s academic officers’ efforts and his *Kemper Davis Report* led the city council to test vocal program experiments in four of Boston’s schools. However, since the city did not appropriate funding for this exercise Mason volunteered in one of the schools free of charge.

Boston music education programs in the United States first appeared in Boston’s public schools in 1838. Throughout the 1800s music teachers created their own classroom materials for musical learning. For example, Luther Mason, Frederick Ripley, and Thomas Tapper created music charts to accompany their textbooks (Volk, 2007).

In August 1838, Luther Whitting Mason was given the job of being the head of music in the public schools. The teaching of music throughout the city was given only for two hours each week. In November 1845 Boston's school board removed Lowell Mason from his Superintendent of Music position after complaints from H. W. Day, author of the *American Journal of Music and Musical Visitor*, upon him learning that students allegedly still had very little musical knowledge after three years under Mason's superintendence. Mason's firing also came years after speculation that Mason simply rewrote the ideas of other scholars and claimed they were his own after his books were published.

Academics also complained that Mason hired his friends as music teachers in the Boston schools and that those teachers did not have any formal training in teaching methods. The idea of low-skilled persons hired as general teachers and music teachers reverberated across the northeastern states, particularly in Massachusetts.

### **Normal Schools**

To combat these issues, administrators established 15 normal schools by 1865. The normal school curriculum, on average lasting two years, provided prospective teachers with a general overview of the topics students learned in the common schools and classes on school management and curriculum and instruction. High schools in U.S. major cities served as the meeting places for normal school courses. Educator Horace Mann attempted to discourage classes taught at high schools in favor of teachers learning at formal, independent state institutes, also known as normal schools (Keene, 1982, p.159). Mann argued that the normal schools produced higher quality graduates (Keene, 1982).

The schools varied greatly in proficiency. Professor Albert Miller, an early 20th-century instructor at the Michigan State Normal School at Ypsilanti, stated that the school had no books or facilities purposed for the teaching of music. An ad in the school newspaper of the state normal school in Lexington, Massachusetts, stated in 1847 that its students learn vocal music, drawing, and composition during the school year. Most of these normal schools prepared

elementary teachers for the teaching of general core subjects and offered electives only in vocal instruction. Of the normal school classes that were actually productive, teachers learned how to teach their students basic lessons about tone and pitch.

### **World Fair of 1893**

Ten million people visited the International Exhibition of Arts, Manufactures, and Products of the Soil and Mine, also known as the Philadelphia World Fair, from May 10–November 10, 1876. Travelers from all over the world were introduced for the first time to American inventions such as the telephone, Heinz Ketchup, and the typewriter amongst many other household staples. It is safe to say that the World Fair became known as the event in which entrepreneurs introduced their products before their brands became household names (Birge, 1923; Milroy, 2006). This is the reputation of the World Fair that Tomlins, author of the *Laurel Songbook*, had in mind as he served as the conductor of 1,000 children during a performance at the 1893 World Fair in Chicago. The audience members listening to the 1,000 children were impressed by their vocal quality. Tomlins believed that this vocal quality was influenced by breathing habits and by living a healthy lifestyle. Immediately after the 1893 World Fair (as a result of listening to the 1,000 children) many music supervisors began to research the proper ways in which to develop the student voice (Birge, 1923; Jansky, 1973).

### **Band**

It was also in the 1840s that the American band movement took shape. Minstrel bands held concerts for community members. Patrick Sarsfield Gilmore organized a band of 5,000 school children and 500 players for a welcoming concert for the new governor of Louisiana. According to Keene (1982), "Gilmore was responsible for bringing to the United States the Grenadier Guards Band of England, the Garde Republicaine Band of France, the Kaiser Franz Grenadier Band of Germany, and the Johann Strauss Orchestra from Vienna" (p. 284). In 1873 Gilmore became the director of the Twenty-Second Regiment Band of New York. This is when he developed a concert band based on European musical influences that served as the

prototype for the American concert band for years to come. John Philip Sousa improved on Patrick Gilmore's efforts by creating new standards for amateur and professional bands. However, in 1920 the bands lost their popularity as inferior bands with bad showmanship charged less money for performances, and the bands of the past that performed the waltz were replaced by jazz musicians (Humphreys, 1992, p.30; Mark, 1999).

## **Jazz**

Jazz as an art form has been used as a vehicle to increase exposure to varying cultures and academic achievement (Collier, n.d.; Garcia, 2006). Beginning in the late nineteenth century the rhythmic sounds of jazz infiltrated the streets of creole New Orleans (Collier, n.d.; Garcia, 2006). Black Creoles of New Orleans, despite heavy influence from European and African cultures, became known as the inventors of jazz. In the early twentieth century Caucasian musicians from Memphis, Chicago, and other parts of the Midwest took jazz's original form and began to change the beats to an up-tempo, faster pace. The cultural broadening of jazz gave exposure to the creole forms and the Caucasian forms, although the Caucasian forms seemed to survive in the mainstream longer than the original Black forms. The success of jazz in Hollywood was so evident that Hollywood began to create new library catalog systems for its studios (Collier, n.d.; Garcia, 2006). At the same time, schools began to explore new Hollywood art forms in the school curriculum (Mark, 1999).

## **Music Ensemble Groups**

During the mid-1800s the United States went through an economic crisis prompted by the Industrial Revolution. To squelch some of the unrest and keep workers occupied, many industrial leaders formed music ensemble groups for their workers. Private class instruction books included *Dodworth's Brass Band School* (1853) by Allen Dodworth and *The Band Teacher's Assistant* (1888) by Arthur Clappe, among others. These books were written so that amateurs would be able to teach and learn music.

Most instructors at this time also held music sessions for grade school students. Educators consistently prepared these students for careers after high school and mostly neglected the enjoyment of the skill. For example, many school music teachers taught only sight reading of notes. Students did not actually learn how to sing the notes. Educational thought before the 1890s focused on rote memorization with educators believing that through repetition one's mental faculties could strengthen and thus help to prepare a student for the mental rigor of a workplace.

Seeing the void in learning music that inspires community amongst civilians, progressive educators sought to bring the contents of the private music class back into the forefront. This time their target was public schools and not the working community. The progressive educators knew that public school students may or may not have had private musical instruction. Their goal, however, was for every child to have a singing voice that was in harmony with the instrument they played. Some students, if they had musical experiences, learned how to play classical music on instruments such as the violin. These select few students understood music aurally but could not match the notes tonally through the singing voice and instrumentation simultaneously.

### **The Columbian Exposition**

In 1893 the 400th anniversary of Columbus discovering America was celebrated at the Columbian Exposition in Chicago. Groups exhibited their best ideas in science and the arts. Children sang under the direction of chorus director William L. Tomlins. The display of joy on the children's faces while singing aroused in educators' minds the need for music programs to be created for schools across the United States. New ideas about vocal education swept through the country. According to Birge (1923):

It opened up the question of a larger field for school music, a field which should be comprehensive enough to give to the children an appreciation of instrumental as well as vocal music, with the result that instrumental instruction in the form of orchestras and

bands and in these latter days stringed and wind instruments and piano classes became permanent divisions of the music curriculum (p. 7).

Soon there was a prevailing belief amongst administrators that all children should have exposure to and an appreciation of music. American high schools began to give music-listening lessons as children listened to their teacher play on the piano. The re-enacting piano and phonograph allowed for each student and school to hear music. However, by 1910 music courses in high schools were still relegated to elective status and often under the guise of music appreciation courses (Birge, 1923; Hood, 1949).

### **Child-Study Movement**

The developmentalists sect of the progressive educators led by Stanley Hall and Luther Mason created the child-study movement (Humphreys, 1988). Children learned the entire language of a genre instead of just intervals and scales. John Dewey, the United States' most influential education philosopher to have ever lived, argued that traditional rote memorization should be combined with progressive ideals in order to create a holistic learning experience (Humphreys, 1988). Dewey and Dewey (1915) stated that "the eyes, the hands, the ears, in fact the whole body, become sources of information, while the teacher and the textbook become respectively the starter and the tester" (p. 74). Dewey (1897) stated that education is a process and not simply preparation for the adult life. For example, the use of the solfege technique begins with singing the words Do-Re-Mi-Fa-Sol-La-Ti-Do. Most popular music heard today follows the solfege technique. The solfege lessons that are taught in current beginning-level music classes teach students about pitch, octaves, and notes. While singing Do and Re a student moves up a pitch. Do, Re and Mi represent similar sounding yet progressively higher notes. The solfege technique is easy to hear in the main verse of music producer Pharrell's song "Happy" and the use of Sol to Do in the song "Here Comes the Bride." The words "here

comes the bride” can literally be substituted with the words “sol-la-ti-do” (Humphreys, 1988). The same rhythm applies.

Many scholars note that when a student learns musical notes and recognizes the patterns and rhythms, their mind marries the singing and instrumentation. They start to see patterns. They gain an interest in all the music around them. First, however, the children must be given an opportunity to talk about music that fits their interests and is relevant and appropriate to their age group and learning styles (Humphreys, 1988).

### **Music Teachers National Association**

The history of the MTNA runs parallel to the historical time periods of musical growth in the U.S., particularly within public school systems. The first meeting of MTNA was in Delaware, Ohio, in 1876. At this time children mostly learned how to sing at private music schools. A few learned to sing at public schools. A few of the public and private school music teachers helped form the MTNA and its equivalent state associations.

The Centennial International Exhibition of 1876 inspired nationalism among Americans. The Exhibition was known as a “world fair” in which Americans celebrated 100 years of independence from the British while displaying their artistic endeavors and other inventions to a crowd the size of almost a fifth of the United States’ population at the time (Birge, 1931). The Exhibition in Philadelphia also served as a meeting to help Americans celebrate with each other and adjust to a post-Civil War world. This sense of nationalism is what inspired members of the MTNA to invite music teachers of varying subjects and places of work to all come together and discuss their different ideas of professional practice. The practitioners comforted each other. They reminded each other about best practices in music education in the post-Civil War America.

### **The Founding of MENC**

#### ***Specializations***

As time advanced, music educators gained specializations, and fields of teaching were identified. Public schools, most notably, required grade schoolteachers without musical training to teach music lessons. At the same time private school music teachers taught violin, piano, organ, and voice. The popularity of private music schools and the increasing professional qualifications of these music teachers gave them noticeably more numbers as members of the Music Teachers' National Association (MTNA) compared to public school teachers.

It is also noted by several scholars that these private school teachers did not take the time to understand the plight of their public-school comrades (Birge, 1931). The meetings of the National Association of the late nineteenth century reflected the prevailing notion in the general music education population that teaching music in public schools was a step down for one's career.

In the beginning of the twentieth century, Birge (1931) argued that there became an immediate desire among the private school teachers to include their public-school comrades in the professional discussions and programming of the MTNA due to an increasing understanding of the role of the public school. The Music Teachers' National Association (MTNA) even created a public-school committee to make annual reports to the association and to raise the standards for music making in the public schools (Birge, 1931).

This was the era before radio introduced classical music to the masses of American students. This was a period in which women activists were protesting for improved working and living conditions to rid their communities of crowded factories and tenement settlement areas. President Roosevelt won the presidency based on these and many other social concerns mainly related to political corruption. This was the opportune time for progressive candidates to issue a platform and plan for standing up for the rights of the oppressed the United States citizen.

In this vein of rhetoric John Dewey led the charge for progressive education through his child-centered approach. Each student was taught reading, writing, and arithmetic through the

medium of practical life skills such as balancing a checkbook, playwriting, cooking, and other activities.

The progressive movement encouraged child-centrism in the music classroom as well. Teachers began to teach students how to learn music through listening to the sounds rather than merely reading notes. The Pestalozzian approach as it is called was combined with music notation or learning to read music to produce the intended melodic product. Rippley and *Tapper's Natural Music Course* (1895) and *The Progressive Music Series* (1915) were major publications in the "sound before sight" movement (Birge, 1931).

Also occurring during late nineteenth and early twentieth centuries was the creation and expansion of music education associations. Saumaa (2016, as cited in Volk, 2007) stated:

Three major organizations for music education were founded during this period: the National Education Association's (NEA) Department of Music Education in 1884, the Music Teachers National Association in 1876, and the Music Supervisors National Conference (MSNC; now MENC: The National Association for Music Education) in 1907. (p. 304)

MENC was founded in 1907 when 104 music teachers from 16 states met in Keokuk, Iowa. Ninety years later in 1998 the membership sweltered to an astounding 67,000 and a staff of 58. Twenty-five other music education associations have formal ties to MENC either as affiliates, associates, or auxiliary organizations.

### ***Charles H. Congdon***

Charles H. Congdon, the director of music education for public schools in Saint Paul, Minnesota, from 1895 to 1898, and a founder of MENC, advocated for students to be taught the basics of note reading through learning a few traditional songs and then giving the student the freedom to curtail their own learning through minimal teacher interruption. He created a scroll with giant wording at the top of the page; the scroll was held by students at the front of a class as the music education precursor to the projector.

After graduating from the State Normal School in Mansfield, Pennsylvania, Congdon taught music at a rural school in Pennsylvania from 1876 to 1878. Congdon served as a music instructor in Brainerd, Minnesota. From 1885 to 1898 he also served as the director of music for the Saint Paul, Minnesota, public schools. At the conclusion of his tenure in his Saint Paul position Congdon worked with leaders such as Robert Foresman, Eleanor Smith, and Will Earhart to continue the progressive movement in music education (Morrison, 1994; Volk, 2007). All these leaders believed in and executed Congdon's vision of learning "pure song material" (Volk, 2007, p. 28).

Congdon belonged to the Department of Music Education for the NEA, the medium with which he used to present papers on his song methods in music education in 1900 and 1901. In 1905 Congdon founded the C. H. Congdon Publishing Company and used that medium to publish his songbooks. He wrote songs that served as theme music for political gatherings. He directed 700 children through a living flag presentation and a chorus of 500 children at a music education convention. Throughout the remainder of his career, he also produced works with other likeminded individuals while working on his own career. Furthermore, Congdon's political involvements encouraged people to listen to his music education causes (Volk, 2007).

### **MENC Educators Establish a Music Education Infrastructure**

#### ***The Rochester, New York, Plan by Charles H. Miller***

Miller, a Director of Music for the Rochester, New York, Public Schools Board of Education from 1918 to 1938, stated that given the large, sweeping reforms in music education during the time in which he lived, it was necessary for the music supervisors to understand the movements that would change the country. Moreover, several requests to the organizers of the conference for them to write articles about the happenings in Rochester schools screeched to a halt. Miller believed that the facts written in the article would be rendered invalid a few months later due to the constant changes involved with being an educator in the progressive education

movement. Then, Miller (1922, as cited in The Eastern Supervisors' Conference, 1922) told a story:

A plan was being carried out to make a city with a population over 300,000 people to be a city filled with people who are music makers. In 1917 the city had a music school with few teachers. Local orchestras held concerts only a few times a year without adequate support- including having half of the seats in the audience empty as they were not sold. The public schools only had seven teachers of music. Four of the seven were music supervisors, four taught in junior and senior high and three special music teachers. The children learned systems of musical interpretation and how to improve tone quality among many other music facets. The school district's music division functioned as many departments in other cities did. (p. 43)

During the time of writing for the article that informed this section, construction for a school of music was nearing completion. This school instructed 1,000 students. The school consisted of a faculty of international acclaim and a plan to accommodate 2,500 students. One day each week was planned for the remitting of concerts. An 800-seat recital hall was to be used for master classes, chamber music, and student recitals.

Miller went on to say that a gift of over 300 instruments allowed him and his team to set up bands and orchestra classes in all of the junior high and high schools in the Rochester school district. Every Saturday 10 of the top teachers of orchestra and band would instruct the students with their individual instruments in smaller groups and then as part of a large ensemble. The students frequently played for conventions and other school-related events.

Moreover, the Board of Education in this district provided all schools grades four and above music teachers. At the time of writing there were 37 full-time music teachers in the district. Miller stated that a few months later all seventh, eighth, and ninth grades would be officially junior high school students in this district.

Two new music buildings were almost completed; there were regular music rooms and

assembly halls. Violin, piano, and voice classes were held in one room. A room that was 40 feet by 80 feet was built to accommodate a band or orchestra of 160 persons or a chorus of 250 (The Eastern Supervisors' Conference, 1922). According to Miller (1922, as cited in The Eastern Supervisors' Conference, 1922), the music department classes consisted of:

Music Appreciation, Class lessons in all instruments, Glee Clubs, Music Memory Contests, Piano Classes, using a special clavier manufactured according to our specifications, Voice Instruction in small classes, Theory, Harmony and Appreciation in high school, Vocational Classes in Continuation School, and various other activities. (p. 44)

The Eastman Music School, a university music school named after the inventor of the Kodak camera, George Eastman, continued its progressive learning in the school and partnerships with local public schools. The public school planned to have weekly concerts after pianos were procured. The concerts were to be held immediately after school days ended to encourage more members of the community to come to a concert. Miller stated that these persons normally did not attend a concert but perhaps would if they had an attachment to the school in which the performance was held (The Eastern Supervisors' Conference, 1922).

With all these projects going on simultaneously Miller found it important to have persons helping with different phases of each project to ensure effectiveness. The music teachers and specialists were assigned specific tasks during specific phases of the projects (The Eastern Supervisors' Conference, 1922).

### *1950s Onward*

Since the mid twentieth century, music educators have been responding to public desire of social cohesion through music by utilizing the medium of legislation and judicial decisions that set precedent for the profession through topic areas such as multicultural education, special education, new teacher education paradigms, and accountability practices. The deficiencies in the United States' education system were made apparent when Russia launched the spacecraft

Sputnik. Due to the public's alarm at Russia's defenses, education became a national defense issue. The Department of Health, Education and Welfare was thus created to administer the education reform laws that government officials were prepared to pass. This was the beginning of an education reform era that continues today. The Elementary and Secondary Education Act of 1965 and many other acts put money into education for equipment, personnel, research, and many other projects and programs (Adachi, 1994). The Act was signed into law by President Lyndon B. Johnson on April 9, 1965, as part of his War on Poverty initiative. The Act distributed funding to schools with a large percentage of low to mid-income families for the purposes of closing the achievement gap. The Act also allowed for the funding of preschool programs and the mandate of special education programs in rural areas (Paul, 2018). These events occurred in the 1960s when the NAFME was just beginning its involvement in government affairs. Moreover, many reformers forgot that the basic skills of reading, writing, and math are not the only skills students need for a well-rounded education.

Upon its precipice of a new burgeoning brand, music education also needed a central unifying theme. MENC's *Interdisciplinary Commission on Basic Concepts* and 1958 yearbook titled *Basic Concepts in Music Education* as well as the book *Foundations and Principles of Music Education* informed the framework of defining how music educators were to carry out their practices. These books encouraged teachers to teach music in a way that promoted the value of music itself. In other words, these works prompted teachers to focus on the music itself and not the additional external benefits such as the styling of the sound (Adachi, 1994).

In 1959, MENC, seeking a means to update both the music curriculum and instructional techniques, joined in partnership with the Ford Foundation's Young Composers Project in which composers served as composers-in-residence at schools. The Young Composers Project became so popular that it was elevated to one of the Foundation's 10 pillars of importance.

The Ford Foundation then transferred project responsibilities to MENC. MENC advisors placed the project under the auspices of their Composers in Public Schools (CMP) project. The

CMP's workshops at colleges across the United States helped teachers to understand music through analysis, performance, and pedagogy. The CMP ended in 1978 but not before making contemporary music more accessible in music programs. As a result of the CMP, comprehensive musicianship is now embedded into colleges and K–12 music curriculums (Mark, 1999).

Also during the 1960s, two new general music methods were imported from Europe and taught in US schools. Using the Orff approach, named after conductor Carl Orff and based on Kodaly's works, children recreated the historical development of music patterned after the stages of human development. For example, a teacher may ask students to express the character of a story by allowing the children to create their own song. While the teacher reads a story students will add their own sound effects through music. Instruments typically used are percussion instruments including but not limited to cymbals and xylophones (Göktürk-Cary, 2012). The Kodaly curriculum is based on singing, reading and writing music, ear training, improvisation, and listening. The Kodaly method originated in state-controlled schools. The Hungarian government mandated a set of goals and achievement standards for each grade level. Hungarian students learned instrumental music through solfeggio lessons at music schools after school hours. They were required to attend these instrument music classes twice a week for 45 minutes for six years. Kodaly believed that any given country should use their folk music to teach students how to use symbols to understand music notation. In other words, some teachers used colored sticks to represent that Do stays in the same position to teach moveable Do lessons regardless of the key it is in—such as C major or G major. Think of C major and G major singing in a higher and lower alto pitch. The note is sung the same in both keys. The difference is the key at which the note is sung. The Do in do-re-mi is the same note in C major and G major. Do is always the first note of any scale. According to Keene (1982), "The ideas of Kodaly were brought to the United States by Europeans living in the United States and

by Americans who went to Europe to study” (p. 346). Both these methods are presented frequently by practitioners at MENC conferences.

The Yale Seminar on Music Education that occurred in 1963 identified and examined problems facing music education. The 31 participants identified poor music materials and overemphasis on musical technique and not learning the actual notes on a basic level. The seminar created a climate in which members of the music education industry could address its practices to inspire change.

In the mid-1960s the Tanglewood Symposium became the main corridor through which to initiate change in the arena of music education. The Tanglewood Symposium was held in Tanglewood, Massachusetts. The purpose of the symposium was to define music education’s role in American society at the time as the field needed to change to fit the realities of a changing cultural world. The two-week event featured government actors, persons from business, and representatives of industry. The Tanglewood Symposium made educators realize that they needed to use music to address the social ills of the 1960s, including rapidly developing technology, new civil rights consciousness, and concern nationally for the quality of schooling (Keene, 1982; Mark, 1999).

### **Advocacy with the Federal Government**

MENC administrators also have an extensive advocacy record as it relates to working in concert with the federal government. Its advocacy began in 1966 when Joan Gaines became the director of the public relations program. Federal legislators in conjunction with MENC created governmental relations workshops that continue to be part of MENC conferences. MENC continues to lobby Congress on a variety of legislative issues (Mark, 1999).

The Goals and Objectives project came about in 1969 in order to carry out the recommendations of the Tanglewood Symposium. According to Mark (1999):

The MENC National Executive Board selected eight priority objectives efforts in the immediate future: 1) to develop music instruction that keeps up with the needs of an

increasing sociocultural society, 2) to lead in the development of programs of study that study everything involved in the music curriculum development process, 3) to assist teachers in identifying music behaviors that their specific students need to learn, 4) to advance the teaching of music through all periods, styles and forms for grade 6 and for a minimum of 2 years beyond that level; 5) develop music teacher education standards, 6) to expand MENC programs in order to entice student members to have greater involvement, 7) assume leadership positions related to the implementing of new policies, and 8) to lead in efforts to ensure every school can have adequate resources including time, space, curriculum and staff members to execute new musical strategies. (p. 87)

Advocacy for the arts at the state and federal levels are typically undertaken through coalitions representing various factions within arts education (Brinckmeyer, 2007; Colwell, 1995; Mahlmann, 1994).

### **Music and Psychology**

Since the 1970s psychologists have studied the effects of music education on cognition. Theories of multiple intelligences from psychologists such as Gardner, Felix, Eisner and Hirst have emerged (Eisner, 1993). Rote learning was common in music education before the 1960s when psychologist Jerome Bruner's book *The Process of Education* was published. As a result of the influence of this book teachers started learning different ways to teach the process of music rather than comparing music to other subjects (Mark, 1999).

In 1974, the National Commission on Instruction published a booklet titled *The School Music Program: Description and Standards*, which stemmed from the Tanglewood recommendation that MENC provide leadership throughout high-quality music programs in all schools. The School Music Program presented curriculum standards, staffing, facilities, equipment, and levels of other kinds of support. It also described the ideal school music program as a benchmark of standards that laypeople and educators are to emulate. The

program has been used by school administrators, state departments of education, and state supervisors of music (Mark, 1999).

The American Council for the Arts (ACA) and MENC agreed on a Philadelphia Resolution in which all the organizations agreed to be a unifying force in advocating for the arts. The resolution served as another effort by MENC to identify the arts education subjects that receive the least attention in schools in the United States and to strengthen the respective programs. In 1988 the ACA became the National Coalition for Education in the Arts (NCEA). The NCEA successfully advocated for inclusion of the arts in the Goals 2000: Educate America Act (Colwell, 1995; Rawlings, 2013). A few years later in 1992, adding to the call for academic standards in the United States, the National Council on Education Standards and Testing (NCEST) recommended that American students be required to take standardized tests based on a set of national academic standards. The Council cited the National Council of Teachers of Mathematics' standards program success. These happenings helped to set the national mood to even consider setting academic standards in an arts setting (Pioli, 1992).

The standards set forth in two editions of *The School Music Program* were a prelude to standards that came about because of the Goals 2000 Act. With the Goals 2000 Act, national goals were written to satisfy a congressional mandate that ensured nationwide recognition of the new standards. More than half of the state departments of education adopted similar or identical reform methods for their arts education programs (Colwell, 1995; Rawlings, 2013).

The music content standards talk about students becoming competent in singing, instrument performing, composing, and arranging (Colwell, 1995). According to Mahlmann (1994), the NSAE stated that by the time of high school graduation the student should be able to:

- 1) communicate at a basic level in the four arts disciplines, dance, music, theatre, and the visual arts;
- 2) communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency;
- 3)

develop and present basic analyses of works of art from structural, historical, and cultural perspectives; 4) have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and 5) relate various types of arts knowledge and skills within and across the arts disciplines. (p. 1)

However, many large municipal school districts across the United States that had arts requirements prior to the enactment of Goals 2000 saw only a slight increase in the number of arts classes added to curriculums after the National Standards for the Arts became federal law (Elpus, 2013). MENC created the framework to influence music education from elementary school to the college sector (Mark, 1999).

The Goals 2000: Educate America Act of 1994 was the first federal education law to explicitly define the arts as a core subject in schools in the United States while also stating definitive standards for other core subjects. According to Campbell (2002., as cited in Elpus, 2013), the Department of Education had seven goals in mind to achieve through this legislation: (a) children having the necessary tools at the beginning of the workday to prepare them for productive learning, (b) 90% grade school graduation rate, (c) literacy for all, (d) the exclusion of violence and banned substances, (e) teachers with substantial educational training, (f) parents engaged in their children's schooling efforts, and (g) America retuning to first place in math and science.

Many music education scholars wrote academic articles in support of Goals 2000 beginning six months before the legislation became law, and articles in support of Goals 2000 continue to be written (Elpus, 2013). Lehman (2008, as cited in Elpus, 2013) stated to music educators that Goals 2000 and the National Standards for the Arts that were passed by Congress because of Goals 2000 helped music gain a footing in the core curriculum by default because of being identified as one of the arts. The remaining arts subjects are dance, media arts, music theatre, and visual arts. Lehman (2008, as cited in Elpus, 2013) answered critics who did not want federal control of education by noting that allowing states to set their own

standards of achievement would encourage districts with the same grades of students in different states to have two different achievement requirements.

Hoffa (1994, as cited in Elpus, 2013) suggested adding a professional developmental requirement to accompany the release of the standards. Instead of this happening, the National Standards and Goals 2000 came to a halt. Academics and politicians alike were so exhausted by the political posturing that the National Standards for History also received intense public scrutiny after being passed in the 1995 U.S. Senate by a margin of 99-1. President Clinton's National Education Standards and Improvement Council (NESIC) never allowed for the certification of the standards (Elpus, 2013).

Lehman (2008, as cited in Elpus, 2013) wrote an essay published in NAFME's Music Education Journal urging NAFME's members to lobby state lawmakers to adopt the National Standards for Music Education without hesitation. Lehman also presented to U.S. Secretary of Education, Richard Riley, answers to objections of the NAES. The objections were related to the time and money needed to redesign curriculums befitting of the new standards, and there was discussion about whether the standards were wanted by public school administrators. Lehman's answers and Secretary Riley's response to those answers appeared in the popular press.

Ross (1994, as cited in Elpus, 2013) was the most prominent voice against Goals 2000 and the National Standards. Ross (1994) stated that the standards threatened the democratic right of schools to decide the best arts curriculum for their own students. Further, he stated that arts education teachers were following the trend of other nonarts disciplines to create standards that are not developmentally realistic. Lehman (2008, as cited in Elpus, 2013) stated that Ross' thoughts ignored the already published opportunity-to-learn standards which specified what daily implementation of the standards looks like in a general case for each classroom.

The Consortium of National Arts Education Associations responded to these prominent figures and similar objections by releasing a document in stern defense of Goals 2000. It stated

that Americans chose to include the arts in Goals 2000 and that exercising skills in the arts exercises the right side of the brain (Elpus, 2013; Patton & Buffington, 2013).

The standards lost traction after the 1994 congressional elections and censure of the National Standards for History by the U.S. Senate. President Clinton signed a spending bill in 1996 that eliminated NESIC and repealed Goals 2000's opportunity-to-learn standards, thus signaling to state governments to continue setting their own statewide academic standards. The American Music Conference (as cited in Elpus, 2013) stated:

The American Music Conference reported that by July 31, 1996, 24 of the 50 states had adopted state-level content standards in the arts that were either duplicates of the National Standards for the Arts or derivative works based on them; an additional twenty states were in the process of adoption but had not yet fully enacted the arts standards. (p. 15).

By 1998, 44 states adopted arts standards and spent time implementing them (Elpus, 2013).

The literature is filled with preservice and in-service teachers' opinions about the standards (Bell, 2003; Byo, 1999; Kelly, 2002, as cited in Elpus, 2013; Riley, 2009). All the opinion polls showed that performance and literacy standards are the teachers' favorite mechanisms in which to measure music standards. Composing and improvising standards from the National Standards are the least significant. Fonder and Ekrich (1999, as cited in Elpus, 2013) interviewed music education department chairs at all 556 National Association of Schools of Music (NASM)—accredited schools of music—to learn of the institutional changes forecasted to occur because of Goals 2000. Thirty-six percent of the institutions made substantial changes to the undergraduate music education teacher curricula. The policy did little to change institutional behavior of most colleges' teacher education programs.

Elpus (2013) conducted a study to determine whether Goals 2000 had any effect on the number of arts courses offered at American public grade schools in the immediate aftermath of

its implementation. The data came from two U.S. Department of Education datasets: the High School Effectiveness Study (HSES) within the National Education Longitudinal Study (NELS) of 1988 ( $N = 240$ ) and the Education Longitudinal Study (ELS) of 2002 ( $N = 430$ ; Elpus, 2013; Morrison, 1994). The results were as follows. Schools in various states that already had an extensive breadth of arts requirements before Goals 2000 added more arts requirements. Schools that had little or no arts programs at their schools did not, on average, add any arts classes after their Goals 2000 state-level version was signed into law. According to Elpus (2013), "Public and private schools in the NELS total sample selected for the HSES were located in and around the thirty largest metropolitan statistical areas (MSA) in the United States" (p. 18). The ELS schools were also located within the 30 largest metropolitan areas.

### **The Edmunds-Yates-Cage Conversation**

During Music Composer John Edmunds (1913–1986) brief time as a New York Public Library (NYPL) Music Division Curator he frequently had discussions with critic impresario Peter Yates (1909–1976) and the most controversial and influential American composer of the second half of the twentieth century, John Cage (1912–1992). Four archival collections serve as a record of these three men's conversation as it pertains to them determining how to classify American music into different genres. Until these men sat down and determined which composers belong to which style of music, there was no successful written record of such a subject (Adamson & Tashiro, 1992).

As I discuss later, minority children are more likely to be interested in taking music classes if they see that their culture is being represented in the music lessons (Gallien, 2002). The foundation of the American music education system is essentially European. It is excellent that the origins of the United States' music education tradition began with folk songs sung in the colonies learned as psalm-tunes in Holland (Keene, 1982) and continued with the Kodaly method imported from Hungary (Keene, 1982; Newlin, 2015). However, for the American music tradition to be upheld and to expand to serve minority students properly, music needed the

basic categories of genre classifications. After music is classified into its appropriate genres by the relevant authorities, teachers and administrators determine how to best meet the academic standards for each child. For example, some teachers and administrators take the laissez-faire leadership approach by allowing students to design their own lessons. Some group students by age or musical ability similar to the Kodaly method, thus employing other leadership characteristics in the classroom. It is important that persuasive figures established music genres to give a foundation for a possible leadership strategy to use in the classroom.

The Edmunds-Yates-Cage record of conversations tells the story of the first written record of Americans classifying their music into different categories and the difficulties in doing so. The men described the story as men of the 1960s who began their careers before World War II, were between 40–60 years of age during the time of publication, and were people who had professional and personal links to a pre-war California—a place of note because most of the musical scene conversation focused on the east coast at the time. The American experimental music education tradition was now recorded.

John Edmunds was mostly known as being a songwriter and an editor of Elizabethan and seventeenth-century Italian songs. He also sat on the advisory committee for the Music Library Association's American Recordings Project. At the time Edmunds served this organization, the men were trying to organize a series of recordings of composers from the United States ranging from the time of the pilgrims landing in America through the 1960s.

One of the works made in conjunction with colleague Gordon Boelzner was titled *Some Twentieth Century American Composers: A Selective Bibliography*. At the same time Edmunds lobbied for a Most Controversial Composer of the Year Award to honor United States and foreign-born innovative composers. Edmunds also became involved with Peter Yates' "Evenings on the Roof," a radio program in which composers spoke about their musical works. He then toured Europe speaking to composers of significance in attempts to gain popularity for avant-

garde American composers who would spread across the world and throughout the United States, including many universities in the United States.

In January 1961 Edmunds wrote to Cage stating that they needed terminology, perhaps soundscape, to describe the aural tones and silence. Edmunds continually solicited the opinions of writers and composers, most notably Peter Yates. Yates, known for his West Coast musical roots, vigorously defended certain compositional trends and stated his devotion to Cage. In August 1953 Yates was just beginning to attempt to validly define the experimental musical tradition. Yates played a role in committing to promote and preserve the artistic integrity of experimental American composers. Yates said he was a voice in the movement of creating an atmosphere in which composer ideas could be heard so that all other composers were aware of each other's work. In one sense, he facilitated the preservation and communication of a composer's network established by composers Ives and Cowell earlier in the century.

Yates and Cage's relationship as colleagues began when Cage pointed out the difference between his music and Harry Partch's. Yates argued that the difference between him and Partch was that Partch, like many music icons of the time, was generally focused on stylistic qualities of the music like amplitude and attack. Yates argued for the need for musicians to know simple notes, timbre, and pitch first before they focus on stylistic qualities. Cage's goal with his music was to focus on long-term things like the timbre and duration of notes rather than pitch or frequency of recurring notes.

Cage was frustrated that his book *Silence: Lectures and Writings* did not sell due to the lack of interest of any intellectual topics in American music. He then outlined four possible paths toward the publication of music by living American composers: (a) a composers' cooperative, (b) publication outside the United States, (c) publication by an American university, and (d) the free publication (or distribution) of music by the public libraries of this country. In this manner the long-term quality of the entire sound was deemed more important than the immediate need of tuning each note. From 1958 until his death, Yates' singular agenda in the music industry was to

promote United States experimentalists. Cage was focused on American and European male composers that Yates did not spend much attention praising figures such as Morton Feldman, Earle Brown, and others.

In September 1959 Edmunds published two bibliographic volumes on United States composers of the twentieth century separating the academics from the experimentalists. The bibliographies covered standard reference material published between 1940 and 1959. Yates and Edmunds debated on the right of experimentalists, independents and academics to be in certain categories with Yates being the most vocal. Yates wanted to be careful putting people into subjective categories without some measure or definition as to why he was placing people in these categories. Yates encouraged Edmunds to take pride in the fact that their project would be the first of its kind to gain a backing and thus provide the impetus for others to categorize other types of musicians in the future. Edmunds wanted to define musicians by (a) conservative-radicals; or (b) and non-European, native-born, conservative experimentalists. Yates and Edmunds did agree, however, that the composer Barber should not be included in the introduction of the first book because he was not a “fighting name,” although he was used as a measuring stick with which to place other people into categories (Beal, 2008).

Slonimsky also categorized the music according to genres and forms: referential (programming), nonreferential (abstract), choral, and opera. Foreign-born Menotti was named the most successful person in opera. Slonimsky placed Leonard Bernstein in the avant-garde despite his ties to popular music in opera and being a modernist. Slonimsky’s volumes set a precedent for a move to the avant-garde and a descent from the European influence.

Edmunds’ volume one preface mentions that volume one would be of recorded lectures and comments by American composers. At the same time, as the two-volume project the Music Library Association published *The History of American Music on Records*. This was done in order to fill the void of lectures on American music not existing in a compendium on American music. It was discovered that materials from the post-1917 era until the 1940s in United States

music was well represented. Anything after that was not represented in the records. The series was slated to be released as a commercial multi-disk series. According to Beal (2008):

Utilizing a conspectus of a history of American music in sound- a foundation graphic chart—to demonstrate the distribution of coverage, they proposed ten time periods and nine genre-type distinctions (solo song, chorus, keyboard, chamber music, orchestra, ballet, opera, band, and experimental. (p. 676)

According to Beal before leaving his post with the NYPL,

Edmunds proposed creating a Library of Documents, which would include: a Record Archive (including the “talk tapes”); a Jazz Archive, a Folksong Reference and Bibliography Center; an Iconographic File; Bibliographic Surveys of Composers’ Associations, American and Foreign” and “Jazz Collections in America and Abroad”; a “Study of American Music in Relation to Professional Music Organizations; a concert/lecture/radio/symposium series called “American music as a Living Art; a mechanism for distributing awards and commissions (including an award for avant-garde music); “Cooperation with Other Organizations in Related Fields and Disciplines and an “International Music Exchange Plan. (p. 682)

All of these plans composed by Edmunds were placed into a general report that he sent to composers, educators, musicologists, and other cultural and institutional leaders throughout the country. The NYPL director received many letters of support for Edmunds and his initiatives as a result.

During the happening of the events in 1960, Yates wrote a text titled, *The American Experimental Tradition* (Yates, 1959 as cited in Beal, 2008). This was not published until 30 years later after Cage and his associates were accepted as major figures of 20th century United States music. Edmunds, Yates, and Cage’s NYPL and the Music Library Association (MLA) recording projects helped to notify the public of the decisive difference in the views of American classical music of the twentieth century.

Prior to Cage's essays on experimental music there were two successful publications of a similar nature, *Experimental Music: Doctrine* (1955) and *Experimental Music* (1957). Cage defined experimental action as an action in which the outcome is not known before it happens. After Cage's writings on experimentalism in the 1950s, to which he admitted to a biased view of experimentalism, writers continued to disagree on the definitions of experimentalism (Beal, 2008).

### **Maddy and Giddings**

Joseph Edgar Maddy (1891–1966), president of the MENC, began his career as a supervisor of instrumental music. Two principles governed Maddy's mission for his Interlochen School and National Music Camp: a talent-based curriculum and promotion related to attainment. In his institutions Maddy did not place students in classes based on grade-level or age. Instead, students were placed in arts classes based on their level of talent. He also strongly believed that every child should have a free arts education.

During his tenure he built a districtwide program. As a music supervisor in Richmond, Indiana, Maddy spearheaded the rebuilding of a recovering music program. Maddy's increasing prominence led to him to become the head of public-school music at the University of Michigan and to open the Interlochen National High School Orchestra Camp in Interlochen, Michigan. Top high school musicians studied at the camp during the summer.

T. P. Giddings (1868–1954) began his career by teaching in the Aneka Public School System in Minnesota. Giddings also served as a public-school music supervisor in Oak Park, Illinois, and Moline, Illinois, before teaching methods courses at the University of Minnesota and The MacPhail College of Music (1923-1942). Maddy and Giddings studied vocal music together at the Chautauqua Institute and taught together at the University of Southern California.

Giddings wrote many articles on the song method and the need for classroom efficiency. His articles were published in the *School Music Monthly*, *Music Supervisors' Journal*, and other

journals. He presented papers at meetings of the NEA and the MSNC. His influence in music education is still reflected in the rote and aural techniques listed in music textbooks today.

In the text, both Maddy and Giddings authored, *Instrumental Techniques for Orchestra and Band* (1926), they stated that the purpose of education is for the student to use their mental faculties to solve life's problems. The men believed in discovering children's individual talents and developing those talents. A statement in the text even goes as far as to say that the expense accrued in these efforts is not an issue. In the October 1965 issue of "The Score from Interlochen", Maddy (as cited in Beery, 1993) stated:

There may be hope yet that our legislators--and educators, too--will someday realize that the purpose of education is to bring forth a child's innate potentialities, to guide him toward spiritual, moral, physical, and intellectual maturity, to awaken his aesthetic sensibilities, to equip him with something more than the knowledge of how to make a buck or build a rocket (p. 36).

Maddy also decried government control over education and believed that the sole emphasis on the academic and not the development of the entire self was detrimental to the child's learning process. He feared that children at the time were forced to conform to a certain set of educational standards designed to limit academic competition.

### ***The Partnership***

Maddy and Gillings met in the summer of 1920. Maddy dropped out of school in the ninth grade. His school district would not allow him to miss a half a day of school each week to take private music lessons. At the age of 17 Maddy became a full-time violinist in the local orchestra.

Giddings, at the time of their meeting, was known as a teacher and strict disciplinarian and author of textbooks about teaching. He is the author of 157 books on musical instruction. His textbooks were utilized by school districts around the country. He was appointed to the

Society of Arts and Sciences of New York City in 1935. Giddings' reputation was useful in later helping Maddy become founder of the National Music Camp (Beery, 1993).

From 1910 to 1942 Giddings was the supervisor of music in the Minneapolis public schools. Two characteristics about his academic abilities are mentioned in recent writings: (a) the fact that his choirs could site read with such precision and (b) the fact of Giddings pushing his students to think through their own musical problems. Giddings also stated that teachers and administrators should encourage motivation among students to want to work through showing students a viable reason to attain an accomplishment and the best and easiest route to completion.

Maddy and Giddings first worked together in the summer of 1920. In 1926 they co-authored the *Instrumental Techniques for Orchestra and Band* (Maddy, 1926 as cited in Beery, 1993). Giddings insisted that students practice their singing techniques during most of the class sessions he taught instead of listening to lecturing. He was a taskmaster in making sure that students understood their craft.

### ***The Maddy-Giddings Legacy***

Throughout Maddy's life, perhaps influenced by War War II, the Great Depression, and the Cold War, he continued to advocate for "world friendship through the universal language of the arts" (Beery, 1993, para. 21). However, he did not want this world friendship to be a result of an educational agenda pushed by the federal government to prepare students to serve in the war or another immediate cause of solving the pressing governmental issues of the time. It was Maddy's belief that students should be free to pursue the education and subsequent career that is best suited for their life goals. Maddy also believed that students with like interests should learn and inspire each other together. After viewing the performance of Maddy's National High School Orchestra, the Department of Superintendence of the NEA passed a resolution stating that they recommend that the arts be given the same full consideration as other academic subjects.

One of the top developments in the history of music education in the United States was the introduction to teachers and administrators of the class method for teaching students how to play instruments. Through Maddy and Giddings' 1923 work *The Universal Teacher* teachers received comprehensive instructions on techniques in which to teach all band and orchestra instruments to students (Beery, 1993).

J. E. Maddy wrote lessons for every instrument while working for the Rochester public schools. After an unsuccessful bid to get the lessons published by a major publishing company Maddy decided to improve upon his book by including vocal instruction instead of just instrumental instruction. First, however, Maddy and Giddings taught the strings and winds separately because of the difficulties of persons learning to play vastly different instruments in unison. After learning to play and vocalize the two different classifications of instrumental notations separately the student learned the techniques in a unison format. This book titled *The Universal Teacher for Orchestra and Band Instruments*, listed instructional dictation for all instruments and contained popular songs with which to practice the instrumentation. The 1923 book was an instant hit due to the aggressive advertising campaign of the publisher, Conn Company, and because of Maddy and Giddings' demonstrations at music conferences. According to Maddy and Giddings (1928)

The UT included books for violin (or mandolin), viola, cello, bass, piccolo or flute in D-flat, flute or piccolo in C, oboe and C melody saxophone, B-flat clarinet, E-flat clarinet, B-flat saxophone, bassoon and E-flat saxophone, French horn in F; E-flat alto horn or mellophone, B-flat cornet or trumpet, trombone and baritone or tenor horn (bass clef only), E-flat and BB-flat tuba, and drums, xylophone, and bells. (Maddy & Giddings, pp. 6–7)

This book also included melodies for the snare, drum, and mallet instruments. The authors added the piano to the book so that inexperienced teachers and users could teach and learn musical notation properly. The UT contained familiar melodies to help students get acquainted

with the marrying of the sounds and also elementary music texts, such as *In Church* and *The Train* by Will Earhart, and *Corn Soldiers* and *Mother's Lullaby* by Eleanor Smith, which were adapted from the 1909 *Congdon Music Primer*.

### ***Song Method***

The first UT lessons consisted of students in a classroom singing the notes of the music played on the piano to the tune of *My Instruments* and other songs. The students who sang the note correctly sat in the back of the room. The students who did not sing the note correctly sat in the front of the room. When every student had a chance to individually test the note played by the teacher the class sang in unison to the tune. The students in the front of the class got a chance to listen to the way the students in the back of the classroom sang the song. The practice was believed to help students marry pitch and instrumental notation into one. Students were also broken into groups in which this practice was continued.

According to Hash (2011), "The UT progressed so rapidly that by the end of part 1, students had played songs in both simple (4/4, 2/4, 3/4) and compound (6/8) meters using patterns that included syncopated, dotted, and sixteenth-note rhythms" (p. 393). In other words, students learned how to play notes in which the first four or eight notes are similar; these are notes alerting the person to extend the playing of the note or to play the notes out of their solfege order. Solfege tunes can easily be heard in the song "Here Comes the Bride" (Humphreys, 1988). As someone singing the notes so-la-ti-do as each word in the line "Here Comes the Bride" (Humphreys, 1988). A student who knows how to spot Do if the song is not placed in the typical do-re-mi-fa-so-la-ti-do order. If a song's beats sound like do-la-fa-mi the music student should be able to immediately spot what "do" sounds like (Humphreys, 1988). The student, according to Humphreys (1988) should be an instinctual tonal listener. Part two of the UT was composed of slow, three-part songs. Maddy and Giddings wanted students to focus on the fundamentals of learning notes so as to not complicate their minds with specific note

learning at the beginning of this marrying process. The students became aware of the methods they can use to learn the content.

Supplementary materials to the UT included the Willis Graded School Orchestra and Band Series (1923, vols 1–3), the Willis Instrumental Quartet Repertoire (1927), and the Instrumental Technique for Orchestra and Band (1926). Students learned how to play classical pieces with all the instruments, four-part arrangements for winds and strings, and practiced technical exercises for winds and strings separately.

The UT was the American music educators' introduction to a formed curriculum of standards in vocal and instrumental music education. Aside from the creation of MENC at the time and Maddy and Giddings speaking at MENC and other conferences, their influence persuaded other teachers to finally buy the UT and use the techniques in their classrooms.

These basics are still taught in music education classrooms today. However, the tendency to teach vocals and not instrumentation persists. Some teachers are even persistent on the use of academic book instruction and do not encourage group work or exercises. Some teachers go as far as moving students to learn classical music after the first music instructional year (Hash, 2011).

### **Interlochen**

From 1927 to 1928 Maddy established the National Music Camp for the instruction of talented music artists. Twenty years later he founded the Interlochen Arts Academy. At the Interlochen Arts Academy students learned all the music education tenets Maddy espoused—promotion based on merit without regard to age and the ability of the student to study the subject of their choice in depth. Gerber, in the 1977 *Interlochen Review* (Gerber, 1977 as cited in Beery, 1993), noted that the children's writings were better than any college student's writing he had seen. Gerber believed the superb writing was in part attainable because of the reinforcement students received from each other as they practice their talents together. In 1987, a consortium of art groups met at Interlochen in order to create a manifesto for the next phase

of arts education: the 1990s and beyond. The resolution is titled The Interlochen Proposal (Beery, 1993).

### **Women in Music Education: The History Books**

Goodman (1982) wrote brief bibliographies of 37 musical women in which were well-known music educators including Frances Elliot Clark, Marguerite Hood, and Lilla Pitts. Heller (1992) lamented the fact that Vanett Lawler and Eleanor Smith were not mentioned in the four-volume series *The New Grove Dictionary of American Music*. In total, five music education history books or series were examined to determine how many times the women's names were mentioned and in what context. The five authors whose books were examined are: (a) Birge (1928), (b) Tellstrom (1871), (c) Keene (1982), (d) Mark (1986), and (e) Mark and Gary (1992). All books attempt to tell the history of music education in the United States from colonial times until the time in which the book was written. All books discuss varying educational institutions including public and private schools, studios, and colleges (Humphreys, 1996; Keene, 1982).

Birge's (1923) book provides a chronological detailing of events in the United States' music education that were not listed in any music education book of the time. Birge gave significant attention to the political aspects of music education as revealed by curriculum guides, teaching materials, and conference notes. Birge was concerned that past events were forgotten.

Birge (1923) mentioned Julia Crane as an active music educator from 1865 to 1900. This act reinforces the dismissal of female influence in music education. For female music educators after 1900, Birge mentioned Frances E. Clark more than any other woman. He discussed Crane's high school teaching activities and her role in the initial meeting of the MSNC in Keokuk, Iowa, in 1907.

Tellstrom's (1971) *Music in American Education Past and Present* (as cited in Keene, 1982) speaks on the relationship between music education and major educational movements. Women are mentioned in Tellstrom's book 21 times. Tellstrom celebrated music educators Alys

Bentley and Smith for focusing on the aesthetic and emotional aspects of music that were missing from the curriculum.

Keene (1982) wrote in his book *A History of Music Education in the United States* an entire chapter devoted to MENC founder, music educator and phonograph advocate Frances Elliot Clark. Women in total were mentioned in this book 27 times. Keene also included a chapter titled “Music in the Private Academies and Select Schools,” which explains the reasons for the growth of these institutions. At first there were male academies; female institutions were added later (Keene, 1982).

Keene (1982) echoed the sentiments of Benjamin Rush, a signer of the Declaration of Independence, who believed that “vocal music will enable the young woman to soothe the cares of domestic life” (p. 139). Moreover, Keene’s work was the only one of the five works to mention Emma Williard, an administrator who opened a school for girls in 1814. She is the only female administrator discussed in any of the five works.

Mark’s (1992) *Contemporary Music Education* details music education history after 1950. This is the only one of the history books that mentions the details of the career paths of women whose careers began later in the twentieth century. Some of these ladies include Denise Bacon, Lois Choksy, Grace Nash, and Mary Helen Richards. Also, in *Contemporary Music Education* those who promoted the Kodaly approach—Bacon, Choksy, Richards and Nash—are mentioned. This book does not discuss women composers or women’s music education issues.

In *A History of American Music Education*, Mark and Gary (1992) spoke about developments in United States music education that the other writers did not mention. Music education in parochial schools, for example, and class piano in public schools were written about. I also thought it interesting that Mark and Gary both stated that there were very few examples of women teaching in music schools before the 1880s.

Thirty-nine members and subscribers were mailed a questionnaire for the study released in March 1997 in which they were asked to rate female professionals in their perceived order of importance to the field of music education. Twenty-eight respondents completed and returned the three-page survey. The numbers of men and women correspondents were not denoted. Twenty-two survey takers rated Frances. E. Clark, the most written about woman of all five of the histories, and Lilla Pitts as *very important*. Twenty-three respondents indicated that they knew her name and about her career story. In the open-ended response question many women voiced their concern that name recognition does not necessarily mean that they were accomplished. Many respondents also lamented that the history books should include more of the women's names that we do not know. These are the women who worked behind the scenes. The respondents also requested an analysis of why women teaching in music schools were not considered leaders (Livingston, 1997). What follows are some suggestions on what should be changed about the recorded history of the profession.

### **Defining Subject Content in the 1800s**

Edward Bailey Birge's book, *History of Public School Music in the United States*, influenced the written history of public school music education in the United States. Historians continue to support the findings in this book considerably and without question. Birge explained that the Boston school music experiment was the nation's first experiment in school music instruction. Many other scholars decided to record that sentiment in their historical books. Sunderman (n.d., as cited in Humphreys, 2015) stated, however, that from 1830 to 1840 "communities in Massachusetts, New York, Pennsylvania, and Ohio, began to experiment with music as a part of the regular school curriculum" (p. 94).

Carol Pemberton made no mention of the Boston music classes being considered a subject. In fact, the boys and girls were split into groups with only 30 minutes devoted to music class per week; this fact hardly qualifies music as an actual subject under the Boston

experiment or by today's standards. It seems that the defining of music as an official subject and as being only a part of the curriculum is what is causing the theoretical divide.

Another debate concerns public school music education in the American youth and whether private learning should be considered an important topic in the debate. George Pullen Jackson's book *White Spirituals in the Southern Uplands* speaks on the spread of music activity throughout the South and the introduction of the teaching of shape notes in classes. Some scholars omitted Jackson's book speaking on shape notes from their version of public school music education events in the United States.

Shape notes were made in certain shapes while the solfège technique was in use in order to make the beginner understand how to read music. These notes also followed the notes sang in increasing falsetto voice mimicking Do-Re-Mi vocal ranges. Omitting knowledge of the use of shape notes served to promote favoritism of learning classical music at the time and not the simplicity of shape notes. Jackson's book, furthermore, speaks about jazz, folk, country, and other learned genres influenced by African Americans, another section of music that many historians choose to leave out of the books (Humphreys, 2015).

### **Other Books**

Books from the early 20th century such as *The Educator* by C. L. Barnhouse (1910) and the *Jenkins' Beginner's Book and Instructor* by H. O. Wheeler (1910) simply consisted of exercises and scales of every band and orchestra instrument invented at the time. Elementary school students could not follow technical books that at first glance were boring to them. The students first needed rote skill instruction on the foundations of musical note learning. Progressive educators needed a method to keep younger students' attention on the lesson (Keene, 1982).

### **Technology**

During the late nineteenth century new technologies were patented and then mass produced. These technologies, including the phonograph, mechanical piano, and radio, helped

to usher in a new wave of music education research and pedagogy. Music teachers and administrators alike used their national conferences as a platform to discuss how these new technologies were utilized in the classroom. Some groups even debated about whether the children utilizing these technologies were being taught only about popular music of the time or classical music.

The issues of education during the turn of the twentieth century were the same as they are today. Today, music educators wonder whether the art of learning classical music is being abandoned for the instrumental and vocal learning of popular music and songs. Educators believe that advanced technology will even replace the old chalkboard writing of musical notes in favor of computer programs that automatically pull the information up for a student. Maintaining traditional learning of the core foundational practices of music has been a battle for decades (Beal, 2008; Keene, 1982; Patton & Buffington, 2016).

### ***Piano***

Edwin Votey received a patent for the piano in 1897. During the next 20 years pianos were utilized in the United States' music classrooms. George Gow (1911, as cited in Keene, 1982) of Vassar College, in presenting his paper titled "The Pros and Cons of the Mechanical Player," noted that the use of the piano could not teach students the sharpness and exact timbre that traditional instruments could (Keene, 1982). Gow did admit, however, that the piano was an excellent instrument to use to teach children the academic goal of learning repetition in music.

### ***Victrolas and Phonograph***

In 1903, Frances Elliot Clark, a Milwaukee music educator and founder of MENC, had an encounter that would forever change the face of music education. She heard a song played on a phonograph in a music store. Due to Clark's pleading the principal of her school then purchased a phonograph for the school. Later, Clark would lead music conference discussions about the use of mechanical instruments in schools including "Victrolas in the Schools" (1910,

as cited in Keene, 1982, p.251) at the Wisconsin Teachers Association meeting. The son of the inventor of the victrolas later attended another Clark conference presentation on the victrolas. He introduced Clark to his father, Louis F. Geissler, the inventor of the victrola. Frances Elliot Clark became an education department director of Geissler's victrola organization (Beal, 2008; Keene, 1982)!

Soon after her tenure began Clark set out to organize the education department of the Victor Talking Machine Company. She attended large education gatherings, coordinated the logistics of printed reading materials for the records, and stayed abreast of the new teaching methods. Due in large part to Clark's efforts children's victrola recordings were released during Clark's first year. In 1913 Victor staff member Anne Shaw Faulkner created a four-year course in music appreciation at the high school level. Published in 1924 in a book titled, *What We Hear in Music*, the Victor Talking Machine Company's first educational catalog was divided by grade and subject into 30 lessons each per section—enough lessons to last for an entire year. In 1913 the education department's catalog, *A New Graded List of Records for Home, Kindergarten, and School*, spoke to the thought of exposing children to different genres of music before the child formally studies the genre. Charles A. Fullerton's music student Kline recorded a children's song at Victor for the purposes of showing nonsinging teachers the intonation steps necessary to teach elementary school students. The practice of teachers listening to recorded intonation lessons and teaching students those techniques quickly spread to teachers throughout the state of Iowa. The Victor Company also originated *Music Appreciation for Little Children*; this book stated the principles of music appreciation.

Meeting notes for the 1917 MSNC document an increasing use of victrolas in the schools. Schools in neighboring small-town school districts shared victrolas amongst the schools in their immediate vicinity. County supervisors even worked on having the victrola as a part of the teaching of core subjects in rural schools' curriculum. Frank Beach, Director of Music at the Kansas State Normal College, held lecture-concerts in rural areas during which victrolas

were used by the lecturers to play folk music and the music of classical composers to the crowds that gathered (Keene, 1982).

### **Radio**

The next wave of mechanical music learning combated critics' fears of the use of the phonograph for student learning but continued the mechanical music tradition. Edward Gordon, a former president of MENC, created materials that would allow children to listen to classical music over the radio. By 1928, conductor and composer Walter Damrosch, broadcasted classical music to millions of students via radio. Problems with using the radio included lack of access for rural children, lack of a federal department of education, and the lack of finances to continue to fund the program (Keith, 1929 as cited in Newlin, 2015).

A method used to help students understand how to internalize what they were learning through the piano and the radio is the Kodaly Method. The Kodaly method is named after the Hungarian music educator Zoltán Kodály. The Kodaly emphasized the whole-part-whole approach to music education. Students should start with the whole- listening to the entirety of the music selection. Then, according to Kodaly, students should break down a composition's parts: rhythm, harmony and form. After examining the parts, students listen to the music again with a greater appreciation for each section of the stanza. Kodaly credits his inspiration to Bach, Chevy/Galin, Curwen/Glover, Bartok and others (Newlin, 2015).

### **Congdon Music Readers**

Another method used for interpretation was garnered through the Congdon series. Congdon published six books—the Congdon Music Readers. The six books are: *Primer I* and *Primer II*, *Middle Songs I* and *Middle Songs II*, *Two Part Songs*, and *Three Part Songs*. *Primer I* and *Primer II* are the most well-known of the books.

*Primer I* has 71 songs on 64 pages. The collaborative songs were written in all the major keys: C, F, B-flat, E-Flat, A-flat, G, D, A and E. Three songs are European folk songs. The other songs are children's songs like "Twinkle, Twinkle Little Star" set to classical music, and 35

songs are about nature or the weather seasons (Keene, 1982). The signature of the Primers, however, was Congdon's use of the notes highlighted in yellow. This Congdon trademark helped little children to memorize a particular musical note. Music teachers still use this technique introduced by Congdon.

*Primer II* has 65 songs. Twelve songs are folk songs. Congdon composed 13 of the songs. All but one song are in the same major keys as *Primer I*. According to Volk (2007), "Congdon highlighted the line or space on the music staff that indicated the keynote for each song in a golden yellow and carried throughout the entire song" (p. 307).

The Congdon Music Readers were for older students. *The Congdon Music Readers Number Four: For Early Two-Part Sight-Singing* was for fourth to sixth graders. This contains 100 two-part songs in simple and compound meters. Twenty of the melodies are folk songs. Thirty were written by music educator and philosopher Will Earhart. The remaining were adapted melodies, five of which are accredited to Jacques-Dalcroze. In *Music and Dance Intertwined* I discuss how a student can be taught to move their body's muscles in sync to the rhythm of the music playing (Volk, 2007, p. 307).

Two of Congdon's lasting and most endearing inventions were music rolls also known as the *Lesson Roller* and the pitch pipe. The lesson rollers were ten inches high and five feet long. They were held by students at the front of the classroom standing on either side of the roller. Large notes were written at the top of the page made for seeing them from any angle in the classroom. Musical notes were written in smaller print on the bottom of the page. This was music education's precursor to the projector.

Congdon solved the issue of viewing notes in the classroom and practicing pitch in musical notes. As mentioned earlier the increasing use of the piano in public schools allowed for music teachers and students to use a mere machine to teach students notes—a machine whose keys did not exact pitch in an even range—and briefly summarize the teaching of pitch

and memorization of classical music songs. His wooden pitch pipe, a derivation of the harmonica, had “five blowholes and a strip of brass punctuated by ten reeds and nailed in place by a piece of chrome with six small holes in the center for resonance” (Volk, 2007, p. 308). It was 1.25 x 3.25 x .25 inches. Each blowhole produced a low and a high pitch depending on whether the user inhaled or exhaled, respectively. The pitches were C/D-flat, D/E-flat, E/F, G/A-flat, and A/B flat (Volk, 2007).

### **Debate About Technology**

The debate about technology in the classroom has continued through the decades. Discussions have mentioned the usage of lantern slides, television, synthesizers, and most recently computers, SmartBoards, and iPads (Frankel, 2013, as cited in Newlin, 2015) and the use of computer-generated mash-ups (Tobias, 2013, as cited in Newlin, 2015). The arguments are the same as when Clark first introduced the idea of mechanical music's necessity in the music education classroom. Ettinger (1988, as cited in Patton & Buffington, 2016,) stated that the use of computers in the art classroom are related to four elements: (a) traditions within the art disciplines, (b) the computer as art medium, (c) human-computer interaction, and (d) curriculum design (p.159). Lu's (2005) study of undergraduate art educators found that university arts education students placed more value on hands-on, traditional learning materials. Also, as increased oversight by state legislatures about credits in degree programs creates the necessity of separating university arts programs into specialized programs in the visual arts and the media arts, future visual arts teachers lose out on digital education courses in college. A pattern of academic program reduction across all subjects and levels in the United States is to first eliminate the classes that have the closest connection to science, technology, engineering, or mathematics (STEM) and then the arts (Patton & Buffington, 2016).

Districts also fear that a lack of practice with actual instruments will lead to the student to glossing over the subject instead of understanding the purposes and rhythms behind the music. They also face budget cuts and teachers who are not trained in the newer methods as part of

their music education college programs. It is a fear that schools are stepping away from the visions of Kodaly and Alys Bentley (Patton & Buffington, 2016).

### **C.C. Birchard**

C.C. Birchard, President and Founder of the C.C. Birchard and Company, had a deafening influence over the history of music education in America. Although Birchard died in 1946 his company was in operation from 1901 to 1956. His main goals for the company were to meet the needs of the musician and to make enough money to produce his own musical works. Moreover, Birchard's generosity served as advantageous moments for him. For example, he purchased a poor European composer's paintings and sketches.

Moreover, his songbook titled *Senior Book*, considered the most expensive and largest music book released in the United States during the early 1900s, was a juggernaut for Louisiana's music programs. Governor Huey Long's determination to create the best music programs in the country led music administrators to buy this book en masse as well as dedicate teaching spaces to buying the most expensive music equipment and teaching tools that money can buy. This is just a touch of the influence that Birchard brought to music education in the United States (Jansky, 1973). I explain in more depth about his influence in the following paragraphs.

Some of the symphonic works published by C.C. Birchard and Company were *America: An Epic Rhapsody in Three Parts* by Ernest Bloch, *The Happy Hypocrite* by Herbert Elwell, and *The Enchanted Isle* by Louis Gruenberg. Some large works for chorus and orchestra included *Sacred Service* by Avodath Hakodesh, considered by many at the time to be Judaism's most socially-valued musical expression ever written, and *The Peace Pipe* by Frederick S. Converse. Birchard is most known for his commitment to the vocal instruction of children (Keene, 1982).

Birchard's career was strongly persuaded by Tomlins, author of the *Laurel Song Book*. Tomlins served as conductor of 1,000 children during a performance at the 1893 World Fair in Chicago. Listeners were amazed by the eloquence of the children. Tomlins believed that vocal

tone was influenced by breathing habits and a healthy and lived daily lifestyle pattern. In time, many other music supervisors participated in the movement of attempting to identify the proper ways in which to develop the student voice. Examples of good vocal writing were stated in vocal literature. The focus of most music administrators was for sustained tones to be sung in a manner similar to the emphasis on sustained tones in the spoken language. At its inception Birchard hired writers for his business who knew how to write and edit music for the sake of the person's individual voice.

David Stevens was the editor-in-chief of C.C. Birchard and Company for many years. He was a composer of children's music and verse with an expert knowledge of basic harmonic styles. Stevens' assistant was the next editor-in-chief. A graduate of the New England Conservatory of Music, she wrote choral music and choral settings of folk melodies. As of 1973 most vocal music supervisors were familiar with her works. Harvey Loomis, an editor for the company, wrote over 100 children's songs. He lived amongst the Zuni Indians for two years and made Zuni choral works. J. Lilian Vandevere of C.C. Birchard and Company published rhythm band scores to help children understand the proper physical posturing to rhythm while playing notes.

Birchard, willing to take a risk to make a profit and to give musicians the tools they need to succeed, published *Marcatone* by Edward Maryon. This book taught the relation between color and pitch. For instance, the color red meant that the musician should play a middle C note. The idea was for readers to understand how to sight-read music if color notes were utilized.

The publication of Birchard's Twice 55 series of songbooks at the requests of the MSNC solidified Birchard's popularity. The supervisors saw the need for the 18-song collection to represent the songs of familiarity missing at their conferences and in their music classrooms. A Twice 55 Community Songs book was published later to prevent children from stumbling over verses from lack of familiarity of the practiced songs. Soon after

this book was published almost every publisher of music books in the United States began to publish community songbooks (Jansky, 1973).

### **Music and Dance Intertwined**

Facing stress-related fatigue due to the emergence of industrialization, urbanization, and the end of the First World War, Americans began to look for ways to relax their mind and body. This is the time when yoga and other far eastern physical exercises were introduced into the United States lexicon. Sports and fitness overall became something for Americans to take part in and with which to compete against each other. Alys Bentley, one of the founders of the National Association for Music Education (NAfME), capitalized on the focus of relaxation through mind-body-spirit physical exercises during this time. Although not often mentioned in the music education literature Bentley used Dalcrozean eurhythmics to keep a person's muscle structure in tune and in sync with the beats of the music (Saumaa, 2016). Saumaa (2016) had this to say about this beloved historical character which literature hardly mentions:

To counteract strain in the nervous system or "neurasthenia" and excess tension in the body, many of these physical and mental approaches emphasized self-integration, mental control, free movement, repose, and rejuvenation- themes that arose also in Bentley's work (p. 252).

What follows is a summary of Bentley's biography, the dance movements that influenced her, the movements she influenced, and the movements that ran congruent to Bentley's but were not mentioned in her writings.

Alys E. Bentley served as the Director of Music for Washington DC's public schools from 1900 to 1911 after 10 years of serving as a music teacher in the same district. Bentley had 18 assistants working with over 200 schools. Ms. Bentley's 1907 recital with 500 children was even attended by President and Mrs. Roosevelt who stated that the musical quality of the children was enjoyable.

In 1911 Bentley began teaching at the Ethical Culture School in New York. This is where

she taught little children to follow a rhythmic beat in dance and song simultaneously. Bentley was in the perfect place to display her work. Saumaa (2016) stated of the Ethical Culture School that the leaders of the school “introduced free kindergarten, manual training, artwork, nature study, festival work and ethical instruction” (p. 252).

Bentley also taught music and dance lessons at Studio 61 in Carnegie Hall from 1912 to 1938. Ethel Peyser, one of the Carnegie Hall workers, noted that Bentley stressed a vegetarian lifestyle and relaxed clothing such as sandals. Moreover, several of Bentley’s Carnegie Hall students later became famous in the sectors of dance, music, performance, and education. Choreographer, director and dancer Jerome Robbins noted how Alys Bentley taught classes in which students folded their arms, collapsed of the floor, moved in wind-like swaying motions, and used airy objects such as silk scarves and balloons to portray freedom in movement. Bentley taught her students to follow their own bodily rhythm.

Alys E. Bentley also conducted summer dance camps in which the same bodily rhythms were taught. Students performed in clearings in the woods surrounded by birches. At first the camp was for women ages 16 and up but later included children. Writer Sherwood Anderson, author of *Winesburg, Ohio* (1919), joined his wife and noted that if a woman in the camp was not allowing her muscles to relax the woman would stand to the side, think of a way to do so, and come back to the group refreshed.

Bentley and Margaret H’Doubler, a protege of women’s physical education professor Blanche Trilling, was asked by Trilling to search for a form of dance in which higher order thinking skills ruled the genre but allowed for students to create their own movements with little professorial assistance. H’Doubler attended Bentley’s classes. Alys Bentley required students to first lay on the floor. H’Doubler noted that this practice alone helped her to teach her students to first relax and gain control of their bodily rhythm before proceeding to dance. Bentley was practicing Dalcrozean eurhythmics.

Emile Jaques-Dalcroze (1865–1950), Swiss music educator and composer, created

eurhythmics. Jaques-Dalcroze (1921, as cited in Saumaa, 2016) knew that musicians' bodies had to be in tune to the beat of the music they were playing. Jaques-Dalcroze (1921, as cited in Saumaa, 2016). stated that muscles have rhythmic vibrations and thus must first be attended to so that the harmony in the body will be apparent through new demonstrated reflexes as the student uses one's body to play an instrument.

Ingham (1911, as cited in Saumaa, 2016) explained what occurred during his six weeks of studying with Jaques-Dalcroze. Jaques-Dalcroze's proteges founded the New York Dalcroze School of Music where the first full certification program in eurhythmics was taught. Alys Bentley's writings on music, whether theoretical or books of song, always referred back to the Dalcrozean method. In *The Song Primer* (1907) she wrote a selection of songs aimed at teaching children how to relax their muscles and then move their body in free movements (Saumaa, 2016). Earl Barnes (1915, as cited in Saumaa, 2016) had this to say about Bentley's speaking:

Working from the spinal column as the center, the children acquire a freedom of movement and the power of expression through correlated series that extend to every part of the organism (Saumaa, 2016, p. 261)

### **Ethnic Musical Traditions**

One of the musical traditions affected by the past is the African American musical tradition. The lack of a diverse narrative of music trainings in the United States' schools at the time reflected a lack of teacher training and a lack of valuing human ties to music (Battisti, 1999; Hood, 1960; Miralis, 2006; Ruiz, 1997).

The arts are one aspect to consider while measuring a nation's cultural health. A socio-cultural environment is affected by the experiences students of various cultures have (Battisti, 1999; Brinckimeyer, 2007; Ruiz, 1997). A failure to acknowledge the African American impact on cultural life in the United States and the Western hemisphere is troubling (Battisti, 1999).

Pedagogical theorist and teacher/educator Ladson-Billings (1994) characterized the epistemology underpinning his/her research about African American culture as expressed in the music classroom as comprising the following attributes: (a) a basis of concrete experience as a criterion of meaning, (b) the use of dialogue, (c) an emphasis on caring, and (d) an emphasis on personal accountability.

According to Ladson-Billings (1994), people who support music education generally take one of two positions. Some think that music education programs accurately reflect the United States' musical tradition. Others believe that persons of color and their musical traditions are completely left out of the American musical learning opportunity and that leaves the United States' music permanently Europeanized. An ethnomusicological perspective acknowledges many cultural traditions.

Nettl (1983) stated that an ethnomusicological perspective is a comparative perspective. Using this perspective, one can compare various world music traditions to each other. Researchers can find patterns of musical meaning making, archetypes, explanations, and similar and different ways to evaluate musical performance. Researchers make judgements based on the type of music they prefer but remain open to learn of other music. The ethnomusicological perspective recognizes music as watched within its cultural context. Another thing that is of interest in the ethnomusicological world is how the learning of the music is transmitted and continued through time (Miralis, 2006).

Hollins (n.d. as cited in Lundquist & Sims, 1996) stated that programs that have proven effective with African American students meet three criteria. The program may be intending to teach or remediate while addressing the cultural needs of the students. The program may be purposed to mainstream African American students into general American norms while teaching basic skills. Thirdly, a program may be orchestrated to allow the students' cultural backgrounds to shape learning. Incorporating the students' cultural backgrounds have proved to be the most

successful. Many Black students are seemingly forced to adopt a so-called White identity in order to succeed in school music classes.

Lundquist and Sims (1996) also observed a program that was successful for African American students as well as students of other ethnicities during the mid-1960s. This program was formed to prepare junior high school students to perform for the Host Night Concert at an annual meeting of the MSNC. Four goals were agreed upon amongst the conference members: (a) to select a general junior high school population, (b) to address the lack of African influence on musical life in the United States, (c) to allow for the students to produce quality music, and (d) to have a positive effect on education curricula and music instruction in the United States. The program received a standing ovation at the Conference of Music Supervisors. The program's impact caused local persons and organizations to support longer-term instructional programs including African and African American performance ensembles.

Music classes typically available to all students are for remediation purposes and do not have any particular specialties such as teaching for the purposes of incorporating different cultures (Battisti, 1999). Before this time and even more greatly since the mid-1960s education curricula and standards have been codified into law to require that multiethnic and multicultural musical knowledge be included in the American music classroom—standards such as the National Standards for Arts Education.

For example, talking drums was demonstrated during the program to be used throughout African culture as a communication device. Lindquist and Sims (1996) used scores enshrined as standards to help students understand various forms of acceptable musical notation. Programs that promote the diverse actions in music of non-European cultures and that are open to students were, for the purposes of this study, very popular among students, teachers, and community constituencies. Enrollment over time and the motivation to continue studying increased as a result. Ladson-Billings stated that cultural behavior can be observed through language, posture, attitude, reaction, and teaching strategies. The teacher's cultural

background, in particular, provides for an easier absorption of the skills needed to introduce and maintain ethnocultural practices into the curriculum.

In Lundquist and Sims's (1996) study of the programs formed in preparation for the MSNC event, the teachers formed different practice groups and recorded their responses. The traditional school choral ensemble group was a 100-voice choral ensemble that conducted vocalizing exercises. The teacher was the director. This class consisted of beginner students learning to decode cultural nuances in a composer's work. The students followed the teacher's direction.

It is the goal of most schools to develop a bel canto vocal quality. This light, pure vocal quality is about blending voices into a common sound. The uniting of sounds shifts the focus to pitch of the one sound instead of listening to the cadence of everyone's individual sound.

The African-Based Performance Ensemble was a 47-member group of troubled youth. The teacher utilized a different teaching style. The teacher greeted and joked with the students before class started. The students talked about their desires for learning and the teacher mixed in what she wanted the students to learn as well. Improvisation of sonic patterns of African, Brazilian, and Afro-Cuban sources were examined, especially by visiting guests who were master percussionists who did most of the signaling for the music. The students were also given class time to create music by themselves. The student leader spoke of the fact that their job was to make sure they were perfect in whatever the group decided to make in music so that the group could have a standard bearer on which to follow. Student leaders and teachers focused on learning their parts and playing it by themselves so that they could only hear themselves first and learn to hear only their parts while everyone is playing their individual part to make a continuous whole. The teacher worked hard to help pupils always stay focused during teaching time and not drift off into other topics. The few times that the teacher did that the students had.

The Philippine-Hispanic Music Lab occurred near the end of school days. The teacher had little experience in Filipino music, including kundiman. The class listened to Ifugao, Kalinga,

Tinguan, other mountainous area groups, and kulintang music. Since the teacher knew little about music of the Philippines the class turned out to be a large jazz ensemble. The class played well enough to be overheard and invited to play at another school's music concert.

Mohatt and Erickson's (1981) found that teachers who were most effective in the classroom found a way to communicate in a cultural style that was relevant to the student (Battisti, 1999; Brinckimeyer, 2007; Conway, 2006). Ladson-Billings (1994, as cited in Lundquist & Sims, 1996) described such teachers as conductors. Teachers with charisma and a sense of drama, Ladson-Billings (1996) stated, are teachers that lead students to their best work (Lundquist & Sims, 1996). These teachers assume that all students, regardless of their past knowledge of students, are capable of achieving their best (Battisti, 1999; Lundquist & Sims, 1996). Many teachers, without paying attention, place major emphasis on Western European concert music from the Baroque period (Lundquist & Sims, 1996).

It is essential for minority students, who are familiar with learning mostly European-based music lessons as a foundation for the discipline, to see themselves through the music. As stated in Ladson-Billings (1996, as cited in Lundquist & Sims, 1996) and Mohatt and Erickson (1981, as cited in Battisti, 1999), teacher leadership styles are best received by minority students when those students learn about their culture through the music. Understanding the history surrounding minority music traditions and its relation to the lives of the students affects students' motivation to succeed in the classroom.

### ***Hip-hop's Influence***

The colonists first introduced music classes to the new settlers through rote memorization of religious texts to religious people. The colonists were ostracized by the Church of England for their religious beliefs. In the 13 colonies, the church foreman began the task of teaching musical form through relatable and exciting cultural phenomenon—religion (Keene, 1982). Music teachers today are encouraged to understand popular culture to retain students' interest in the classroom. Many students are charged with writing lyrics and rewriting notes in

their own rendition of popular songs (Green, 2016; Interviewee 1, 2021). Jazz is one of the genres of music that students relate to the most. Jazz legend Herbie Hancock says that he is still learning from younger artists like Kendrick Lamar and Common about how to market his product to the public via social media. His electronica funk 80s song “Rock It” has been sampled over 80 times (Maher, 2018).

Hip-hop has played an important role in the musical aptitude of the United States’ minorities. I speak on the five characteristics that outline the values of Black communities: (a) strong achievement orientation, (b) strong work orientation, (c) flexible family roles, (d) strong kinship bonds, and (e) a strong religious orientation. These values present an oxymoron to upholding traditional values in a culture that promotes the misogyny of hip-hop. The lyrics are hyperbole that originate from West Africa and are not meant to be understood without its historical context. Moreover, McCall (1997, as cited in Gallien, 2002) argued that gangsta rap rose to prominence in the Black community because Black leaders did nothing to quell the anger among Blacks of the seemingly racist policies of the Reagan administration.

Cooper (1988, as cited in Katel, n.d. ) stated that the Black church often does not challenge the misogyny in rap lyrics for fear of losing its congregants who are fans of the rap culture. Moreover, it is commonly thought by Black leaders that someone has yet to assume the leadership roles of Martin Luther King and Malcolm X. Also, a problem, as stated by Pattillo-McCoy (1987, as cited in Gallien, 2002) in a study on the Black middle class, is that Black youth consume more television and view it more favorably than their White counterparts.

Black students were bussed to White schools in the 1950s, 1960s and 1970s to integrate these schools and give Black students a better chance at learning. The learning gap between White and Black children still exists and is strained because of a lack of integration among both groups. Walker (1974, as cited in Gallien, 2002) claimed that community support and institutional policies helped Black children to learn at Black-ran schools despite the schools receiving virtually no support from majority White-ran school boards. After Black children were

bussed to other school districts, the triangulation of support within the Black community of school, work, and church began to collapse. School was a place where Blacks controlled their education. Now the children were bussed to White schools. Also plaguing the Black community at the time was the loss of Black community support due to the rise of public housing offerings, drug trading, high unemployment, and the existence of gangs. These facts, combined with the social ills that many families faced through separation, divorce, and out of wedlock births, is enough to tear any community apart. The second pillar—community—disintegrated.

Helping the community to deteriorate further was the move of the Black neighborhood churches to the suburbs away from Black communities. Black megachurch pastors often claim that the good work for communities can be done from any location. However, when an institution that is a strong beacon of support for the Black community leaves, another institution has to replace it. In many Black communities, the institution has not been replaced. The five major groups most affected by the breakup of the triangulation are (a) corporate labels and sponsors (including Hollywood, rap artists, music labels, etc.), (b) rap artists, (c) parents, (d) college students, (e) pre/adolescent youth.

As far as youth go, there are few studies that have measured the effects on gangsta rap on young adolescents. Byrd (n.d., as cited in Gallien, 2002), a Black clinical psychologist, explained that youth who watch gangsta rap have their values in question by elders even when they are taught to live a purpose-driven life. Children believe that the broad society accepts gangsta rap behavior because they thought enough of the gangsta rap culture to air it on television and through radio and online sources. Adding to the problem is the fact that a lot of adults choose not to tell students what the lyrics mean. The children are left to hear what the lyrics mean from older adolescents who typically spread inaccurate and sensationalized information (Battisti, 1999; Gallien, 2002; Katel, 2007). When children hear the correct clinical definitions of some of the words they hear in rap, the clinical professionals do not relate the science to the moral values the children have been taught. Youth then remain impressionable

and misinformed (Battisti, 1999; Gallien, 2002). These values all combine to undermine the values of the Black community, especially its youth (Gallien, 2002).

### ***The Hispanic Population***

The Hispanic music population have a similar trajectory of introduction and acceptance into the popular music culture while simultaneously having their music selections rejected by school administrators in the United States (Haverluk, 1997). Even the acceptance of Hispanic music into American popular culture came at a cost of exclusion in some respects.

Three years after Mexico handed over parts of south Texas to the United States during the 1845 Texas Annexation, White Americans moved to the west coast, and Hispanic Americans migrated to New Mexico and Colorado. United States military raids of New Mexico aided in the expansion of New Mexican Hispanics into Colorado. In 1900 the Hispano homeland, which is northcentral New Mexico around Taos and Santa Fe, saw the spread of the Spanish language and other Hispanic characteristics such as moradas or meeting houses (Haverluk, 1997).

A second Hispanic settlement came after the United States gained Mexican land. South Texans fled to Mexico or into south Texas below the Nueces River. The Tejano homeland had central town plazas and distinctive music. Anglo-Americans continued to settle in the Hispanic homelands after the first great expansion immediately after America gained parts of Mexico as land. As a result, Hispanics moved westward into California and other west coast states (Haverluk, 1997).

Tejano music uses traditional, accordion-based norteno music of Mexico along with synthesizers, salsa rhythms, and hip-hop. Many western Spanish language radio stations (SLRS) play mostly Tejano music. The popularity of Tejano along the border and western states explains why there are more SLRS stations in Lubbock, Texas, with a population of 110,000 Hispanics or Latinos (U.S. Census Bureau, 2019a; Haverluk, 1997) than in New York City, which has a population of 2.44 million Hispanics or Latinos (U.S. Census Bureau, 2019b). Also,

most western Hispanics are Mexican descendants and share similar tastes and values. The cohesiveness engenders a radio station where everyone can agree on the music. The east coast Hispanic population does not enjoy that much heterogeneity (Haverluk, 1997). According to the Pew Research Center, “By 2014, eight states had Latino populations of at least 1 million: California, Texas, Florida, New York, Illinois, Arizona, New Jersey and Colorado” (Pew Research Center, 2016).

In 1990 Puerto Ricans gained a visible presence in United States culture. According to the 1990 census, there were 2.6 million Puerto Ricans in the United States, 70% of whom lived in megalopolis areas (Haverluk, 1997). In 2013, according to the Pew Research Center, there were 5.1 million Puerto Ricans living in the United States (López & Patten, 2015, pp. 1). The majority of Puerto Ricans live on the eastern seaboard with the largest populations living in the northeast and in Florida. After World War II many Puerto Ricans moved to the mainland due to the abundance of economic opportunities. Similar migrations for economic freedom occurred after Hurricanes Maria and Irma decimated parts of Puerto Rico’s infrastructure. Puerto Rican music is mostly comprised of the Bomba and Plena.

Hispanics share a common language reinforced through Spanish-language media among magazines, radio, newspapers and television. Full and part-time SLRS were once popular near the border, but now they are spread throughout the United States. Texas has the most SLRS—twice as many as California. One-half of Texas’ full-time SLRS are in the Tejano border area of Texas (Haverluk, 1997).

## **The Chorus and Band**

### ***Teaching Techniques***

According to Wynton Marsalis—legendary jazz musician, band director, composer, and the United States’ culture advocate—every band director must determine their purpose for being a band director. The number one objective for many directors is to create citizens who are

enthusiastic about the arts for the remainder of their lives. They do this by teaching compositions that embody the country's cultural values.

When a band director learns of their motivation for directing it is then time to begin the instructional process. The first step in the instructional process is to select music. As stated in the previous paragraph, the band's identity and cultural heritage is mostly conveyed through their choice of music. Through studying music and cooperative discussions about the music with peers, music students can engage in building creative skills over time. The creative skills are sharpened when the students learn to be calm during the music production process. When ensembles play together and band directors organize community concerts the student learns teamwork through coordination, persistence, and precision.

Students learn to navigate emotions through music-making and band performances with classmates. They participate in analyzing decisions. The student coordinates with other students to ensure that they are allowing students with other ideas on technique to have their ideas heard. Each student group analyzes the best methods in which group members learn musical notes. Once the method is realized each team member communicates with the other team member according to their level of understanding. No one moves forward on a stanza until the group agrees on a path forward.

The navigating of emotions while working one's way through learning a musical piece can be analyzed through the prism of swing music—off-beat music played by swing bands that emphasizes improvisation over melodies. The bandmates must embrace each other's individual rhythms. Each bandmate learns that there is more than one way to solve a problem.

The aural tradition of listening to the notes became especially important to narrating the national identity during the early twentieth century. Jazz-legend Winton Marseilles (2014) stated that tunes such as composer John Phillip Souza's marches, "Come Thou Almighty King"; "Go Down Moses"; and more stated in words and sound the desire of members of the American public to commemorate and perpetuate American culture while utilizing that culture to display

the virtuosity and range of the American band tradition (Jazz at Lincoln Center's Jazz Academy, 2014).

**John Phillip Sousa.** John Phillip Sousa, a late nineteenth and early twentieth century composer and conductor, was known for military marches. Sousa composed 136 military marches—music composed for military bands to play while marching and music to solely march to. He, however, was first an apprentice in the Marine Corps Band in 1868. Then Sousa became a leader of the band. By 1892 he formed his own band that performed marches and symphonic music. In the 1890s Sousa redeveloped the bass tuba while writing. In the early 1900s Souza's band toured throughout the U.S., Europe, and other countries throughout the world.

Military marches have origins in nineteenth century Europe. Military units in Europe utilized drums and bugles to communicate orders. The musicians, in turn, formed bands to entertain themselves during off-time (Jazz at Lincoln Center's Jazz Academy, 2014; The "John Phillip Sousa," 2012).

### **The Blues**

The blues, secular folk music, was created by African American fieldhands living in the southeastern United States in the late nineteenth and early twentieth centuries. The blues is perhaps the single most influential art form on popular music today. The blues utilizes a 12-measure (or bar) form in AAB style (Jazz at Lincoln Center's Jazz Academy, 2014). Below is a demonstration of the AAB style in the blues song, "Dust My Broom" by Elmore James.

**Figure 9***Song in AAB Style*

<b>First bar/measure</b> 1-2-3-4 I chord	<b>Second bar</b> 1-2-3-4 IV chord	<b>Third bar</b> 1-2-3-4 I chord	<b>Fourth bar</b> 1-2-3-4 I chord
I'm gon' get up in the mornin'	I believe I'll dust my broom		
<b>Fifth bar</b> 1-2-3-4 IV chord	<b>Sixth bar</b> 1-2-3-4 IV chord	<b>Seventh bar</b> 1-2-3-4 I chord	<b>Eighth bar</b> 1-2-3-4 I chord
I'm gon' get up in the mornin'	I believe I'll dust my broom		
<b>Ninth bar</b> 1-2-3-4 V chord	<b>Tenth bar</b> 1-2-3-4 IV chord	<b>Eleventh bar</b> 1-2-3-4 I chord	<b>Twelfth bar</b> 1-2-3-4 V chord
I quit the best girl In lovin'	Now my friends can get my room		

*Note.* Adapted from “Dust my Broom”, by The Blues, 2003 ([pbs.org/theblues/classroom/essays12bar.html](https://www.pbs.org/theblues/classroom/essays12bar.html)). In the Public Domain. [https://commons.wikimedia.org/wiki/File:Elmore\\_James-\\_Dust\\_my\\_Broom.jpg](https://commons.wikimedia.org/wiki/File:Elmore_James-_Dust_my_Broom.jpg)

According to Vulcan Productions, “A refers to the first and second four-bar verse, and B is the third four-bar verse.” A 12-bar blues calls for the first and second lines to be repeated and the third line to be a response to the first two (Vulcan Productions, 2003).

**The Blues and Jazz**

Jazz legend Jelly Roll Morton, blended ragtime and minstrel genre with dance rhythms. Morton is allegedly the first jazz musician to put his notes and song lyrics on paper. His “Original Jelly-Roll Blues” is jazz’s first publication (Jelly Roll Morton biography, 2020). Morton’s band in 1926, the Red Hot Peppers, is considered the band that set the foundation for the swing

movement with hits like “Black Bottom Stomp” and “Smoke-House Blues” (Jazz at Lincoln Center’s Jazz Academy, 2014; Jelly Roll Morton biography, 2020).

Buddy Bolden, widely regarded as the first jazz legend, is said to have picked up his first cornet on the street as a child. Despite Buddy not being able to read music, Bolden’s band played New Orleans-style ragtime music, also known as jazz. He, according to clarinetist Alphonse Picou, played as loud as Louis Armstrong. Bolden and his band also claimed to have made a phonograph cylinder (Micucci, 2019).

Louis Armstrong learned to play the cornet from his teacher Peter Davis. Armstrong became the leader of the Waif’s Home Brass Band. Armstrong quickly became one of the most in-demand cornetist in his hometown while under Joe “King” Oliver’s tutelage (Jelly Roll Morton biography, 2020). Armstrong and Oliver’s two cornet breaks were featured in their albums. The Hot Fives and Sevens, Armstrong’s bandmates, along with Armstrong wrote the albums, known as jazz’s most influential. According to the Louis Armstrong House Museum, “Armstrong’s improvised solos transformed jazz from an ensemble-based music into a soloist’s art, while his expressive vocals incorporated innovative bursts of scat singing and an underlying swing reel” (Jelly Roll Morton biography, 2020). Eventually, Armstrong and his band performed at the *Hot Chocolates* venue on Broadway. They also toured until Armstrong died in 1971. His popularity with hits such as “Hello, Dolly!” in 1964 and “Blueberry Hill” in 1949 catapulted him to rockstar status (Louis Armstrong House Museum, n.d.). “Hello, Dolly!” even bested the Beatles on the pop charts (Louis Armstrong House Museum, n.d.).

Jazz legend and composer Duke Ellington composed over 3,000 songs. Some of the best-known titles included “It Don’t Mean a Thing if It Ain’t Got that Swing,” “Sophisticated Lady,” “Mood Indigo,” “Solitude,” “In A Mellotone,” and “Satin Doll” (“The Estates of Mercer K. Ellington and Edward K. “Duke” Ellington”, n.d). Ellington was known for utilizing the suite format from the 1940s to the 1970s. Suites are instrumental or orchestral pieces delivered at any concert hall event or similar function. In 1966 Ellington was awarded the Grammy Lifetime

Achievement Award and in 1969 the Presidential Medal of Freedom ("The Estates of Mercer K. Ellington and Edward K. "Duke" Ellington", n.d.).

Songwriter, pianist, and jazz legend Count Basie was given his first music lessons under the tutelage of his mellophonist and pianist parents. Count Basie was under Fats Waller's guidance in New York City when he gained organ-playing technical skills. Basie went from the vaudevillian circuit to the big-band sound by the late 1920s. Together with his group the Count Basie Orchestra, including saxophonist Lester Young, songs such as "One O' Clock Jump," and "Jumpin'" became the songs for which the group was most known (Biography.com editors, 2019). Count Basie's legacy is being the first African American man to earn a Grammy award (Biography.com editors, 2019).

### **Swing**

The King of Swing, Benny Goodman, learned to play the clarinet as a child studying music at his synagogue in Chicago. By the age of 14, Goodman was a professional musician and bandmate and became a member of the American Federation of Musicians. As a member of the 1920s group the Los Angeles-based Ben Pollack Band, Benny was a featured soloist. In 1929, during the Great Depression, Goodman moved to New York City for work such as recording sessions and radio shows. He gained national popularity after recording with drummer Gene Krupa and trombonist Jack Teagarden. According to the Benny Goodman website, "The music they pledged had its roots in the southern jazz forms of ragtime and Dixieland, while its structure adhered more to arranged music than its more improvisational jazz counterparts" (Cap Radio, n.d., para. 06).

Goodman's band appeared weekly on the NBC radio show *Let's Dance*. Teenagers and college students created new dance steps to the band's music. Benny was known for encouraging the promotion of racially mixed groups and thus became very instrumental with increasing acceptance of these groups into mainstream culture. The Swing Era eventually

succumbed to the changing tide that was rock-n-roll as men were drafted for World War II (Cap Radio, n.d.).

### **Country**

Jimmie Rodgers, the father of country music, organized traveling shows at the age of 13. At the age of 27, after an illness, Jimmie returned to entertainment. He and his group, the Tenneva Ramblers, held a weekly slot on the radio. Within the next few months Rodgers recorded three songs that garnered modest success. The trajectory of his career changed in 1929 when “Blue Yodel” sold almost half a million copies. After a few more songs recorded that same year, Rodgers passed away (Jimmie Rodgers, n.d.).

### **Piano**

Legendary pianist and composer George Gershwin began playing the piano at age 11. At age 15, he was a “song-plugger” in New York nightclubs (George Gershwin biography, 2020). After years of playing the piano Gershwin became highly skilled, earning him a spot as a pianist that helped Broadway singers practice (George Gershwin biography, 2020). Song-pluggers essentially played or sang newly released music in front of crowds at department stores, record stores and other places that sold music as part of a marketing scheme. In the 1920s Gershwin and his lyricist brother composed many songs including the most famous composition, “Rhapsody in Blue” and “Porgy and Bess” (George Gershwin biography, 2020). After success with “Porgy and Bess” Gershwin composed music for the Hollywood film *Shall We Dance* with Fred Astaire and Ginger Rogers (George Gershwin biography, 2020).

### **Beginning of Public School Bands**

Public school bands came about in the early 1900s. Boys bands were the most popular of these bands. There were boys’ bands up and down the eastern seaboard. W. Otto Miessner described the band he organized to play at the Indiana State Teachers Association.

The Connersville pupils were taught in groups (classes) of instruments employing similar notation and playing techniques, viz.; trumpets and cornets, horns, trombones, basses,

flutes (piccolos), clarinets. All this was done before, between and after regular school hours. (Keene, 1982, p. 286)

John W. Wainwright, creator and director of the first nationally known band camp in the United States, organized a boys' band while he was a student at the Oberlin Academy in Oberlin, Ohio. Soon after the boys performed a march at a funeral the band director Wainwright promised a reward of playing for President Woodrow Wilson if they created an entire program from start to finish. The boys did just that and performed for President Wilson on the White House Lawn. After this performance the band toured northern Ohio.

At the 1921 MSNC, panel discussions and concert performances revealed that orchestra and band procedural techniques for learning were nearly identical. In 1922 a Committee on Instrumental Affairs within the MSNC drafted a statement mentioning these similarities, minimum requirements for instrumental teachers, and suggested details on learning materials to be used (Keene, 1982).

### **American Choral Directors Association**

In 1957 the American Choral Directors Association (ACDA) was created in Amarillo, Texas, more than 100 years after the death of the first American choral director, William Billings (Bellman, 1996). Over 50 choral directors proposed the development of the new organization. The directors suggested that the choral directors recommend other persons for the steering committee. Fifty-eight choral directors were the first members of this new organization. The first meeting of the ACDA was held in concert with the MTNA and the MENC.

These early planners identified and isolated the musical and pedagogical problems endemic in choral music education in the United States—poorly trained choral conductors (Conway, 2006). They recommended the development and adoption of a new music teacher preparation curriculum for those who desired to work primarily with choral groups. Music teachers during that time were commonly directing bands, so choirs and choral music methods courses were an afterthought. Many members at the time had not studied style, repertoire,

music history, or conducting techniques in depth—things that are necessary for today's choral director. Constitutional bylaws and the *Choral Journal* were published to keep the membership informed.

On March 16 and 17, 1960, ACDA held its first national convention in Atlantic City, New Jersey. The first convention included concerts, demonstrations, panel discussions, reading sessions, and two general business sessions. The founders were aware that they needed a professional organization to serve as an example of promoting high pedagogical and ethical standards for choral directors teaching. ACDA elected presidents including the second National President of ACDA, Elwood Keister, and participated in the naming of ACDA as an associate organization of MENC.

Since the beginning of ACDA as an organization the ACDA executives invited male and female choral directors to the group. They also invited high school directors. The early years were spent expanding the base through state directors and state chapters as well as continuing to invite members into the national organization. ACDA officers of the middle to late 1960s, in particular, focused on the continued growth of ACDA. Presidents Decker and Kirk worked on the organizational structure and expanding membership. Decker's emphasis on thinking globally caused some choral directors to tour and study in Europe. In March 1969 the executive board decided to hold meetings independent of MENC. President Collins, in conjunction with the National Board of ACDA, began to build a stronger relationship between ACDA and the NEA. The NEA set aside choral support monies for professional choruses located on the east and west coasts. Moreover, this organization started to give recognition to professional and nonprofessional musicians. President Walter Scott's success was his ability to rein in the professional and nonprofessional factions by insisting that the organization stay engaged with the entirety of the membership without letting the membership who lacked the correct musical skills bring down the musical standards set forth by the choir directors.

Also, parts of the practice of chorus are the following techniques. Some of these constructivist-oriented approaches can be conducted in any choral environment—orchestral, choral or band—and some must be altered for the situation. Students who are aware of their ranges and tessituras can test certain pieces for their “singability” (Mann, 2019).

A range is the distance between the lowest singable note (chest) and the highest singable note (head), similar to the range in an algebraic equation. The tessitura is like the mode, the spot in a person’s vocal range where most of their notes are sung. For example, a person who sings alto can sing alto and soprano notes; however, their tessitura will be where the most alto notes are sang comfortably for the person in any given body of musical work. For a soprano their high tessitura tends to be the cluster of high-pitched notes above the upper passaggio C note that is most often sung repeatedly (similar to the mathematical mode). This tessitura can also sometimes be found in the middle of the chest and head where the lower range and higher range notes combine in ascending order as the voice transitions to the higher notes or register. The soprano’s tessitura, when sung repeatedly, would be a strain on the alto’s vocal cords (Mann, 2019; Vocal Splendor Studios, 2018).

This test process allows students to have an input in the repertoire used in class (Battisti, 1999). At the same time, teachers can limit the choices students can choose from before possible choices are revealed so that the teacher ensures only a certain genre is taught.

During rehearsals teams can be divided into two or three choral groups by voice part or ensemble and having students sing only when conducted by the choral director. At this point, teams often turn to each group at different times in order to give different groups an equal time to perform. This forces students to internalize the music while hearing the other students sing it. Another way would be to divide the group into several choirs with each choir having different voice parts. In this way the choirs heard each other’s voices and different voice parts harmonizing.

### **Substitute Teachers**

The teacher or choral director should get students to write their own lesson plan for a substitute teacher to follow. This plan should include detailed methods and instructions for student learning. After the students have come up with the plan a substitute teacher usually discusses with them how to improve the plan (Freer, 2009).

Another option is for students to form circles with people who sing the same voice part as them (alto, soprano, etc.). Standing near the center of the circle encourages students with similar voice parts to listen to how other students in the circle sing the part with differing cadences. Standing in the back of the classroom while this is happening forces some students to hear everyone harmonize as a collective whole.

Another technique is to have students stamp their feet to the rhythm of the vocal line, which includes an entire verse of crescendos, decrescendos, and so on. Yet another technique is to read a new piece of music aloud. Some teachers have the students predict how the composer would set each musical element in a piece (melody, harmony, rhythm, ext). A similar technique teachers use are to distribute new music without playing it for the students. Music teachers usually ask the students the steps the composer makes to arrive at each sound. Students use a system for locating sections with the music such as page 2, system 3, measure 5. Let students examine what they do not understand (Freer, 2009).

### **Distance Education**

Distance education has a robust history beginning with the development of correspondence courses as early as 1833 (Casey, 2008; Holmberg, 2005; Schlosser & Simonson, 2002). Significant historical points of development in distance education in the nineteenth century illustrate the advancement of telecommunications distance learning in the twentieth century and online distance education in the twenty-first century, which demonstrates the impact of communication and educational technology changes on distance education in the past 175 years (Casey, 2008; Holmberg, 2005; Pittman, 2013; Saba, 2014; Schlosser & Simonson, 2002; Simonson et al., 2014).

## Gap in the Literature

The leadership models that could be used to describe learning models utilized by the early music education leaders of the 1600s to mid-1900s were not defined during most of that period. The early leaders created new learning models for the music education field that are still in use today. These models were created as public school administrators were mostly focused on students mastering subjects such as reading, science, and math (Morgan, 1997; Shelter, 1990). Much like today's American school staffs the public-school administrators of the past devoted most of their efforts to ensuring students met the basic requirements (as set up by each school district) of each subject demonstrated through a standardized test. These standards were deemed by academics as applicable for life skills and/or college entrance qualifications. My research fills a gap in music education research by identifying leadership characteristics and leadership models of some of the early MENC leaders—the architects of the music education discipline in the United States. Comparing the leadership styles of these early music education leaders to present music education leaders in urban elementary schools gives insight into how past leadership styles can be used in the classroom today to alter learning behaviors in the classroom.

The introduction of formal leadership theories by academics began during the Industrial Revolution of the late eighteenth to mid-nineteenth centuries. The United States' economy went from relying on agriculture to industries. Highly skilled workers demanded that employers adhere to certain safety regulations. Formal academic leadership theory began on this thought of the common people demanding power due to employers' need for their skills (Clawson, 1999). Employers, in return, demanded their own rules of work structure, which created hierarchical work bureaucracies (Morgan, 1997). Famed sociologist Max Weber noted that there were "parallels between the mechanization of industry and the proliferation of bureaucratic forms of organization" (as cited in Morgan, 1997, p. 17). Classical theorists such as Henry Fayol

and F.W. Mooney defined processes in which this bureaucratization could be achieved (Bass, 1990; Morgan, 1997).

Private singing schools in the United States originated from the Industrial Revolution in which factory owners wanted to give frustrated workers something to be happy about and quell possible uprisings (Bass, 1990; Morgan, 1997). The workers, who worked long hours in crowded conditions, sometimes met in music clubs on the worksite after work. Those private music lessons on the worksite are the origins of the idea of privately-owned music schools off the worksite (Birge, 1923).

The success of the private music school led to the introduction of music as a requirement to learn in the public schools and became the foundation for workshops on the formulation of standards for various grades within music education as first discussed at the founding MENC conference. Some of the public-school students attended private music school classes after the regular school day (Birge, 1923). The first MENC was formed to explore standardization of music class curricula in private music schools and public grade schools (Birge, 1923).

As Max Weber stated, there were “parallels between the mechanization of industry and the proliferation of bureaucratic forms of organization” (as cited in Morgan, 1997, p. 17). Weber’s ideas are where the study of the leadership term “bureaucratic leadership” comes into play. The Industrial Revolution called for hierarchical bureaucracies to maintain routine and order, which is necessary for a job that requires work on machinery for over nine hours a day. Theorist Frederick Taylor conducted time-and-motion studies analyzing work tasks to improve output. Theorists Henry Fayol and F. W. Mooney also studied how maximum output in the workplace should be achieved (Patterson & Stone, 2005).

## **Summary**

This review of the literature examined (a) the reasons for the Pilgrims migrating to America, (b) the musical traditions the Pilgrims adopted from England and Holland, (c) the ways

in which the musical tradition was shortened for memory sake as the Pilgrims focused on building new towns, (d) how the Columbian Exposition of 1893 exposed the need for an organized music education curriculum in America, (e) how the success of children's choirs led to singing schools and the lobbying for America's first music education curriculums via the Music Supervisors' National Conference. While significant studies explain the history of music education in the United States there is very little research on leadership theories practiced in the music education curriculum and on current agenda setting processes. Through exploring the research questions and introducing how leadership theories practiced in the past by music education leaders can affect a kindergarten through fifth grade music education curriculum in random public school settings today, I will add adds to the limited literature on music education leadership theory.

### Chapter 3: Methods

According to the National Center for Education Statistics (National Center for Education Statistics, 2022), about 50.7 million students attended America's public elementary and secondary schools in Fall 2018. The NCES also estimates that 35.6 million are prekindergarten through eighth grade students. There were 13,588 school districts in the 2010–2011 school year (National Center for Education Statistics, 2012). For this research, I addressed general leadership characteristics of American music education teachers and administrators in America as those characteristics are exhibited in the different elementary school settings. For purposes of comparing past to present in a qualitative manner, 8 music teachers and administrators from elementary schools in urban, suburban, and rural school districts in the U.S. were interviewed about such leadership characteristics as honesty, delegation, accountability, being a team player, and creativity and how those characteristics relate to the national and state departments of education academic standards (Northouse, 2004). I also explored any differences in the display of leadership abilities and characteristics between teachers and administrators. These criteria justify the use of the main research question concerning what leadership characteristics current music education leaders in the U.S. have in common with the MENC leaders of music education's formal past.

The design for this research was a case study of 12 to 25 music education leaders at elementary schools in the United States. According to Creswell (2007), a case study is a:

Qualitative approach in which the investigator explores a real-life contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case-based themes. (p. 190)

Since teachers and administrators from 3,588 school districts were a vast amount of territory to cover for research purposes, I spoke to eight music teachers and administrators who

responded to the interviewers' 50 state and two territory email campaign over a three-month period. Moreover, many schools in Utah share one or two traveling music teachers per district due to budget cuts (Walker, 2015).

### **Restatement of Research Questions**

In order to determine correlation for this qualitative study, five research questions were designed to assess and analyze the leadership qualities of MENC leaders and music education leaders of the present.

RQ1: What are the leadership characteristics of the select early twentieth century MENC (Music Educators National Conference) leaders?

RQ2: What are leadership characteristics of music education leaders today?

RQ3: What conclusions can be drawn about the relevance of past leadership characteristics for today's music education leaders?

RQ4: What are the instructional methods utilized by some of music education's elementary school leaders of today?

These research questions were used to analyze and compare the leadership characteristics of MENC leaders to current music education leaders.

### **Description of the Research Methodology**

The methodology used to answer the research questions was a qualitative multi-case study with a purposive sampling. Purposive sampling is the type of sampling in which a select population is chosen to be interviewed because the interview fulfills the purpose of the qualitative study (Singh, 2013). For example, I interviewed district music teachers from across the United States that know educators in the interviewees' professional circles (Luebke, 2013; Walker, 2015).

Many qualitative studies in education are conducted for the purpose of learning about one specific occurrence (Creswell, 2013). For this case study the phenomenological story of music teachers and administrators were studied to understand how their learning strategies and

programs compare to the MENC leaders of the late nineteenth century to the mid-nineteenth century. I also investigated the mission and vision of the academic institutions and departments in which teachers and administrators work. I investigated student roles in the classroom. I examined the leadership methods that each teacher and administrator uses to optimize student learning. Among the external concerns to be discussed are the impact of community perception on curriculum expansion, fundraising efforts and government regulation.

### **Qualitative Design**

When a researcher chooses a qualitative design, they have determined that there is a perceived issue among individuals that is creating a social concern (Creswell, 2013). The research conducted by interviewing these individuals was used to analyze current patterns, publish the findings, and propose solutions to parties interested in changing the outcome. In this study, the data collected produced themes of inquiry to be used to compare the early MENC leaders to the present music education leaders (Creswell, 2013). Merriam (1998) stated that the focal point of the research, philosophical leanings, goals, design, sample population, data collecting procedures, system of analysis, and findings distinguish a qualitative study from a quantitative study. The focus of the research of a qualitative study is the quality of the issue or object studied as voiced by the participants in an open-ended expository format as opposed to data collection via a numerically-measurable exercise such as a survey comparing variables within two separate events. The results of a quantitative survey typically introduce a numerical probability that an event that occurred between two variables that were selected for comparison from a survey or other numerically-measurable exercise are likely to present a desired outcome if those variables were measured together again (Creswell, 2013). The philosophical nature of the study speaks about the story of the object studied, whereas a quantitative study utilizes numbers to characterize phenomenon for the subject or population being studied. The end goal for investigating a qualitative phenomenon is to understand the reasons, rules, policies, and procedures that are in place for a particular subject or phenomenon. The qualitative design has

purposeful, assigned populations. The quantitative design often deals with random sampling of large populations. The researcher is the data collector and analyzer in a qualitative study. Upon learning of the differences between quantitative and qualitative inquiries I decided to use a qualitative design using a nonrandom sample of interviews and inductive procedures (Creswell, 2013; Goodyear et al., 2014).

### **Qualitative Process**

There is a general process to appropriately establishing a qualitative study. The process is in this order: (1) write research questions, (2) select the population to be studied, (3) collect data, (4) explain the meaning of the data, (5) compare the meaning of the data to another population or phenomenon, and (6) write the findings including what you as the researcher believes should be researched for further study. In this study, the research questions were written to appropriately determine whether present-day music education leaders have any leadership characteristics of their MENC predecessors and whether there are any recommendations for improvement of leadership characteristics among today's leaders as they demonstrate those characteristics. The relevant subjects to be studied are the teachers and administrators representative of the most known district types per U.S. geographical region as it relates to district size and governance (Creswell, 2013; Goodyear et al., 2014; Merriam, 1998).

### **Qualitative Researcher**

A qualitative researcher is interested in understanding the experiences people have in their everyday lives. This research reveals how ideas and beliefs work in tandem to create a movement of ideas (Creswell, 2018). Creswell delineates certain characteristics that constitute the ingredients needed for a qualitative study. They are:

- using many forms of data and summarizing at length
- the researcher as the instrument collecting data while zeroing in on the stories of participants
- comparing one subject to another subject or subjects

- validating the data through factual statements
- laying out the study in a pyramid structure stating more specific information at first then explaining the general commonalities or differences
- using persuasive writing
- using the researcher's personal experiences with the research when appropriate
- following ethical collection and presentation procedures. (Creswell, 2018, pp. 99–103)

The data collection for this study was open-ended interview questions. I also reviewed the interview transcripts, as displayed by the app Smart Recorder and Transcriber, of the music teachers and administrators. The research represents a multiple-case study with a focus on the music teachers and administrators. I first give biographies of the current music education leaders. I then conduct a SPELIT analysis of the leaders' teaching environments. SPELIT stands for social, political, economic, legal, intercultural, and technological surroundings that directly impact learning in the classroom (Mallette & Schmieder-Ramirez, 2007). Then, I compare their leadership qualities to the early MENC leaders. The reliability is evaluated as I detail my exact research methods executed with each interviewee.

### **Case Study Approach**

According to the NCES (2022) there were 3.2 million full-time teachers in the United States during the 2019 to 2020 school year. As of the 2011 to 2012 school year there were 2,400 arts and music teachers in the United States. Interviewing all 2,400 arts and music teachers was impossible. Some of the methodology for this research was to select no more than five music teachers and/or administrators representative of each region of the United States. Part of the methodology for this research was to select 12 to 25 of the 2,400 music and arts teachers (selecting music teachers only) and analyze the school type, budget, arts department organizational structure, school organizational structure, district organizational structure, and the teaching methods of the teachers and administrators. Each teacher or administrator was part of

a multiple-bounded system, and each school was its own case (Creswell, 2013; Hill, 2004; Schmieder-Ramirez & Mallette, 2007).

According to Creswell (2013), a case study is a study of a single case or phenomenon. Yin (2003) stated that case studies specifically are conducted for the researcher to understand a specific, complex case and to holistically examine the characteristics of events. Case studies are the best method of answering research questions that naturally pose how or why questions (Creswell, 2013; Yin, 2003). Case studies are commonly utilized in many social science and business fields including political science, sociology, investment banking, and similar subjects (Creswell, 2013; Yin, 2003).

### **Population**

This study includes a compilation of the early history of music education in the United States, this history's influence on the processes and procedures of modern-day music educators, and an explanation of why the early history continues to be relevant. Utilizing a qualitative multi-case study method and open-ended interview questions I focused on 8 current day educators and administrators in the kindergarten through fifth grade, selected through purposive and random sampling from a list of public elementary schools within each state, from school districts throughout the United States. I had contact information of an elementary school music teacher and a high school science teacher for the Duval County Public School system and Los Angeles Unified School District, respectively, who told me to contact them when I was ready to research her topic. These educators with a connection to the elementary school teacher have distinct teaching subjects within the broader field of music education for which they are responsible (Merriam, 1998). Primary and secondary sources included interviews, archival records, interviewer observations, and generalizations and were utilized for triangulation of the evidence as it relates to confirming the validity of the sources (Hill, 2004; Schmieder-Ramirez & Mallette, 2007). The determination of the reliability of my findings were authorized by an independent parties' ability, at a future point, to use the same methods of

research I used to replicate this study while arriving at the same result. Tables, charts, and other pictograms were utilized to showcase the study's findings. This study adds to a growing wealth of research on how the past informs current music education teaching and administrative practices.

I was a substitute teacher for the Duval County Schools in Jacksonville, Florida. I mostly served as a substitute teacher at elementary and middle schools. A particular music teacher at one of the elementary schools I repeatedly visited agreed to speak with his supervisor and fellow music teachers about my dissertation at the appropriate time. I was told by the science teacher at the Los Angeles Unified School District that I could contact him for leads.

### **Sampling method**

I answered the research questions using a qualitative multi-case study method. Use of samples of convenience, purposive sampling, and the snowball method were paramount. Purposive sampling is a nonrandom sample method that involves selection of a population based on the characteristics of the population and the study's objective (Merriam, 1998). This kind of sampling is typically used when a targeted population is warranted and the researcher does not want to leave the selection of a population to chance. Snowball sampling is a kind of purposive sampling in which the original participants of a round of purposive sampling pick the next round of persons to be interviewed (Merriam, 1998). The sampling process takes a snowball effect. Samples of convenience are simply picked from a population that is easily accessible to the interviewer. Since I interviewed educators and administrators to determine how their leadership skills compare to the music education leadership skills of the past I thought it best to start with purposive sampling. Moreover, the teachers and administrators recommended to be interviewed by the initial interviewees (as part of the snowball method) are considered samples of convenience. It is important to find music education leaders that are part of the Los Angeles Unified School District and that have been approved by my gatekeepers who work in administration for school districts across the country. Lastly, Merriam (1998) stated that

qualitative studies conducted in the field of education are for the purposes of studying a particular phenomenon.

### **Data collection procedures**

In order to analyze the music teachers and administrators this study utilized data sources that examine the vision and mission of schools and music departments, demographics of the students and leaders, leadership characteristics of students and teachers, and the relations of external stakeholders such as civic organizations and government entities from kindergarten to 12th grade public school music programs. The data sources were documents found through university library websites and other archival records, individuals, and researcher observations.

Some of the public-school documents related to historical demography of the school by race, subject, and teacher are state archival records located at the Jacksonville Public Libraries and in the Los Angeles Public Libraries archival databases. The other archival records originated from the Department of Education website and were reproduced in the Pepperdine Libraries research database site collection. The authors of these archival records have studied the history of music education in public schools throughout America through subjects such as leadership and program development and program implementation.

In my quest to answer the first research question I defined the terms leadership (Bass, 1990; Battisti, 1999; Goleman, 1998; Kotter, 2012; Kouzes & Posner, 2002; Northouse, 2004; Schmidt, 2012), trait theory (Northouse, 2004), and behavior theory (Hash, 2011; Keene, 1982; Mark, 2000; Robbins & Judge, 2013; Saumaa, 2016). I then compare and contrast trait theory with different types of behavior theory as it relates to the demonstration of certain traits and leadership styles among the early twentieth century music education leaders. Leadership styles are often discussed in conjunction with behavior theory as a conglomerate of similar traits that occur as learned behavior after an event occurs. For example, an authoritarian leader can have the traits of empathy and discipline. An authoritarian leader like North Korean chairman Kim

Jong Un, though known for his regime's brutality towards his own people, may pay for the medical care of an ailing family member or give words of encouragement to one of his premiers whose personal life is affecting their ability to perform on the job. My results yielded a discussion on the leadership characteristics of the early twentieth century MENC leaders.

Before the interviewer began the first interview, I contacted my gatekeepers. As the director was reviewing the information stated by the music teacher I emailed the letter in Appendix A to possible participants formally requesting them to join the dissertation study. An informed consent form (Appendix B) was included in the package mailed to teachers and administrators who agreed to participate in the study. The form stated a general format of how the interview would be conducted including interviewee rights to object, mode of recordkeeping, and the purpose of conducting the interview. The letter also stated that participants were to correspond with me by email concerning appropriate dates and times for the interview conducted at their school site. The questions asked of interviewees during the interview (Appendix C) are questions about teacher leadership style and demographics. Finally, a letter of appreciation (Appendix D) was sent to participants upon conclusion of the interview.

On the day of the interview I introduced herself, stated the guidelines of the interview, and proceeded to the questions. The interviewer asked clarifying questions at any point during the conversation if the interviewee's responses require further elaboration. Upon conclusion of the session me, I attempted to use the snowball method to gain more participants and asked the interviewees to refer to me any music teachers who would be interested in being interviewed for the purpose of fulfillment of dissertation activities. A similar process occurred with the Los Angeles gatekeeper. Full details of the interviewees' Los Angeles gatekeeper's methods were revealed immediately when I gained permission to start work on chapter four of the dissertation.

The information from music teachers and administrators were collected in-person or through email or phone interviews with follow-up questions conducted through a university email

account. I utilized observation notes as I interviewed the leaders in-person. Open-ended questions were asked of participants in order to give the leaders time to expand on any process and procedure they were excited about or that caused me or the interviewee concern. I also asked the interviewee to allow me to review any conference notes or co-teacher strategic notes that would help me gain a clearer picture of the goals and objectives of the given academic department (Moore, 2009). I took notes and audio-recorded the in-person interviews. Interview responses were also transcribed and coded by me. This multiple-case study also featured an embedded analysis as I briefly reviewed a history of music education in the United States and its effect on academic leadership choices in different sections of the country. The embedded analysis concluded with a comparison of the current leadership characteristics of the interview participants to the leadership characteristics of the MENC founders.

The data collection took 1.5 months with interviews lasting 40 minutes or more depending on participant elaboration, my research preparation for the interview, and the environment upon which the interviews were conducted. Upon conclusion of the interview, I reviewed the information gathered, transcribed and coded the information, and compared the interview responses to leadership theory and the leadership characteristics of the founders of the MENC. I asked follow-up questions for clarification via my Pepperdine University email account. I also logged information about each interview to include the name of the school, characteristics of the school's program, state records concerning the school that were made available for public viewing, and the contents of the interview itself. The log was kept in a locked drawer accessible only to me. The hard copy notes were scanned and uploaded to a computer using the Adobe PDF system and saved to my desktop zip file. I then saved the notes to a thumb drive. I recorded my own perceptions of the interviewee's revelations immediately after the end of each interview.

### **Data Analysis Processes**

The purpose of this qualitative study was to determine the leadership characteristics of historic music educators' in order to determine the relevance of those characteristics for music educators today (Creswell, 2013). The benefits and challenges of securing a successful music education learning program are discussed and compared between MENC leaders and current music education leaders of a particular school district in the United States. The expected outcome of this research study is to find strategies from the past to solve present music education difficulties as they relate to classroom learning and advocacy strategies for elementary school music education departments in the United States.

Data analysis constitutes "preparing the data for analysis, conducting different analysis, moving deeper and deeper into understanding the data, representing the data, and making an interpretation of the larger meaning of the data" (Creswell, 2007, p. 355). There are six steps that Creswell (2007) recommended for conducting research using specific design and analyses mechanisms.

- (1) Organize and prepare the data (Creswell, 2007). The answers to open-ended questions are transcribed. I also wrote notes about observations related to the surroundings of the interviewees and answers to the open-ended questions. I then stored the data in an Adobe PDF form sitting in a computer's zip file and in paper form in a locked cabinet.
- (2) This step involved garnering a general gist of the information obtained through the interview to understand the overall objective of the academic procedures spoken of in the open-interview responses (Creswell, 2007). I read all the responses in order to determine themes of ideas. I also wrote notes as the interviewee was speaking.
- (3) This step was where the coding began with the MENC leaders. Based on the leaders' stories, I determined codes. The codes are related to their leadership traits.
- (4) The third step was the initial step of a detailed analysis through coding of the interview responses and knowledge of the leaders' work. Coding requires placing data into groups before attempting to explain the meaning of the groups. Through coding text data are

labeled into categories after the data are separated by sentences and paragraphs of similar ideas. Creswell (2007) posited that the results of coding typically reveal themes that the audience noticed while reading the interview summaries and can even address questions an external audience may have about the topic that was not already apparent.

Color codes are used to identify statements that remind the reader of a certain theme.

When color-coding was finished I labeled each color-code as a category name. I

consulted my committee chair and two alumnae to check my color-coding exercise for validity and reliability. I welcomed feedback for possible improvement of methods.

(5) This step requires utilizing the coding ritual to garner a description of the subjects studied and themes named (Creswell, 2007). Creswell states that five to seven themes that reveal the multiple perspectives of the interviewees can serve as the bases of an extensive thematic analysis of the primary and secondary research.

(6) This step uses visuals such as tables and figures to elaborate on the study's themes (Creswell, 2007).

(7) Interpreting the data constitutes the final step. My comparison of the data and subsequent questions raised as a result are paramount (Creswell, 2007). I used color-codes to analyze the repeated use of themes in the research. I noted and analyzed the frequent use of similar responses.

### **Coding**

Saldaña (2016) introduced 29 coding methods. A code in qualitative research is a word or short phrase that captures the summative essence of a section of a particular passage. The coding method chosen was based on my field of study as it relates to the guiding principles of the field and how those principles guide academic thought. Qualitative codes are visual symbolism of a brief summary of a passage in the same way that quantitative statistics represent numeric summaries of a passage. In the following I demonstrated a coding example.

Miriam walked to the stage. As she gallivanted through the

meter-long corridor walkway- blowing kisses and skipping about- the audience erupted in applause. Toddlers were sat on their dad's shoulders. All of the adults stood up. Everyone gave a thunderous applause. This is the lady firefighter who just rescued three men the Tonitown sewer after the men fell in a manhole while walking in the downtown area (Stringfield, 2022).

#### Anticipation

By placing the word anticipation below the quote, I was precoding. This is the first step of coding before placing all passages with the same "anticipation" code into the same coding group (Stringfield, 2022). I coded every paragraph read by using one to five words that summarize my first impression of each paragraph. I then found like codes and grouped those passages together. The codes that are grouped together will often be synonyms of each other or expressing a similar action. There should not be more than 15 to 20 categories that reflect the themes present in the research questions, themes gathered from interview question responses, and the researcher's understanding of organizational leadership theory.

I used in vivo coding. I compared the research question answers to the leadership theory demonstrated and explained how the current display of a particular leadership style compares to the demonstration of leadership by a founding MENC leader. Each interviewed teacher or administrator with a similar leadership style had their stories shared as part of the MENC group with a similar leadership style (Saldaña, 2016).

The teacher and administrators' teaching methods and leadership styles are compared to Kotter's (2008) eight steps to change. The eight steps in order include:

1. create urgency
2. forming a powerful coalition
3. create a vision for change

4. communicate the vision
5. remove obstacles
6. create short-term wins
7. build on the change
8. anchor the changes in corporate culture (pp. 135–156).

These change steps are explained in further depth in chapter four (Kotter, 2012).

### ***Validity of Data Collecting Instruments***

Merriam (1998) states that validity is a term to denote actions of investigation taken to determine whether indicators used to measure content can actually measure the content accurately. There are two types of validity: internal and external. Internal validity demonstrates the accuracy of the content in comparison to reality. External validity speaks to the generalizability of the findings (Creswell, 2007; Merriam, 1998). Six strategies help the researcher and external entities check for internal validity:

- Triangulation: using multiple sources, data, individuals and methods to confirm or deny data (Creswell, 2007, pp. 109, 449–454)
- Member checks: asking the interviewees if the interviewer's interpretation of the data is correct (Creswell, 2007, pp. 109, 449–454)
- Long-term observation: compiling data over an extended period of time at a location or of a specific occurrence to test for validity
- Peer examination: requesting for commentary from academic peers related to the validity of the findings
- Participation or collaboration methods of research: allowing the participants to be involved in each step of the research
- Researcher's biases: before the study begins the researcher elaborates on their assumptions and theories of what events might transpire during the study (Creswell, 2007, pp 449–454)

### ***Reliability of Data Collecting Instruments***

The reliability of data gathering instruments is tested by the ability to use the same data in similar SPERIT conditions and the same or similar sample population and receive the same research results (Creswell, 2007; Mallette & Schmieder-Ramirez, 2007; Merriam, 1998). For example, concept retention by students from low-income communities in large metropolitan areas completing music classes online might be different from students from a rural community who also learn online but have parents who can afford tutors. A new researcher could use the same instruments but the environment and sample subject one different. The results are different. If the interviewee were to interview the same music teachers about the same populations the results would be the same as they are in this study (Creswell, 2007). Documents, questions, answers, and observations should be used in a different setting by subsequent researchers; subsequent researchers who attempt to model their research after this study, in theory, should arrive at the same research results. The interview responses were recorded and transcribed. The responses of all interviewees were then compared and contrasted. There is a possibility for discrepancies, however.

### ***Protection of Human Subjects***

In 2014, I successfully completed the Graduate and Professional Schools Human Subjects Training through the Collaborative Institutional Training Initiative (CITI) program. This online training is provided by the CITI program. I requested permission from the Institutional Review Board (IRB) of Pepperdine University's Graduate School of Education and Psychology to do the study. I also received an exempt research review from the IRB because of the presumed miniscule risk to the interviewees.

Teachers and administrators were sent an introductory email (Appendix A) asking for their participation in the study. The introductory email reviewed the study, included a summary of the requirements to participate in the study, and included an attachment of questions to be used during the interview (Appendix B). Lastly, the introductory email included questions asking

for their name and dates and times of availability. Only two teachers accepted the \$20 payment. All were sent thank you emails.

Subjects were welcome to withdraw from consideration in the study by emailing me at any point in time with a request to be removed from the case study. When participants did not respond to the initial email inquiring of their participation, I sent the email to the participants' again one week later. I confirmed the date and time was emailed to each participant. I also recorded each interview in the event of a misinterpretation of the notes.

### ***Myers Briggs Type Indicator***

I had a method to determine the leadership characteristics of the founders of music education and today's current music education leaders. First, leadership traits such as being a person who is flexible in the strategic execution of certain tasks and action-oriented were determined based on past and present leaders' work stories (Robbins & Judge, 2013). Then, one of 16 Myers Briggs leadership types or Myers Briggs Type Indicators were chosen based on the leadership traits listed for the 16 types that match most of the leadership traits of the leaders. After identifying a Myers Briggs Type Indicator for past and present leaders, one of eight leadership styles were identified for each leader. This was an attempt to validate the leadership styles of leaders using multiple methods of literature (Bayne, 1995). For example, an ENFJ type indicator is my result. ENFJ stands for extraversion, intuition, feeling and judging. ENFJs are known to be counselors, communications directors, and other jobs that require negotiation and communication as the central skill of the position. ENFJs tend to navigate to leadership positions. A person who has an ENFJ type indicator result has the character traits of communication, enthusiastic, organized, and idealistic. Many presidents of countries and other world leaders and famous people such as Bono, Nancy Reagan, and former U.S. Senator Elizabeth Dole are ENFJs (Bayne, 1995).

I do not mention the actual term Myers Briggs Type Indicator at any other place in my dissertation. The type indicators are a mere influence over the formation of my arguments.

However, it is not important to conduct a Type Indicator analysis on each interviewee or MENC leader. That is beyond the scope of time allotted by the music teachers and administrators. There are a series of over 50 questions I would've had to ask each interviewee to correctly assess their Type Indicator (Bayne, 1995).

It is also not necessary to state letters such as ENFJ and INFJ if it may cause the reader to become restless with the study or if most teachers have similar characteristics such as collaboration and empathy. I want readers to focus on the development of the argument and not necessarily the popularity or trendiness of the Indicators within leadership studies.

### **Summary**

This study is a compilation of leadership traits that affect music education and a comparison of the leadership styles of American music educators and leaders before 1950 to those after 1950. Utilizing a qualitative multi-case study method, I interviewed eight music education leaders who are designated as Leader 1, Leader 2, Leader 3, and so on. I investigated the vision and mission of each school district, school, and music education department representing the participant. I compared the leadership characteristics of each participant to those of music education's historic past. Documents, interviews, peer checks, and books were used to triangulate the data to ensure validity and reliability of the methods. The efforts also revealed whether my methods can be replicated for other studies. The data collection and analysis involved coding all the interview answers into color-coded categories based on common themes. This study filled a critical gap in the literature related to how 8 music education leaders of the present can borrow some of the leadership characteristics of their predecessors.

## Chapter 4: Presentation of Findings

In chapter four the researcher introduces readers to the daily classroom activities of each of the interviewees and their students. The researcher begins with the background of the students. The researcher begins with the background of the students as a prism for which to understand the choices of some student lessons as methods for retention; Some schools do not require students to take music. Teacher training and pedagogy further inform the lesson choice. District politics tied to funding directly furthered or hindered teacher goals tied to how to intertwine the academic and social needs of the students for the short time they are in music class. In chapter 5, leadership characteristics of leaders and teachers and administrators are discussed and conclusions are drawn.

Eight public elementary school music teachers and administrators were interviewed for this study. I emailed over 150 invites to public elementary school music teachers across the United States. Approximately 20 of them emailed their music teacher friends. Only eight music teachers responded.

Most of the licensed teachers and music administrators are dedicated to and highly trained for the profession; they are general music, choral, and orchestra teachers. For this qualitative study, music teachers are defined as teachers with a general music (grades K–12, 5–8 or K–8) certification or a choral or orchestra (various grade levels) certification. The goals, objectives, and daily tasks of elementary school music teachers and administrators most closely align to the agendas of individual school principals, school music departments, and state educator licensing agencies.

The interviewees collaborate with other elementary school music teachers, district music administrators, principals, grade-level teachers, state music regulation bodies and community leaders. Their positions are general teacher, general music teacher, band teacher, orchestra teacher, principal, district music administrator (K–8, K–12) and state auditor. Additionally, these individuals must have earned a teacher's license issued by the state in which

they teach after completing a state-approved bachelor's degree and additional pedagogical training at a professional school. The music teacher's major can range from a music educator degree with a K–12 specialization to a non-education degree in a major such as orchestra in addition to a one-to-two-year professional training program in the pedagogical techniques of music education. All pedagogical professional schools for music education typically required these college-level courses:

- pedagogy
- method and analysis
- lesson plan writing
- group dynamics
- behavior modification

Also, a dynamic of coordination between teachers, principals, district leaders, and state regulating agencies is needed to create a functional curriculum in the music education classroom. Public elementary music education teachers often lack the support or oversight from the district and to a greater extent state regulating agencies to ensure execution of state music standards to fulfill daily. Sometimes, there are a lack of stated goals dictated by the State Board of Education or State Department of the Arts. The literature mentions that there are national standards recommended for success in the music education classroom but say very little about district implementation of national standards or a system that directs those requirements to be fulfilled. The results are often a sole reliance on the teacher's professional school trainings by the principals and district music education or arts coordinators (in the instances in which those middle management positions exist).

Many interviewees communicated that the lack of state involvement is a bonus for some and a headache for others. Some teachers have difficulty advocating for much needed instrument funding, updated textbooks, or a change in learning goals by the district to match the new trend of teaching musical pedagogy through popular music. Some teachers communicate

these needs to district coordinators who then, in turn, communicate those needs to the local education Board or State Education Regulation Agency. Teachers often improvise with the equipment that they have to teach students the basics of their given musical subject.

It is pertinent to investigate how today's elementary music educators answer these challenges and how these practices are rooted in the beginnings of the music education field in the United States. Through seeing how both groups overcame challenges in the classroom stemming from a lack of institutional oversight, the patterns of unproductivity in the classroom are identified and suggestions for improvement rendered. The purpose of this qualitative study was to determine the leadership characteristics of historic music educators, primarily of NAFME. By pinpointing specific a correlation between the teaching practices of the founders of music education in the United States and current music teachers and administrators, the ambiguity of how to close teaching discrepancies in the music education classroom were pinpointed. Techniques to improve classroom pedagogy and lesson plans were revealed. Strategies to improve coordination with principals and district leaders were revealed. To understand the effective practices of past and present leaders, four research questions were asked of participants.

### **Coding of Case Studies**

A pattern of themes began to emerge as each case or school's elementary teacher or administrator were reviewed. All eight interviews represented eight cases that were printed as transcripts, with administrators and teachers with less than three years of experience in separate categories from teachers with more than three years of experience. "Almost 25 percent of all new teachers leave the profession in the first three years" (NYU Steinhardt, 2017, para. 1). Codes were created after the content of the eight interviews was analyzed. Teacher and administrator responses yielded codes for each research question. Themes resulted through similar and contrasting responses given by each case (teacher or administrator). After conducting a cross-case theme

analysis for each question, similar and differing themes were revealed. These are the research questions:

RQ1: What are the leadership characteristics of the select early twentieth century MENC (Music Educators National Conference) leaders?

RQ2: What are the leadership characteristics of music education leaders today?

RQ3: What conclusions can be drawn about the relevance of past leadership characteristics for today's music education leaders?

RQ4: What are the instructional methods utilized by some of music education's elementary school leaders of today?

### **Within-Case Theme Analysis**

**Interviewee 1.** The first interviewee, a kindergarten through 12th grade performing arts coordinator, discussed three themes: teamwork, cooperation, and modification. Interviewee 1 was the K–12 Performing Arts Coordinator for the Performing Arts at an elementary school in the northeast. He was in charge of evaluating teacher's performance on a yearly basis. Each year this administrator conducts a formal assessment in the middle of the school year and a summative assessment at the end of the school year. The formative assessment consists of evaluators—the coordinator and assistant principal or principal—comparing mid-year teacher performance to local music standards influenced by the national music standards. Based on the resulting evaluation, goals are set for the next school year's curriculum.

Every local music education program is influenced by the standards set forth by the MENC. Enforcement of those standards on a local level often do not occur. Unlike the Common Core subjects (English, math, social studies, and science), leaders of the music education field do not promote a set of required daily objectives to be met by music teachers. The music education authorities recommend goals. Those goals are required to be met by music educators in some states. Most states use these goals as framework for daily objectives written for classroom lessons.

Essentially, the MENC goals amount to suggestions discussed by state leaders as possible goals for music education leaders to meet daily in their classrooms. However, most curriculum objectives are determined on a local level. MENC attempted to codify daily objectives into a nationwide music curriculum. Despite this, state departments of education did not require municipal school districts to follow the goals and objectives set forth by MENC. In the interviewee's township, the K–12 performing arts coordinator, music teachers, and assistant principal or principal create the music education curriculum and recommend ideas for improvement of student teaching and learning.

Interviewee 1 became certified to teach kindergarten through 12th grade music in 1984. Nine years before the state overhauled the certification process, the interviewee had already taught five years before becoming a department chair between 1987 to 1991. The previous chair was a music, art and drama coordinator. When the previous chair retired, the interviewee inherited the job after successfully lobbying the Superintendent of Schools for the separation of the visual and musical arts divisions of the job. He became the K–12 Performing Arts Coordinator while still teaching one class at the high school. He asked to be a teacher while being a coordinator to understand the curriculum to effect change in music education policy.

Evaluators, who are required by the state to be present at 15 minutes minimum, listen to teacher needs and desires and decide on a recommended budget to ask the local Select board- or city council concerning all of the public-school music and drama programs in the township. In the interviewee's city, there is no mayor. The select board, the equivalent of a city council, acts as a board of trustees group for the township. If the first budget is not agreed upon between the select board and superintendent of schools on the school committee, the superintendent returns to the four K–12 coordinators (physical education, performing arts, visual arts, and library) to ask for a revised budget. The process repeats itself until the select board agrees on a budget.

Music standards vary from town to town due to the State Board of Education not enforcing the new, recommended standards by MENC. Several towns within the same county

represent different school districts with varying teaching standards. Currently there are no formal arts standards required by the state for students to follow. All students of the interviewee's school district must simply complete two years of arts requirements before graduating high school.

Interviewee 1 was an instrumental music specialist (grades 4 to 12) and a band and jazz teacher for one year. The interviewee was also an instrumental teacher via wind bands and jazz group class sessions. Before 1996, a year that involved a curriculum overhaul by the State Board of Education, he taught two wind bands and six jazz bands. In 1996, two full-time jazz and band teachers and one orchestra teacher were hired. As a public elementary school instrumental teacher, the interviewee, more specifically, had six to seven and a half hour days. During those days he saw the entire school for 30-minute increments per class. Once or twice a week, large rehearsals comprising students from multiple classes occurred.

According to the State Board of Education, elementary students are required to take a music class of some sort. The interviewee enjoyed teaching elementary students the most because students were being introduced to the groundwork of music education—rote memorization and the reading of notes. Students learned everything in an age-appropriate manner. For example, kindergarten students sang along to solfege beats hidden within a song. First graders began to learn the names of a handful of solfege notes. Second and third graders learned more notes and how to harmonize. Fourth and fifth graders worked in groups to create their own lessons. Students in band classes began learning parts of the instrument and notation on the instrument in the third grade. Fourth and fifth grade included the gradual introduction of solfege notes to the same notes on the instrument. Fifth graders had band rehearsals with other grades of students who had mastered the notes on the instruments.

More specifically, the interviewee oversaw music teachers who taught students using the Kodaly method as solfege based—teaching students ascending notes on a staff. The Gordon method is about students learning by modeling the behavior of the music teacher. Students who

use the Gordon method don't learn notes per say. They rely on the call-and-response method. The kindergarteners are most likely to use the Gordon method as an introduction to basic ascending sounds. First graders began learning basic notes on a staff. Basic notes include the quarter note, half note, eighth note, and similar notes. They also continue to learn how to sing those basic notes in an ascending and descending manner. Second graders are introduced to more notes while also harmonizing. Third graders begin to learn how notes are played on an instrument.

The interviewee recalled his days as a young boy in his elementary school's music class. His music teacher taught him notes and techniques to playing those notes on an instrument simultaneously. However, it was difficult for him to remember the proper notes to play on instruments because he did not have prior music lessons like many other peers. Prior lessons serve as an age-appropriate progression of teaching music to elementary-aged children. The interviewee stated that the elementary student should not be overburdened by introducing notes and techniques to play those notes simultaneously. Children need time to learn the notes in age-appropriate stages.

During the interviewee's time as a kindergarten through 12th grade performing arts coordinator, he supervised music teachers in his town. There were four K–12 coordinators—visual arts, physical education, library, and performing arts. The K-12 performing arts coordinator oversees the budget and fiscal health of all performing arts programs in the school district. The performing arts coordinator, as mentioned earlier, also observes and evaluates music teachers in the district. The curriculum coordinator, also known as the K-12 performing arts coordinator (drama and music), is required to have a working knowledge of every music and drama teacher's strategies, methods, and teaching materials. New teachers have five formal observations per school year for the first three years of their career. According to Interviewee 1:

After the first year, after they've received their professional status or tenure, then the observations can be 4 per year every other year. They can work on a project on opposite years. They have a professional learning goal and a student learning goal which are evaluated as well.

Some observations are announced and some aren't. All observations must be a minimum of 15 minutes to be considered a legal observation. The coordinator discusses these things with the music and drama teachers during the evaluation:

- Curriculum
- Equity
- Inclusion
- Subject Matter
- Lessons
- Curriculum Standards
- Recommendations.

In the middle of the school year the interviewee wrote a formative assessment of the teachers he evaluates. The assessment speaks on where the teachers are and where they need to go as far as goals and objectives for the future. The standards for all teachers include language about the curriculum, equity, working with children with special needs, inclusion, the subject matter, and lesson preparations. After the coordinator writes recommendations and pairs the teacher with up to seven teachers at their school who have worked closely with that particular music or drama teacher.

There are four grades music and drama teachers can receive for their evaluations: exemplary, proficient, needs improvement, and not good/failing. Exemplary is a grade offering the interviewee, co-evaluators such as principals and assistant principals, and the county teachers union have decided not to use. The local teacher's union and all four K–12 coordinators noticed that classroom teachers who received a grade of exemplary would teach to the standardized tests and not be so concerned with a specialized learning plan for each

student to optimize their learning experience. I am not speaking of an Individualized Education Plan (IEP) typically written by school psychologists and teachers after having several meetings to discuss the behavioral issues of a student. I am speaking of a teacher observing each of their students to determine which students work together in groups the best and for which activities to group certain students together. I am speaking of placing students who have a great grasp of concepts in a certain subject together with students who are struggling with the same concepts and have benefited from the coaching of the former mentioned student in past group assignments. The interviewee drew inspiration from this practice amongst the general classroom teachers of the common core subjects and United Kingdom music professor Lucy Green.

The interviewee drew inspiration from an experiment in the United Kingdom in which Lucy Green, Emerita Professor of Music Education at the University of London, asked several schools in the United Kingdom to remove their structured music curriculum for one year. Music teachers in the UK were tasked with allowing their students to teach each other after a brief introduction of musical concepts. For example, many students already had prior knowledge of basic notes and chords previously learned in the elementary grades. The students were tasked with creating their own songs using prior music knowledge and popular culture. The music teachers allowed students to teach each other the notes they heard in popular songs. When students were confused about which notes would sound better for the student recreation of a popular song, the teacher would remind students of the intent of the original author's message they were trying to convey to the public. Students were reminded to get a grasp of the feelings they were trying to convey to the public. For example, lower pitches and tones on a piano represented a portrayal of sadness. Discussions surrounded how to blend those notes with more upbeat notes to portray sadness but maintain audience attention. Most popular music listeners do not like prolonged undertones of sadness in songs. Moreover, students fed off the strength and weaknesses of other students during note and lyric writings. Students reported that

they retained more information by teaching themselves than listening to a regular class lecture. Students taught each other notes if none of the students knew a note pertinent to the song that another student did not know. Teachers were asked by Professor Green not to intervene in the composing process of a song (Green, 2008).

Community leaders directly influenced Interviewee 1's position. His town consisted of nine precincts. Seven people from each of the nine precincts attend town meetings to discuss town issues. There's a select board, or board of advisors, of five people instead of a mayor. The four K–12 coordinators discuss the budget and equipment needs with teachers and administrators. The resulting proposed budget is shared with the school committee. The school committee then shares the proposed budget with the select board which makes a decision on approval. The budget is sent back to teachers for revision if it is not passed by the select board. Funding from the State Department of Education and county taxes help to fund school activities. Per student funding from the state generally helps with equipment, building maintenance, extracurriculars, and transportation. The overall goal of the select board is to have a level spending budget—the same dollar amount suggested for inflation.

One-third of his town's budget goes to the special education program. His town prioritizes getting every student the educational materials they need including teacher assistants who follow an assigned child to each of their classes to assist with notetaking or the child's IEP. Also included in the special education budget is funding for English language learners (ELL) and for students with behavioral problems.

According to the interviewee, prioritizing funding for special needs kids "helps students get what they need" (Interviewee 1, 2021). He says he doesn't want teachers punishing students for a learning condition that they biologically inherited. Unfortunately, many kids across the country do not have teacher's aides that follow them to different classes or at least mentor students in a group session once a week.

Lastly, parents are very involved as this is an affluent school district. Many of the parents are senior level executives and salaried staff. In lower income areas, the parents tend to work lower-level jobs such as a cashier with varying work hours. These parents do not frequent school activities designed for parental involvement such as parent-teacher night and the parent teacher association meetings.

**Interviewee 2.** The second interviewee is an elementary school music teacher for a large school system on the west coast. Her official title is Itinerant Music Teacher or Itinerant Teacher for the Arts Branch. Her working title—the title she is commonly referred to by principals, teachers, staff, and students—is Music Teacher/Orchestra Teacher for the Arts Branch, and she teaches the third, fourth and fifth grades. Interviewee 2 holds a Bachelor of Music degree in Performance from California State University at Long Beach and a Master's degree in Trumpet Performance from the University of Southern California. She also has completed a two-year credentialing program at California State University at Los Angeles for the single subject teaching credential in music. The credentialing program, although expanding the same length of calendar time as many master's degrees, is not a degree-seeking program.

Interviewee 2 began her career by teaching private trumpet lessons for 15 years. She has been teaching music in public schools full-time for the last 6 years as first a general music teacher and now an instrumental teacher. The interviewee's position as Itinerant Teacher is housed under the arts branch of the Los Angeles Unified School District. The arts branch houses these departments: theatre, visual arts, dance, and music. Each school decides which arts discipline to allocate funding for.

Interviewee 2 teaches 300 to 500 children virtually from five different schools. She teaches for one school per day with several classes constituting different subjects. On any given day Interviewee 2's schedule can look like this for one school:

1. First Class- Beginning Strings. 9:20 am to 10:05am
2. Second Class- Advanced Strings Class. 10:15 am- 11:00am

3. Third Class- Advanced Winds. 11:10 am-11:55am
4. Fourth Class- Beginning Woodwinds. 12:25pm-1:10pm
5. Fifth Class- Beginning Brass Class. 1:10 pm to 1:40pm

In general, Interviewee 2 teaches instrumental music through a pull-out program. At the beginning of the school year students at all five schools are told about the opportunity to attend an optional music elective in which they leave their regular classroom for 40 to 45 minutes each week to learn instrumental music. Students who are interested in the pull-out program complete an application ranking their preference of music classes. For example, a student with affluent parents and previous music experience via private music lessons may rank “beginning strings” or “beginning woodwinds” as second or third on their preference list. the class titled “advanced strings” may be selected by a student with prior music experience including private music lessons or previous years being taught by the interviewee (Interviewee 2, 2021). Each student is provided with a free instrument courtesy of the Los Angeles Unified School District (LAUSD; Interviewee 2, 2021). The instruments are collected at the end of the school year. There are no grades given for the pull-out program class.

Interviewee 2, as mentioned earlier, is part of Los Angeles Unified School District’s Arts Department. The Arts Branch houses the four departments of theatre, visual arts, dance, and music. Her direct supervisor is titled the K-12 Arts Specialist. She does not check in with him on a regular basis. The elementary school music teacher only speaks with the arts coordinator during the department meeting. Interviewee 2 states that she is “sure that the arts coordinator would speak with her if she was encountering a debacle requiring assistance” (Interviewee 2, 2021). Each school gets an allocated budget from the school district to choose which arts program they want to hold classes for at their school and how each school plans to distribute funding for that particular arts discipline.

Interviewee 2 began the interview by describing a typical schedule for each class session. Twenty minutes before the opening school bell at 8am, the music teacher begins

prepping her instruments for the Zoom classroom session. Due to the pandemic, all class sessions are now online through Zoom. Students are provided with an unlimited internet hotspot and a computer they must turn in at the end of the year. Each day includes several Zoom classes for one school. A total of five schools per week are serviced with over 300 students. The teacher would normally teach Dalcrozean eurhythmics, a technique that fuses dance and training your pulse and muscle mass to be in sync with one another (Saumaa, 2016). The Orff approach, developed by German composer Carl Orff, includes concepts of play with music and movement (Göktürk-Cary, 2012). Children sing, dance, and play instruments to express their feelings about a song. Students concentrate on the particular arts activities they are the best at performing. This increases their concentration skills and overall display of confidence. The Orff method is the interviewee's favorite method because it encompasses the opportunity to express many talents. She attempts regular workshops that update her on the Orff-Schulwerk or Orff method (Göktürk-Cary, 2012).

Keeping in line with maintaining rhythm to song and dance, the interviewee also likes for her students to practice the Russian folk dance, the Sasha dance. The Sasha dance is very similar to the "Do Si Do" square dance (Musicplay, 2019b). The only difference is that there is a  $\frac{3}{4}$  simple meter clapping display with students. In laymen's terms, each time a student claps, they clap in the form of three simultaneous quarter notes. A quarter note is exhibited in a quick clap. The student claps a total of 12 times, in four groups of three simultaneous quarter notes. She wanted to know whether students internalized the beat and the phrasing by matching the body movements to the beats (Bow Tie Music, 2021; Musicplay, 2019a; Musicplay, 2019b; NEDM Youtube, 2017).

After prepping her instruments, class time begins. During a typical in-class session Interviewee 2 opens with a check-in chart that different emotions such as happy or sad. She feels that this is needed to boost students' morale during the pandemic. She feels that students need to have a safe outlet to express their emotions.

For beginning strings class, the teacher starts by reviewing songs that help students memorize string names. Students read through notes and sing through the music. Students also practice arco and bowing, a technique in which the tension stick moves across the strings of a violin, vibrate, and produce sound. Students would pluck the strings of string instruments without using the bow sticks while substituting a bow for left-hand fingers. Students were able to understand which strings on the instrument play the note that they were seeking. The advanced strings class warm-ups include practicing a few scales. A scale is a group of musical notes increasing or decreasing by pitch. Do, re, mi, fa, sol, la, ti, do is an example of a musical scale.

The advanced strings class, which sometimes skips basic steps learned in beginning classes, also goes over themes of pitch, note memorization, and style of performance using materials such as the *Essential Elements* book and the SMART Music app. The SMART Music app was purchased by the district. It is a compendium of music methods for students to practice. Students select an online method book for that particular instrument. Once students find an accompaniment or song that they want to practice, the program allows them to change the tempo while highlighting similar notes in the same color for memorization purposes. Students maintain a steady beat/tempo the entire time. Students in advanced strings also take turns teaching songs to each other. For example, a student taught the class how to play the notes to a Beatles song.

For her beginning woodwinds and beginning brass classes, Interviewee 2 claims that the biggest part of her session is demonstrating to the students. She always has a flute and clarinet out. There's a lot of improv and echo—or rote memorization. She wants students to learn how to listen and create before playing the instruments. Students sing through the rhythm and notes. The music teacher also uses Google Slides to ask students to drag and drop musical notes in their correct place as students listen to the melodies of songs. Students can record themselves playing a melody to a background track.

Many external factors affected the classroom during the pandemic. At the time that I spoke to the interviewee her elementary school was in the process of phasing back into classroom teaching. The pandemic saw a lot of lower-income parents losing their jobs or seeing work hours reduced. Some parents continued to work long hours. Parents either did not have enough money to cover bills or worked too long to have the energy to check their children's classwork for correctness. Many parents could not afford unlimited internet service.

To keep students interested in the classwork, the interviewee decided to focus on simple concepts like solfege. If the interviewee believed that some student understood the concepts better than others, she allowed students to go into breakout rooms within Zoom in which students who are not understanding the concepts of a lesson were immediately taught beat, pitch, and other musical concepts by stronger students. Some students did not turn their camera on during the class sessions at the beginning of the 2020–2021 school year. Some students didn't attend class for an entire month. Most students, however, remarked that the interviewee's music class was a great stress reliever. Some of the teachers didn't like the virtual pull-out sessions because students left regular Common Core class instruction to join 40 minutes of a voluntary music class session.

The teacher has scaled back on using more difficult concepts other than solfège, as mentioned earlier, because of issues connected to the pandemic that affect morale. Three-hundred to 500 students across five classes attended sessions virtually. Behavioral issues are handled by the interviewee bringing children to their regular classroom teacher. Some of the teachers at the interviewee's arts-focused magnet school speak with the music teacher about how to handle disciplinary issues that occur in music class. Some teachers aren't as communicative. An arts-focused school incorporates the arts into each subject. Students may be asked to reenact a historical scene or to create a rap song that helps students to remember the steps to solving a math problem.

The interviewee hopes that the school district begins to understand the importance and value of the arts. She hopes for expanded music education programs to reach more students than before. She notes the arts' influence in all Common Core subjects and that many schools across the country purposefully have an arts curriculum that focuses on Common Core subjects. For example, students may act out a scene from a historical event or develop a song to memorize mathematical methodologies.

**Interviewee 3.** Interviewee 3 is a music specialist for a school district in a southwestern state near California. She has taught as a music teacher for 24 years, 12 years as a kindergarten through sixth grade music teacher. During her 12th year of teaching, sixth graders were moved to middle school as the district shifted from the junior high model. The junior high model in her small urban district consisted of students having six or seven classes per day in the elementary school and teachers. The middle school model contained behavioral and learning issues better; students who had issues in both areas were discussed during team meetings by teachers of different subjects who taught students of the same grade. An increasing population of children in the town required the restoration of an old building to be reopened as a middle school. Creating teams targets those issues so that each students can have a more personalized learning experience in an ever-expanding town population. A lot of people moved to the town during the COVID pandemic, particularly from the California region. Home prices, according to the interviewee, are often half the price of a California home. Twenty percent of her student population lives on a Native American reservation.

The teacher's daily two-week rotation schedule consists of students attending music class twice per month. The music teacher teaches at five locations within those two weeks. Each class session averages 30 minutes. One of the locations is an alternative school with two classes of students. Four of the schools have two to four classes per grade level. On the day of this interview, for example, the teacher taught three fifth grade classes, three kindergarten classes, and three fourth grade classes. She travels to students' classes with her travel cart of

materials. She used to have teachers bring students to her classroom before the covid pandemic. It is difficult for students to memorize music concepts when most of them only have two classes per month of music class, but the teacher is hopeful that students memorize the notes.

All her classes have their own Google Classroom tab in which to view their classwork. She has a deaf education class, extended resource room classes, and mixed grade-level Montessori classes. The teacher constantly adjusts her teaching strategy to the changing hearing needs of the students. Most deaf students have a cochlear implant. They have trouble hearing multiple sounds at once. Students perform at their optimal performance when they hear one instrument and one voice at the same time. A song that has multiple background noises may sound to the deaf person like glass breaking. The music teacher tries to teach one sound at a time using recordings. Some students also have a regular hearing aid. She teaches six or seven deaf education classes within half a school day. Tools used to teach students include hot sticks, dances, and music notes written on a board. The interviewee points to the board and asks students to demonstrate the beat of the note using sticks. She used to have sticks, xylophones, and tambourines that students used before the pandemic. Shared instruments are banned by the district during the pandemic. The wooden xylophones and other Orff instruments teach the concepts of high and low pitch with the quarter note, eighth note, and quarter rest.

Other children with disabilities such as autism are streamlined into general education courses. This has been an issue. Many such students need a one-on-one assistant to travel to different classes with the student and help the student take notes. The district does not provide a lot of autistic students with an assistant.

Mixed Montessori classes consist of the music teacher combining grade levels in one class session. First and second graders are combined. Second and third graders are in a class together. Fourth and fifth graders are in a class together. The kindergarten through third graders

have similar assignments. Through the Google Classroom tag, kindergarten through third graders learn how to detect singular notes using repetition games.

First and second graders studied a first-grade curriculum during the first half of the year and a first and second grade curriculum during the second half of the year. First and second graders begin the year by discussing the difference between the quarter note and eighth note. Lessons on the half note follow.

The kindergarten students learned from Hal Leonard's *Essential Elements: Music Class* program. Students were asked to copy the claps of hands and hand motions to the increasing speed of the music. Students were learning basic repetition.

In first grade, students are introduced to notation without being shown the notation. The quarter rest  is introduced through the video *Hunt the Cows- Kids Demo* by students stopping in the middle of the song and curling up silently on the ground for two seconds. A quarter note (♩) typically lasts two seconds. To learn steady beat and tempo students watch videos that remind me of the “parts of a whole” lesson in middle school algebra (Musicplay, 2019). One video shows carrots being chopped up in the same two parts and reconstructed again. The song lyrics to *Rabbit and Turtle* are sang over a track as the screen points out the song lyrics and quarter notes, eighth notes, quarter rests, and half notes. Students aren't expected to memorize the notes. They are being introduced to seeing the notes. Many songs focus on steady beat through repetition (Leonard, n.d., a). One song called *I Got The Beat! Beat! Beat!* has these lyrics: The quarter rest would dictate silence for lyrics:

I got the beat beat beat

In my feet feet feet

And it makes me wanna march!

As the track says “beat beat beat” the cartoon children simultaneously march to the right (Leonard, n.d., a). As the track says “feet feet feet” all of the cartoon kids march in a like pattern

(Leonard, n.d., a). One game on steady beat highlighted turkeys and pies that represented the circles in quarter and eighth notes as the song about turkeys and pies are sang for its short or long length vocal value; food keeps most people interested in the subject the speaker is attempting to get them to learn (Elementary GrooveTracks, 2020).

Students listened to orchestras play the violin, oboe, and xylophone in a lesson entitled *Danse Macabre*. The teacher was introducing the students to the woodwind and brass family of instruments. This is an introduction to students identifying specific sounds of specific instruments (DrGrDo, 2012). Students were told to do this when they heard a certain sound:

She said, “When you hear the melody that moves smoothly down the steps, float like a ghost” (DrGrDo, 2012). Another game asks students to identify whether certain words sang in a song were sang as a quarter note (♩) and eighth note (♪). If a word was sung as two syllables in a one second interval, it was most likely sang as an eighth note. If a word was sang as one syllable it was likely a quarter note. The teacher identifies that two-syllable words go with eighth notes and one-syllable words match with the quarter note symbol (Palmer, 2010). A similar program was completed with a video on Tchaikovsky’s *Nutcracker’s* “Dance of the Sugar Plum Fairy.” Students were taught to say two beats with an eighth note in the same amount of time (seconds) they use for the quarter note (Visual Musical Minds, 2018). A song called “I Will Sing Hello” has students pat their hands on their shoulders for high pitches and touch their toes for low pitches (Leonard, n.d., d).

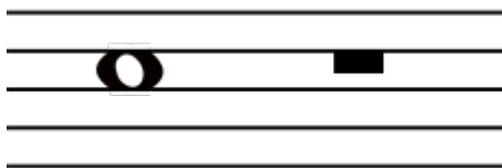
The last major theme of this school year for first graders was the introducing of quarter notes, eighth notes, and quarter rests using rhyming patterns to memorize the different notes and the length of time a student should use to say those notes (Mr. Henry’s Music World, 2021a):

Ti Ti    quiet    Ta    Ta  


The second-grade lessons included first grade lessons and new lessons. Students are introduced to the quarter or eighth note (♪) and the quarter note (♩). An eighth note is about half as quick as one can snap their fingers as far as beats in a time sequence are concerned. It is one-eighth of a whole note (Leonard, n.d., c; Leonard, n.d., e). Lesson 7 of the second graders' lessons introduce the whole note and the whole rest. Figure 1 demonstrates an example of a whole note or semibreve and a whole rest in respective order.

### Figure 10

*A Whole Note and a Whole Rest, Respectively*



*Note.* This image represents a whole note and whole rest, respectively. From *Wikipedia*, by Matrix0123456789, 2008. ([https://en.wikipedia.org/wiki/Whole\\_note#/media/File:Whole\\_note\\_and\\_rest.svg](https://en.wikipedia.org/wiki/Whole_note#/media/File:Whole_note_and_rest.svg)). Public domain.

The whole note constitutes four beats of sound. The whole rest represents four beats of silence. For the Rhythm Builder Percussion video, students listened to how drums, cow bells, a maraca, and a wood guiro sound with a song highlighting eighth notes, quarter rests, and quarter notes (Pequeño Mozart, 2017). The interactive music game *Dancing Chick* focuses on the sol and mi tempos and do mi sol tempos of the solfege syllables in major scale of:

Do re mi fa sol la ti do

A track played high and low tempos in random order. Students were required to choose which group of drawings of dots on lower and higher lines of a staff are likely to match the track of tempos being played (McPherson's Music Room, n.d., a; McPherson's Music Room, n.d., b). Sometimes students learn easy-to-understand dance patterns in four separate monotone

pattern groupings designed for four separate stanzas of the song, “La Raspa” (Ángeles Iribarne, 2020).

In the video *Rhythm Practice with Ms. Gordon*, students learn to clap when they see a beat/note in a measure and not clap when they don’t see a note. Every four beats on a line are considered a measure. The claps are grouped in 4 beats per measure (Mr. Gordon, 2020).

**Figure 11**

*Twinkle Twinkle Little Star*

**Twinkle Twinkle Little Star**

Twin-kle, twin-kle, lit - tle star, how I won-der what you are!

5  
Up a - bove the sky so high, like a dia-mond in the sky.

9  
Twin-kle, twin-kle, lit - tle star, how I won - der what you are!

*Note.* This is a simple meter song; it has 4 beats per measure. From *The Singing Master: First Class Tune Book*, by J.T., 1838. (<https://archive.org/details/SongStoriesForTheKindergarten>). CC-BY 4.0.

For the first measure of the words “Twinkle Twinkle” a student claps four times. For the second measure that says “little star” a student claps three times and remains silent on the fourth beat (Irick, 2020).

Third grade lessons build on third grade lessons. A new note, the ghost note, was introduced. The ghost note is a note that does not have a predetermined pitch. The ghost note for *Eye of The Tiger* was sometimes a low pitch note and sometimes a high pitch note but always the fourth note after three successive quarter notes (Irick, 2020).

Figure 3 is an example of a ghost note on the first staff or group of lines:

**Figure 12***Ghost Note Example*

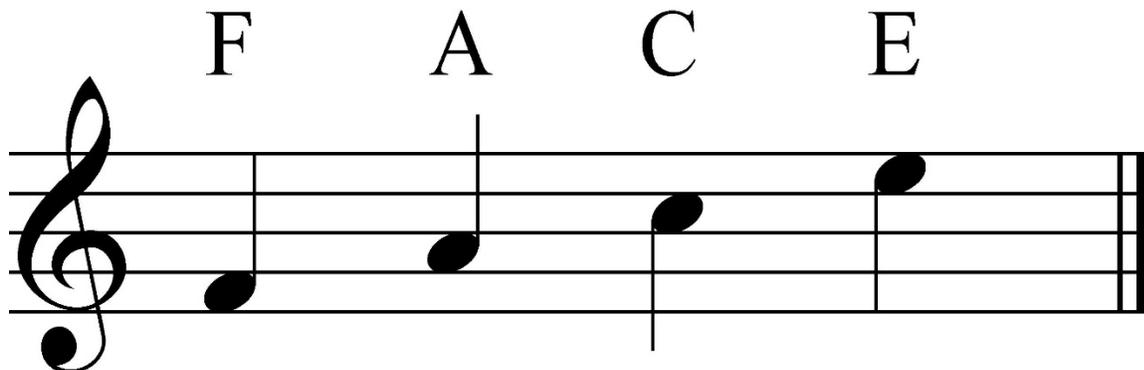
*Note.* Ghost note example. From *Wikipedia*, by lilypetals, 2011. ([https://en.wikipedia.org/wiki/Ghost\\_note#/media/File:Deadnote.png](https://en.wikipedia.org/wiki/Ghost_note#/media/File:Deadnote.png)). GNU Free Documentation License.

The ghost note is the lone note on the first staff pr group of five lines (Irick, 2020). The music teacher wants to know whether the majority of the notes in the audioversion of *Hungarian Dance No. 5* are two or three beats per measure (Brahms, 1903). The game titled, *Secret Children*, requires students to identify quarter note, eighth note, and quarter rest sounds made from a stuffed duck and Miss Steiber, the creator of the game (Miss Steiger's Music Room, 2020).

The treble clef was introduced to third graders during the *McPherson's Music Room: Interactive Music Game Treble Clef* (McPherson's Music Room, n.d., c). Students were to identify whether a note rested on a line or a space. The location of a note and the symbol at the beginning (left location) of the stave indicates the value of the note (McPherson's music room, n.d., a; McPherson's music room, n.d., b). Figure 4 is where the C note is located when the treble clef is at the beginning of the stave.

**Figure 13**

*Picture of the F A C E Notes in Line Spaces on the Treble Clef Scale*



*Note.* Picture of the F A C E notes in line spaces on treble clef scale. From *Piano Science*, by luoman, 2012. (<https://pianoscience.blogspot.com/2012/08/solid-foundation-reading-skills-lifting.html>). Public domain.

During the *Mandalorian Rhythm Read* video, students are introduced to sounds of a bass recorder using the quarter rest, quarter note, and eighth notes (Mr. Henry's Music World, 2021). The video *Lines and Spaces Episode #9 Preview- Quaver's Marvelous World of Music* the saying "Every Good Boy Does Fine" is introduced to teach the value of notes in spaces that are rested near the treble clef (QuaverEd, 2011). The FACE acronym is introduced to teach notes on lines (QuaverEd, 2011).

**Figure 14**

*Picture of the Location of Notes in Spaces and In-between Spaces: Notes on Treble Clef Scale*



*Note.* Location of treble clef scale notes in spaces and in-between spaces. From *Wikipedia*, by G.S., n.d. (<https://qr.ae/pyMWqB>). Public Domain.

The video *I Knew You Were Treble*, which is heavily inspired by Taylor Swift's song *I Knew You Were Trouble*, talks about the instruments and notes associated with the treble clef. The narrator of the video sings these lyrics to explain treble clef characteristics (AT8fingers, 2014):

No apologies, you'll always sound high  
 You are the treble clef  
 And that's the reason why  
 Sopranos sing, Sopranos sing  
 Sopranos sing, sing, sing, sing,  
 And violins and flutes and clarinets can read  
 The high notes on your staff  
 It always sounds so sweet  
 It's music to me, it's music to me,

It's music to me, me, me, me, me

In the video, *The Quick Story of Wolfgang Amadeus Mozart*, the narrator gives an animated history of the famous composer Mozart (NowYouKnowAbout, 2016). Four definitions are introduced using very basic language:

- A sonata is music for instruments like the piano or instruments like the violin accompanied with the piano.
- A concerto is an orchestra playing background music and then an instrument like a clarinet may have a solo performance.
- Symphonies include the orchestra being the main event. They have four parts.
- An opera has actors singing instead of acting the words.

In the video, *Line Lieder-Eine Kleine Nachtmusik-Wolfgang Mozart*, a bicyclist rides curved lines shaped in the form of increasing or decreasing pitches of different sections of music (LineChaos, 2019). *Che Che Koolay*, a video about the folk song from Ghana, Africa, plays the notes of the song while using vibrant colors, animating the instruments, and highlighting the notes.

Figure 15

Picture of the Sheet Music of the African Folk Song “Che Che Koolay”

## Che Che Koolay

Folk song from Ghana

Call Response Call Response

Che che koo - lay, Che che koo - lay, Che che ko - fee sa, Che che ko - fee sa,

Call Response Call Response

Ko - fee sa - lan - ga, Ko - fee sa - lan - ga, Ka - ka - shee lan - ga, Ka - ka - shee lan - ga,

Call Response All

Whoops, ah lay lay, Whoops, ah lay lay, Whoops, ah lay lay, hey!

bethsnotes.com

Note. Photo of the sheet music from “Che Che Koolay”, From *Carnegie Hall’s Weill Music Institute’s Music Educators Toolbox*, by Carnegie Hall’s Weill Music Institute., 2013.

([https://www.carnegiehall.org/uploadedFiles/Resources\\_and\\_Components/PDF/WMI/K%20Teacher%20Worksheet\\_Sample%20Song%20Che%20Che%20Kule.pdf](https://www.carnegiehall.org/uploadedFiles/Resources_and_Components/PDF/WMI/K%20Teacher%20Worksheet_Sample%20Song%20Che%20Che%20Kule.pdf)). CC BY-NC-SA 3.0

Fourth graders are introduced to the concept that four 16th notes paired together are the same length as two eighth notes but four beats instead of two. This can be heard in the *Jingle Bells Rhythm Flashcards* video (Musicplay, 2013). Below is a sample of sixteenth notes.

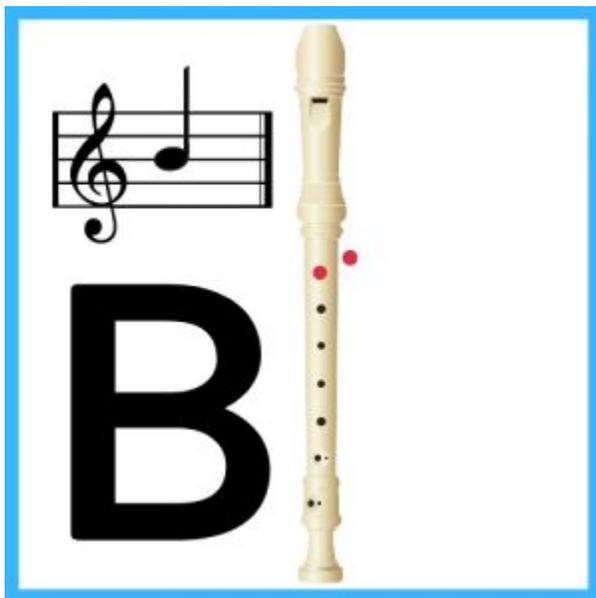
**Figure 16***Sixteenth Note Example*

Note. Sixteenth note and rest. From *Wikipedia*, by Mac, 2004.  
([https://en.wikipedia.org/wiki/Sixteenth\\_note#/media/File:Sixteenth\\_notes\\_and\\_rest.png](https://en.wikipedia.org/wiki/Sixteenth_note#/media/File:Sixteenth_notes_and_rest.png)). CC BY-NC-SA 3.0

Students were also introduced to the location of notes on the recorder through the Native American lullaby *Ho, Ho Watanay* (Visual Musical Minds, 2019). Notes on the recorder and piano were color-coded to show the distinction between notes on the recorder and notes on the piano.

**Figure 17**

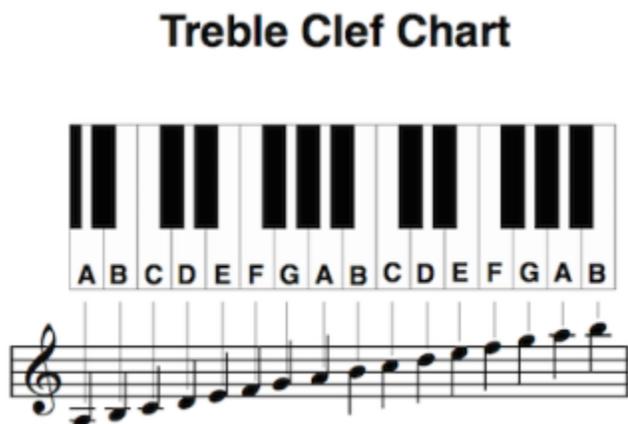
*The B Note on a Treble Clef Scale and that Same B Note Location on a Recorder*



*Note.* The B note on a treble clef scale and that same B note location on a recorder. From *Recorder Notes*, by Ernesto, n.d. (<https://www.recordernotes.org/wp-content/uploads/2019/10/note-b-on-recorder.jpg>). Reprinted with permission.

**Figure 18**

*The B note on a Treble Clef Chart*



*Note.* B note on a treble clef chart. From *Piano Secrets*, by E.R., 2018. (<https://pianosecrets.com/blog/page/10/>). Reprinted with permission.

On the site *Music Play Online*, students are introduced to sounds of various scales for off instruments such as the xylophone and the metallophone. The scale sounds are C Major, C Pentatonic, D Major, D Pentatonic, F Major, F Pentatonic, G Major and G Pentatonic. At this point, the students don't need to memorize the scale. They are just training their ear to increasing and decreasing sliding scales (Musicplay Online, n.d.). Treble clef flashcard games are the focus of the *Online Music Flashcards game* (Richman Music School, n.d.). Lastly, students are introduced to the composer Beethoven (Illustrating History, 2016). Students in the fourth and fifth grades remix his works that are full of quarter notes and eighth notes as the inspiration for their new works of music.

Fifth grade students play games on a Smart TV. The COVID education funding from the state and local governments helped the district to purchase much needed technology. They play a game called *Rhythm* and based on the *Among Us* video game. In this game students practice quarter notes, eighth notes, sixteenth notes, and quarter rests. Students must decide whether the rhythm they heard matches the music note they see drawn on the screen. If it does, they are a "crew mate" (Mr. Jay's Music Room, 2021). If not, they are an "imposter" (Mr. Jay's Music Room, 2021). Games are a quick way to keep students interested in the content (Mr. Jay's Music Room, 2021). Two classes a month is not a lot of time for students to remember concepts. However, the teacher remains hopeful that students remember *some* concepts. The music teacher describes herself as loving but firm. She believes that when the students feel loved their academic performance improves.

There are a few learning games teachers use to assist students in learning. *Teacherspayteachers.com* (<https://www.teacherspayteachers.com>) is a website teachers created that has teaching tools, games, and visuals. Teachers attending a state Music Education Association conference shared innovative videos and other learning tools designed to keep students engaged during the pandemic. There are also music educator groups on Facebook in which teachers share similar ideas.

This far western state has a lot of traveling music teachers similar to the situation described by Loretta Niebur Walker (2015) in her articles *Elementary Music Programs and Potential in Utah* and *Elementary Music Personnel and Potential in Utah*. Utah has a lot of music educators who are traveling teachers. The state has small budgets for music teachers; they are focused on the core curriculum and standardized tests. The western United States has a lot of federal lands that schools sit on. The state governments and federal government cannot tax federal land to get money for education. On the east coast, local taxes for education are common due to a lot of privately held lands. Schools without a lot of money have a low-tax base. Schools in the west receive a lot of their school funding from the federal government. The federal government allocates money to the states. The interviewee's local government values the academic core subjects such as math, science, language arts, and social studies. A lot of the funding goes to building new schools for the expanding youth population and class sizes in the town. The building fund extracts would-be bonuses for the classroom teachers. Auxiliary teachers such as the physical education, media, and music teachers are the last teachers to be notified of potential bonuses. Elementary schools in her district do not have librarians. Some librarians were fired in 2008 when the State Superintendent of Public Instruction, a far right Republican, introduced a resolution to save the school districts money by the following measures:

- every student being required to take x number of online classes
- teachers could not negotiate anything except salary
- every high school student has a laptop for online classes

The State Superintendent of Public Instruction, an elected politician, wanted to save the district monies for teacher salaries by assigning 100 to 200 students at a time to an online class that has one teacher versus the five or six teachers for that many students in an in-person setting. Laptops were to be provided to all high school students to facilitate the online transition. Teachers in the interviewee's district successfully got over 100,000 signatures for a petition

stating a proposed referendum against the Superintendent's referendum. The teacher's referendum made the state ballot. All the Superintendent's ideas were voted down! In retaliation, however, the state gutted the budgets of school districts. This happened between 2008 and 2009. Teachers are just now returning to their 2009 payment levels. Three music teachers were rehired four years ago. Paraprofessionals are used in place of librarians. The teacher and members of the symphony lobby the schoolboard each year for additional funding for music teachers. The school board continues to dismiss their requests. The scheduler of the Idaho Standard Assessment test attempts to schedule the yearly standardized test of common core subjects in a way so that students' arts class schedules are not interrupted. Students average two to four music classes per month that are sometimes rescheduled due to the scheduled class falling on a holiday or a special event day for the school. Some children only have 15 to 16 music classes per year. Four of those or up to 20% can be affected by holidays or standardized tests at any time. Before COVID it was difficult for the teacher to schedule makeup classes to ensure that a session is held at a later date to replace the session that was missed due to testing or a school event. There are 2,000 students, and many needed more time to grasp basic concepts. The music teacher also had to clean equipment and attend meetings. Today, she can reschedule a class as standardized examiners are sympathetic to the arts and some students are learning remotely. Now she doesn't have to spend time cleaning instruments or deal with as many behavioral issues that stall in-class progress.

Classroom discipline techniques are different before and after the pandemic. Before the pandemic, the students came to a music classroom to learn from the teacher. The lack of other adults in the room was a motivating factor for students to misbehave. When they misbehaved the teacher would make students say a chant repeatedly until students got back on task. "Claaaaassssss," she would say to talkative students (Interviewee 3, 2021). "Yeesssss," the students replied (Interviewee 3, 2021). During the pandemic she has traveled to students'

classrooms to teach. Students had better behavior because the classroom teacher was watching.

Twenty percent of her student population lives on a Native American reservation. Generational poverty has a direct effect on classroom behavior. One of the five schools is located in an affluent area where many students live in two parent households. The students behave better there. All in all, most of her students are well-behaved.

In the 1970s the local teacher's union negotiated with the school district to add music and physical education positions so that classroom teachers could have a planning period. Elementary school general classroom teachers currently don't have enough prep time. Music classes are seldom and there are few teachers to cover the growing population of students. There are three elementary music teachers for a town between 50,000 to 100,000. The town is in a state known for a certain vegetable. However, the town first emerged because of America's railroad expansion. It is also a Democrat, blue-collar town in a Republican state.

The principal evaluates the job performance of the music teacher. The principal evaluates her teaching performance and not the music curriculum. Recordings and songs for each grade level and curriculum are purchased every 10 years by the curriculum director. Currently, the teacher doesn't use much of the curriculum materials because of pandemic rules that limit the use of movement or shared instruments. She is considered part of the staff of one of the four of the schools. That school principal evaluates her. The teacher is encouraged to base the lessons on the state standards that are similar to the National Standards for Music Education. The principal uses *Charlotte Danielson's Guide for Teaching* to evaluate the music teacher.

The director of elementary education and the director of secondary education report directly to the district superintendent. The music teacher reports to the director of elementary education about the happenings of professional learning community (PLC) meetings. The PLC meetings occur when students have half-days on Mondays. One Monday out of the month is

professional development day. Teachers collaborate within professional learning communities. Many of these teachers recently were required to determine how to transition from a junior high model to an elementary school model after their school suffered a teacher reduction. Many families moved to the town during the pandemic. To avoid overcrowded schools another school was built and some resource activities such as music were cut.

The classroom budget for the music teacher is interesting. The supply budget averages \$150-\$1500 per year. She often needs updates to her Orff classrooms sets of instruments. Sometimes, before the pandemic, two children would share one instrument. When the interviewee first became a music teacher, she tried to raise funding by asking for donations from parents; the teacher received a warning from her superiors. A majority of her students are low income. Only one of her schools consists of students from two-parent, higher-earning families.

The state's superintendent of public instruction and director of music often claim that there are no additional resources for music courses. The state legislature decides funding for each classroom unit based on the number of classrooms. Districts are reimbursed for the cost of running each classroom. Most districts add more money to classroom teachers' base salary. Music teachers are not factored into the state budget because they travel to other teachers' classrooms to teach students. The school district takes some of the money distributed by the states and collected through citizen property tax distribution to schools to pay the salaries of music teachers. In some places in the state there are music teachers who are stationary to one school; the students may have music class up to three times a week. Those teachers are funded by the state. The district finds it difficult to meet music teachers' request to add more teachers that are stationary to a variety of schools. Utilitarianism through traveling music teachers is necessary to accommodate the growing school district.

The music teacher graduated from college in 1979 having earned a bachelor's with an elementary general certification with a music specialist minor. There was not a music kindergarten through 12th grade certification at that time. Every five years she has to take six

upper division college credits in her related area of teaching. These credits could be earned with professional development classes taken with the National Orff Organization or at local universities. The National Orff Organization chapter holds regional conferences and workshops every year. She has taken classes on classroom management. Her local university also offered classes in 2021. The teacher took a lot of classes on emerging classroom technologies to be used during COVID.

**Interviewee 4.** Interviewee 4 is an itinerant music teacher at a public elementary school on the United States' west coast. Her working title is Vocal/General Music Teacher. There are two types of music teachers for her school district which is one of the 20 largest school districts in the nation. There are general/vocal music teachers and instrumental music teachers. The instrumental teachers tend to be orchestra teachers who teach to small groups in the form of a pull-out program.

At the beginning of the school year students rank their most to least preferred subject to learn. Depending upon availability and music teacher approval, the student is likely to get their first or second choice. This class is not graded.

As a vocal teacher of up to 1,000 students per school year, Interviewee 4 has the freedom to use instruments as she wishes. Her use of the instruments for teaching purposes does not have to meet an official academic standard or mandate dictated by governmental bodies because she is not an instrumental music teacher. Her use of instruments is for the sole purpose of teaching students the correct vocal notes to use; these are the same notes that match notes played on instruments.

Interviewee 4 believes that the mobile nature of her job makes it virtually impossible to follow a set of prescribed standards. Elementary-aged students are motivated to learn the correct singing pitch through the teacher rewarding them with a fun time with the instruments! Moreover, she utilizes rhythm instruments such as the drums, keyboards, and other bass instruments such as recorders, guitars, and cymbals. Interviewee 4 also teaches music note

value theories and directs music performances such as the Cinco de Mayo program and the Multicultural Assembly program.

At the time of this interview, Interviewee 4 was preparing to return to the classroom after 100% of students at the school participated in online learning. In late April 2021, classroom teachers held in-person classes for the students of parents who wished for their children to return to the physical elementary school. Out of an average of 20 students per classroom teacher on a non-COVID day, approximately two to 11 students have returned to each physical classroom at Interviewee 4's school. The school has morning and afternoon cohorts; classroom teachers teach the in-person students in the morning for three hours and the virtual students in the afternoon for three hours. As a traveling music teacher, Interviewee 4 is remaining at home to slow the spread of the virus. Her regular, non-COVID schedule consists of visiting five different schools per week and meeting several different classrooms of students at each school within a given day. She carries a laptop, speaker, iPad, and other teaching materials on a moving cart. Upon entering the music classroom, students read state-mandated standards that have been simplified into practical action steps.

The interviewee laments that many elementary-age students currently sit in front of a screen during the entire school day. Students are loaned a Chromebook by the school district. The laptop has a tiny screen and terrible sound. The donated wireless hotspots do not work well with the Zoom app. The music teacher frequently must stop to ask students if they can hear her speaking. Students' siblings and parents frequently walk in and out of the students' rooms during instruction time. Sometimes she can hear other teachers teaching her students' siblings in the background. The noises combine for a cacophony of distractions that halt minutes of instruction per class session.

Adding to these issues is the problem that many parents are computer illiterate. Many do not understand how to log in to a computer program or start a computer. Many parents have two or three jobs. According to Interviewee 4, these parents view the internet bill as an unnecessary

expense; doing schoolwork is a potential economic benefit in the future but extracts immediate income. Furthermore, many of these parents came to the United States from Mexico or South America. Some of the Mexican parents were not able to attend middle school. During the late elementary school ages Mexican students are asked to work to bring in an extra paycheck for the family.

The interviewee notices that many kindergarteners and first graders have parents who contact her to stay abreast about their children's academic progress. However, follow-up meetings significantly decline by the time the children are in second grade. Ninety percent of the students in the interviewee's five schools that she works at are Hispanic; 8% of those students are Black and the remaining 2% are Asian or White.

Interviewee 4 attended an elite arts prep junior high and high school in South Korea. She describes it as "prep for schools like Julliard" (Interviewee 4, 2021). Her undergrad and graduate school education consisted of degrees in voice. After earning a master's degree in voice she toured Broadway before moving to the west coast to become a music teacher. The interviewee has been a music teacher for the public elementary school system on the west coast for the last 20 years. The interviewee's teaching credential is in single subject-music from a public university system on the west coast. To the dismay of the interviewee, the 2.5 year California Board of Education-approved teaching credentialing program did not yield her another master's degree. The credentialing program was for the purposes of students getting trained in their individual music genres to learn techniques and strategies that will enable them to teach music to a K–12 student population.

At the beginning of the school year music teachers discussed with school administrators what they think are the best ways to serve each school in a given school year. The consensus was that two grades, Pre-K and sixth grade, were not to receive music instruction during the 2020–2021 school year. Music teachers in her five schools were partially remote for the 2020–2021 school year.

Interviewee 4's daily schedule after of the pandemic consists of six daily classes that lasts 40 to 50 minutes each. Since the pandemic, kindergarten and first graders are in class for 40 minutes. The music teacher laments that there is no time to have extra practice time including time to review homework due to the short class sessions. There are a total of 2 semesters per school year. Only 12 classes out of 60 possible classes at all five schools can be served.

This is the daily schedule of Interviewee 4:

Kindergarten: She aims to expose students to basic concepts. Students are moved quickly through songs by singing short and long notes. They will not begin to name quarter notes and half notes at this age. Students are introduced to pitch and steady beat. They sing songs and play instruments that demonstrate pitch and ostinato or repeated musical verses with ascending notes without academic terms attached to said notes. Moreover, students are introduced to hearing a steady beat by techniques such as having big apples and other symbols represent quarter notes and little apples represent eighth notes. The apples tell the students when to sing high or low, thus forming a melodic rhythm. The apples sit on a staff. Interviewee 4's main concern is that students understand high and low pitch and fast and soft sounds. Singing two eighth notes is equivalent to singing one quarter note or beat. Eighth notes can make a song seem fast or slow despite taking as much time to complete as one quarter note. Simply put, an eighth note requires more effort in the same given time as the quarter note.

First Grade: First graders are introduced to some music notation. Some form concepts/patterns are introduced without naming the concept. These concepts are being learned in addition to concepts learned in kindergarten. Students also play circle and movement games to reinforce rhythm and motivation through music.

Second Grade: Students build from previous grades. Vocabulary terms like crescendo and solfege are introduced. Pentatonic scale is also introduced. Pentatonic scale includes five

increasing or decreasing but related notes on a scale instead of the typical seven notes that are memorized as being part of major and minor scales.

Third Grade: Students are known to have improved hand dexterity, muscles, and overall improved hand-eye coordination. Thus, handheld woodwind instruments are introduced. The recorder is a common instrument many students use. Rhythm sticks and triangles are set aside. Interviewee 4 stated that “by learning how to play an instrument they are exposed to more of the fundamentals of music notation” (Interviewee 4, 2021).

Many school districts throughout the U.S. currently focus most of their academic agenda on standardized tests to the detriment of music programs. Review of core subjects such as math, English, social studies, and science take precedent over elective classes such as the arts. School districts cut district arts program budgets to devote more funding to Common Core standardized test prep. Fortunately, the State Board of Education has defined music as a Common Core subject for the state’s public schools. Interviewee 4’s State Board of Education doesn’t, however, offer a standardized test in music (Interviewee 4, 2021). There are currently no talks within the State Department of Education about a proposed standardized test for any music subject. Music was declared by the state’s Superintendent of Public Instruction as a common Core subject three years ago. Speaking of the liberal nature of her position, Interviewee 4 says that “a teacher can take their job as seriously or as lightly as they wish” (Interviewee 4, 2021). An elementary music teacher can spend 10 hours prepping for lessons or teach any music lesson they feel is appropriate for the moment. Instruction can vary widely based on the personality and agenda of the music teacher.

The NSAE was passed by Congress in the 1990s. These standards consisted of main goals and daily objectives for arts students, teachers, and administrators to follow. As a reminder, the NSAE stated that by the time of high school graduation the student should be able to:

1) communicate at a basic level in the four arts disciplines, dance, music, theatre, and the visual arts; 2) communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency; 3) develop and present basic analyses of works of art from structural, historical, and cultural perspectives; 4) have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and 5) relate various types of arts knowledge and skills within and across the arts disciplines.

(Mahlmann, 1994, p. 1)

State music education organizations also have main goals and daily objectives that they wish for the student and teacher to follow. Teachers find daily use of the standards impractical, however.

There are many schools with many different needs. Recall that elementary music teachers travel to many different schools; each school's administrators express varying needs for their students' music education. The culture of this school district currently, despite having state and national standards, dictates that each school's leadership be asked by music teachers how those teachers can best fulfill the arts needs of the school. The state's culture of enforcing the standards dictates that each school district sets its own enforcement standards.

Common Core subject-objectives tend to receive more funding from various state governments than objectives for arts subjects. Schools and state departments of education make it a priority to provide funding for practice materials needed to pass standardized tests. Music is now a Common Core subject in California with no standardized testing. The added funding for music, instead of going to testing initiatives, is distributed to varying school programs related to music and the arts. In that vein, the Creative Network program was created by the Superintendent of Public Instruction and the State Department of Education to coexist with standard music classes as an additional opportunity for greater segments of the large, urban

school district to have access to music education. In any given elementary school the interviewee can only teach to a total of 12 out of 60 general education classes.

The Creative Network, which has been in existence for five years, is a nine-week program—or 56% of a full semester program—that provides a structured music curriculum with state-directed objectives and daily tasks. Some students in this program also take private lessons. The interviewee says that she doesn't believe all of the core units are covered in nine weeks. She barely has time to cover her units in 16 weeks. Due to budgeting, the State Board of Education wants these additional music classes to be as short in length as possible while providing general access to as many students as possible. Students receive private instruction for a more complete and well-rounded musical education.

Interviewee 4's immediate district boss' title is Arts Department Director. He manages several arts supervisors. Her immediate boss is the Art Supervisor for Elementary Music. Her effectiveness as a teacher is evaluated every other school year. If an elementary music teacher gets a high score on their initial evaluation, the school administrators and arts supervisors wait several years before the next evaluation. If a teacher did not receive a good evaluation, they receive more guidance from the individual school's administrator and the arts director.

**Interviewee 5.** Interviewee 5 teaches general music, beginning choir and beginning band in a mid-sized school district on the west coast. This is a list of the subjects and grades she teaches:

- general music K-5th grade
- beginning choir 2nd -5th grade
- beginning band 5th grade

The music teacher has a Bachelor's degree in Music Education and is currently a trumpet player in the community orchestra. She is licensed to teach kindergarten through 12th grade music. She had a three-semester internship. Each semester had a different practicum at a different level of school ending with the tertiary semester at a high school. This is how the

music teacher was able to gain certification across all grade levels. The interviewee's bachelor's program internship began with children learning to play the recorder. Students play lower notes with more fingers. The idea is that high difficulty concepts are to be practiced first. For most elementary grades, dexterity on the instrument is a serious issue as children are still in the developmental stages. Being able to hold an instrument correctly while playing a song is the most difficult initial project to give a student. Students learn subsequent, related concepts quicker when they've first mastered the most difficult concepts. The music teacher graduated in December, began teaching in January, and then went to remote learning with her students after the first 10 weeks of her tenure.

Ninety percent of the students have a first language other than English. They are classified as ESL (English as a second language) students. The elementary school is one of six Title I schools in the city. It is also the poorest elementary school in the mid-size west coast city. Most students walk to school or ride to school with their parents.

The school's parental involvement coordinator witnessed and received complaints of a lot of distractions during the height of the online learning semester in 2020. Parents were yelling at children. Children were sometimes left alone at home and did not focus because of a lack of accountability. Some students were playing games on their phones and listening to music during the online session. Students' progress was measured by achievement and effort instead of letter grades.

**General Music Class.** At the beginning of the 2020 to 2021 school year students were on a rotating schedule. Half of the students met at the school in person. The other half met at the school the next day. Each cohort participated in online learning for a minimum of two days when they were not at school. The third cohort consisted of 100% online learners; students from various classrooms within the same grade were grouped together to be part of the new online only class for that grade. The students were given an online teacher; each grade had an online-only cohort. These students' parents were not comfortable with them attending in-person

sessions during the COVID season. One teacher was assigned to them. Unlimited wifi hotpots were provided by the school district to families that could not afford internet service.

During the spring semester, kindergarten through second grade students met four days a week in person. Mondays were considered days for teacher planning. Students met for a portion of the school day with their teachers virtually from home through the Zoom app. After the spring break holiday third through fifth graders returned to school four days a week. One teacher was assigned to an online cohort of students from various grades whose parents were still uncomfortable with in-person learning. The parental involvement of students while they were learning online was described as “low” by the music teacher; the principal lobbied for months for her students to come back to school to increase student attentiveness in an encouraging environment (Interviewee 6, 2021). The music teacher currently sees every student in the school once a week for class.

Students in the general music concentration are doing the following things until the end of the school year: (a) second grade is practicing the quarter note and half note on the recorder; and third graders shift to practicing pitch. Students practice music on the xylophone using 16th notes. Students learned notation and rhythm in context. A dance party sometimes occurred because the kids saw her after recess; tensions between the kids were left over from the playground.

The music teacher issues stickers and allows for fun activities as positive reinforcements. Students may come up to her and tell her that they’ve completed an assignment. Those students are then tasked to help students who are having difficulties comprehending an assignment. The teacher believes that the students feel a sense of pride knowing that the teacher bestowed upon them the responsibility of being an expert and a tutor in that moment. The music teacher sometimes sends letters home to parents explaining their children’s good achievements.

**Beginning Choir Class.** Choir students typically practice two days a week before school with the music teacher. During the first half of 2020–2021 students were completely online submitting videos of their work. Similar to the general music classroom issues, this idea did not work well for the students; The students were restless. The music teacher also tried to have the students practice outside standing 12 feet apart to prevent viral spread. Students are more familiar with staying inside for class activities and leisure activities related to video games. Students soon became weary of standing outside. Student attendance for this voluntary course continued to dwindle every week. Band students are typically graded for accountability related to returning and maintaining the rented instruments; that graded option was suspended during that year due to the pandemic. Band is typically graded while choir is not. One of the senior music teachers was a high school band director for many years in another district.

The most time-consuming activities for the beginning choir third through fifth grade classes consists of singing in tune and singing in parts. The teacher says that the standard progression of elementary music is to begin to introduce complicated concepts to the students around the third grade. Interviewees 1, 4, and 7 all transitioned their students to woodwind instruments in the third grade as dexterity is known to improve for students at this time. Garbi and Morin (2021) noted that eight-year-olds enter the preadolescent stage where muscle mass and hand-eye coordination begin to improve substantially. Students had a lot of issues coordinating and harmonizing parts that start within seconds of each other.

The music teacher mostly teaches by rote; the music teacher sings a verse and the students repeat her. She places the strongest student next to the weakest student so that the strongest student can tutor the weakest singer. At the time of this interview her choir students were practicing parts in *The Greatest Showman*.

**Beginning Band Class.** Only 5th graders are in beginning band because they are physically strong enough to carry large instruments. The town's elementary and high school

band teachers coordinate lesson plans and ideas with each other. The idea is to begin to cultivate interest in the later grades of band classes amongst the fifth graders.

**Conferences.** The district's music teachers talked about getting a bona fide curriculum together. This curriculum would abide by NAFME's broad standards and have daily lessons divided by eight units. However, the district decided not to go with the unit plan. Beat and melodic contour should be practiced by the children the entire school year and not just during a required unit. The music teachers are now free to continue teaching as the sole expert-choosing lessons they deem fit the children's personality and the broad NAFME standards. The teachers, similar to many teachers I interviewed, switch between the Orff and Kodaly methods.

The teacher wishes to be a certified Orff educator. She's completed the first of three levels necessary to become an Orff-certified educator. The music teacher is also a vice president of her local American Orff Schulwerk Association.

**Evaluations.** The principal or vice principal currently evaluates this teacher. The informal evaluation consists of the principal coming to the classroom unannounced and checking boxes. Formal evaluations consist of a preevaluation meeting with the principal or vice principal, the in-classroom evaluation, and a post meeting with the principal. The principal at one point asked the teacher why her students were playing a game. There was a misperception that the children were just having fun and not learning. The music games are part of students learning how to sing first before the teacher introduces academic concepts. Remember that this teacher believes that students should learn the hardest concepts first so that subsequent concepts are easier to comprehend. The principal, who was a very involved elementary music student in her time, stated that it is important for the interviewee to define the concepts in the middle of the game instead of waiting until the next day. The principal taught fourth graders at the school some years ago.

**Concerts.** Fifth graders sing at the state capitol each year during Christmas with other fifth graders from across the state. Video submissions were sent to the state instead because of

the pandemic. Students also participate in “Band o’ Rama” at the end of the school year (Interviewee 5, 2021). Local school bands play separate ensembles and then play one large ensemble—hundreds of students playing together. Unfortunately, Band-O’-Rama was also canceled.

**Interviewee 6.** Interviewee 6 is a part-time performing arts teacher from a state in the far western region of the United States. She teaches music and dance to kindergarten through sixth graders. The interviewee has been a dance student and in the dance community in general since the age of four. The performing arts teacher says that students are taught the foundation of music education in elementary school; concepts learned in elementary school serve as the foundation built upon in high school art or theatre.

Although the navy is prevalent in this state and an army base is nearby, the children of army servicemen and servicewomen attend schools affiliated with their parents’ respective military base. Most of the kids who attend the elementary school have parents who have been in the state for decades and are of the lower and middle classes. The teacher herself moved to the state with her mom and dad when she was seven. Less than 30% of persons living on her island are of Asian Pacific Islander origin. Students at her school are mostly Asian or mixed with Asian. It is rare to find a native person of 100% Pacific Islander descent there.

In general, students listen to the performing arts teacher sing a recorded song and mimic notes and cadence. The kindergarten through second grade students learn general rote responses. The performing arts teacher explains each step of the 8-count dance to kindergarten students. Students learn how to count dance moves. They follow each move the teacher tells them to do. The interviewee doesn’t tell the kindergarten through second grade students the academic vocabulary associated with the techniques they are learning. Her kindergarten and first graders tend to be too focused on the wording of the definition of technical terms and not the steps of the actual technique. Many interviewees note that they do not introduce technical vocabulary terms to their kindergarten through second grade students; it is easier for students to

understand the technical definition after they have practiced the steps of a musical technique for a few years. The kindergarten through second graders learn the hardest concepts in music without being introduced to the academic terminology behind the concepts and processes. Each concept is explained with its individual mechanics; when students later learn the academic terminology, they tend to discover that their teachers have spent years teaching them processes to difficult concepts one-by-one.

First graders learn an advanced routine. The performing arts teacher says that the first graders absorb the information quickly. They also listen to prerecorded 20-minute lessons from the performing arts teacher that the classroom teachers play at their leisure. The students are introduced to the eight-count dance. Second graders learn more dance moves and songs than the first graders. They sing along with the teacher to lyrics.

Third through sixth graders are introduced to more difficult lessons at a medium pace such as learning hip hop routines and modern radio songs. These students learn song and dance simultaneously instead of separately. The interviewee sees how the third graders merge various steps of song and dance with increasing difficulty. The teacher breaks down what she teaches students in smaller intervals than the fifth and sixth graders.

Fourth through eighth graders are auditioned by the state's public school learning center theatre teachers each year to participate in an annual concert featuring students from across the northwestern region of the state. The teachers audition fourth to eighth grade students across the western United States island to do a recital. The students select songs from a preapproved list of music. To prequalify for the state event, students at the interviewee's school and across the state sometimes perform for one regional school only. After that performance occurs the theatre teachers determine which students qualify to perform in the annual statewide showcase for the northwest regional state-sponsored performing arts program.

The interviewee has slightly easier lessons for fourth graders than she does for fifth graders. For example, the performing arts teacher taught students the lyrics and cadence to the

song *Dynamite* by the Asian pop group BTS for a reward. Third and fourth graders learn the same basics to the song. Fifth graders learn an extra dance move. The advanced moves include moving the arms and legs at the same time. Third and fourth graders move the arms and legs at separate times. Fifth and sixth graders are taught the most difficult lessons there are due to them being older and having more dexterity. Their opinion is solicited more by the teacher. Students choose which songs they want to dance to for the Christmas concert from a collection of songs previously chosen by the performing arts teacher. The performing arts teacher says that lessons are smoother when students feel as if they have some control over what materials they learn and how they learn it.

The teacher focuses on routines, and fifth and sixth graders are able to comprehend lessons quickly after years of introductory lessons in the earlier grades. Fifth and sixth graders are typically able to memorize a new song and its correct cadences within one class period. Interviewee 6 can spend more time rehearsing the pitch and tone of the entire song with the older kids versus spending several class periods on one or two sections with the younger kids. The younger kids may spend a class period having one or more sections of a song repeated to them in a call and response manner. After students quickly learn the song, the teacher focuses on “drilling and perfecting dance moves” (Interviewee 6, 2021).

Interviewee 6’s kindergarten students practice the eight-count dance. According to Cli Studios (2021), an online dance studio with hundreds of world-renowned instructors, the eight-count dance pattern “fills two bars of 4/4 time, and the count is simply the number of beats in those two bars” (Cli Studios, 2021). Recall that in chapter one of this paper I discussed the definitions of a bar and simple meter example of 4 beats per measure. The example below of the first line of the popular children’s tale *Twinkle Twinkle Little Star* shows two bars of 4 beats. An eight-count dance is typically performed to two bars of 4/4 time or two bars of 4 quarter notes each.

**Figure 19**

*Simple Meter Example in Song*

**Twinkle Twinkle Little Star**

Twin-kle, twin-kle, lit - tle star, how I won-der what you are!

5  
Up a - bove the sky so high, like a dia-mond in the sky.

9  
Twin-kle, twin-kle, lit - tle star, how I won - der what you are!

*Note.* This is a simple meter song; it has 4 beats per measure. From *The Singing Master: First Class Tune Book*, by J.T., 1838. (<https://archive.org/details/SongStoriesForTheKindergarten>). CC-BY 4.0.

During the second half of the school day students visit the performing arts teacher. After recess, activity classes such as performing arts are scheduled so that teachers can have a planning period. The rotation classes are the performing arts, computer, math activities, and counseling class. Each activity class is 40 to 45 minutes each. Every student at her elementary school visits the performing arts teacher once a week. This was before the pandemic.

When the pandemic picked up in her state the interviewee taught her students through Google Meet. For Fall 2020 all students at her elementary school were remote learning. The interviewee sometimes teaches students at the end of virtual classroom lessons. Some teachers show prerecorded music lessons at the end of their lessons. The interviewee taught classes live Monday through Friday for 20-minute sessions each. Some kids' parents opted for them to stay home the entire school year and only do online learning. The principals in her state decided at the beginning of the school year whether their schoolchildren were remote learning, hybrid, or in-class. Some kids came into school every day. Some came into school every other day.

The children were 100% online learners for the first half of 2020–2021. For the second half of the school year parents had the option to allow their students to learn virtually or learn at school. The performing arts teacher recorded her lessons to be given to classroom teachers for viewing by students. Students who remained remote learners were able to view classroom sessions simultaneously with students who were in the physical classroom. Classroom teachers often streamed their classroom session in such a manner that in-person and at-home students were all learning from a computer simultaneously. Students at home logged into their computer and were able to communicate live with students learning in the classroom. All students learned via laptop whether in person or online. The Spectrum company provided free Internet to the students.

The performing arts teacher incorporates different music styles, dances, and acting games for the students. Before the pandemic commenced, the teacher allowed many classes to play the games freeze dance and musical chairs as a reward for good behavior. The yearly concerts consisted of her vision; the choreographer matches her vision with the appropriate dances that were practiced during the period when the song was created.

The performing arts teacher is a graduate of a local performing arts high school. This performing arts high school has the biggest theatre and dance program in the state. Interviewee 6 credited the performing arts teacher at this school for directing the theatre and dance programs and giving her the necessary skills that have enabled her to teach elementary students music and dance today. Choreographers and the music director at her high school taught students about staying on beat with movements and how to convey a sense of expression with each movement. Children, according to the interviewee, like the school lessons if they have some kind of exaggerated stageplay. Kids are excited about dramatic characters. The characters grab their attention; the performing arts teacher is able to maintain students' attention as she teaches them new concepts.

As a high school student, she performed in two theatre performances and two dance recitals per school year. Her theatre teacher hired choreographers to help students learn dances and move in sync with the tempo of the teacher and students' agreed upon in-concert song selection. A vocal coach worked on the singing along with the music teacher. Musicals she performed as a student included *Singing In the Rain*, *Anything Goes* and *Brigadoom*. For rehearsals a vocal coach rehearsed singing notes with the high school students, and the choreographer reviewed dancing moves. Different styles of dance were used including tap, ballet, jazz, and hip hop.

Students plant gardens with other students and community members. They also attend Extended Day and the performing arts teacher's private dance classes during regular times. The teacher rented out a private dance studio; 10 kids regularly attended her dance courses. Her goal is to own a dance studio in the near future. The interviewee taught dance classes at the summer school in 2020 to continue in practice for the reemergence of a private business. Summer school in this island state is for parents who want students to be continuously intellectually stimulated through the summer. Summer school in this state is not for students with failing grades.

The teacher taught 10 of the schoolchildren dance in her private business before the pandemic. The performing arts teacher registered her dance class as a limited liability company. However, state pandemic guidelines limited in-person gatherings for children in educational facilities.

Student grades are based on participation and not necessarily skill. The lack of letter grades and focusing on grading based on participation, according to the interviewee, are mechanisms used to inspire the students to develop their own creative strategies for memorizing the content. In this way, students are not stifled to one method of learning that is often promoted by state standards requirements.

Teacher evaluations typically happen once a year. There is less pressure from the interviewee for the students to memorize the dance and rhythm. This is why the grades are based on participation. Evaluations by a state agency of the principal and music teacher have not occurred since the pandemic reached its height in early 2021. The state agency and the principal tend to give Interviewee 6 the freedom to teach anything she likes as long as they view the yearly recitals as being successful. Due to the pandemic safety protocols the interviewee did not have an evaluation from the state during 2020–2021. Evaluations are typically performed by the state for every teacher each year.

**Interviewee 7.** Interviewee 7 is a general music teacher for kindergarten to eighth grade for a rural school district in New England. The teacher commutes to the school from several towns away. He teaches kindergarten through fifth grade once every six days and middle schoolers twice every six days. The school district has an integrated arts team which includes the general music teacher, arts teacher, library/media specialist, physical education teacher, and guidance counselor.

This small New England state happens to be home to one of the 2020 U.S. presidential candidates. This rural state's population does not exceed one million people. For these reasons, the capitol city is very liberal and the farming cities further away from the capitol and state resources tend to be more conservative with pockets of Democrat support. The senator advocates for small class size and universal childcare. The population of the state's rural cities are growing in part because of the pandemic. Five years ago, the state offered United States citizens \$10,000 to move to the state and either start a business or work remotely. Much of the new traffic also includes the children of skiers who come to the state for skiing season and work remotely. These skiers decided to live in the state permanently. Skiers and other tourists bring revenue into the state. The interviewee says that the rural schools are starting to see a significant increase in new students joining the school. Now, instead of only students in the state capitol and in some small towns around the state having access to universal pre-K, every child

in the state should have the opportunity. However, sometimes the one-way roads in the state's smaller towns are impassible for school buses. There are many logistical issues to consider before universal pre-kindergarten is an option to all the state's children.

The interviewee holds a Bachelor of Music degree in jazz and African American music studies earned from a local private college. The general music teacher chose the main education track of the degree program. The collegiate curriculum included an overview of the music education field and instrumental methodology courses. The interviewee specifically took a flute tech class to learn how to be a better flutist. In that method class, his professors taught him and his classmates the Suzuki method. Basically, Japanese violinist Shinichi Suzuki of the early 1900s believed that students could acquire the language of music using the same skills they use to acquire their home country's national language (Suzuki Association of the Americas, 2018). The Suzuki Method is very similar to Dr. Lucy Green's Informal Method in that acquiring information that is developmentally appropriate is paramount. Children under the age of four, according to the method, should listen to music every day. Children memorize words heard daily. When children are ready to begin learning how to play an instrument parents and teachers should introduce concepts at the student's rate of conceptualization. The young children should learn how to play an instrument before learning to read notes in the same way that the pilgrims and many American schoolchildren learned rote memorization of song lyrics before memorizing the names of musical notes. The student acquires mastery of concepts at their own pace; students should receive some form of praise from those in their immediate surroundings to serve as motivation for the student to continue working at perfecting their craft. When children encourage each other an atmosphere of kindness and teamwork is fostered. Stephen Covey (2004), world-renowned author of the bestselling book *The 7 Habits of Highly Effective People* also reiterates this belief. He recalls his daughter refusing to share a toy with children surrounding her. Covey believes that children respond best to being praised within a group setting as the child is not being singled out to demonstrate growth in behavior. Children who do

not have the spotlight placed solely on them to demonstrate maturity but rather experience natural peer pressure from friends tend to receive encouragement in their journey from peers. The encouragement from peers serves as the motivation for the child to attempt to behave in a more mature manner (Covey, 2004).

Students are encouraged to also receive private lessons in addition to the classroom sessions to create more opportunities for students to learn group collaboration skills (Suzuki Association of the Americas, 2018). The music teacher holds private lessons off campus with students who receive their parent's permission. Transportation related to after-school activity busing is an issue. Many students travel up to an hour for school one way because of the sparse population. If the teacher held lessons on campus, he would likely have to wait up until an hour after the lesson ended for the student to be picked up. The lessons would likely begin after school; it is possible that the music teacher would have to stay up to two hours after the ending of the formal school day. It is easier to meet at a mutual convenient location and time for the parents and teacher.

Throughout the tenure of his bachelor's degree program the teacher learned about the foundations of jazz. This is his fifth-year teaching. Prior to teaching music, the interviewee was a substitute teacher and had several managerial careers including managing gas stations and warehouses. After leaving his corporate jobs, Interviewee 7 joined a local teacher preparation program that included eight months of interns shadowing teachers and student teaching as he gained a better understanding of teaching techniques. In addition to the teaching internship there were two weeks of seminars in which trainees were taught to identify teaching and academic standards and strategies. There were additional seminars on Fridays. The preparation program was and is currently still open to those who have a bachelor's degree, work experience, and expert knowledge in one of the state's certifiable teaching subjects.

The internship classroom teacher determines when student teachers teach depending on the readiness of the student teacher. The student teacher gains gradual teaching

responsibilities over portions of class functions as more teaching technique is acquired. Students must have earned 30 credits in the subject they are required to teach before they join the teacher preparation program. Graduates from the program have continued their teaching career. The interviewee took the Praxis teacher competency exam in general music. The Praxis checks his understanding of the scope and sequence of the general music field. The interviewee took the General Music Praxis exam because his state has only a Music: Kindergarten through Twelfth grade teaching license endorsement.

Professional development modules are funded by the school district. The state also sponsors a lesson exchange day in which teachers present curriculum ideas to each other. One of the teachers mentioned the Kodály method.

The students Interviewee 6 teaches are almost all on free or reduced lunch. The district he teaches in consists of 95% White and 5% Black and Asian students. During the summer of 2020 the district sponsored a free meal program for all students. Students or their parents were required to opt out of the program if they did not desire the aid. Once a week enough meals for seven days were delivered to each student who did not opt out of the program. The pandemic hit this small, northeastern rural community particularly hard. Many parents relied on temporary blue-collar jobs such as landscaping that disappeared during the pandemic.

**Classroom Time.** Prior to the 2019–2020 school year the elementary school music teacher’s kindergarten through second grade students began classroom time immediately after recess. Upon entering the classroom, the music teacher had a warmup activity for the kids that consisted of a dance such as tai chi to help students focus on getting a steady beat internally. Students then practiced stretching and breathing exercises before beginning vocal warmups that lasted 15 to 20 minutes. The students focused on loud and soft palettes—low and high pitches. For the remainder of classroom time, the students used the classroom set of ukuleles to learn the basics of instrument dexterity and mechanics. For example, students learned where to

place their fingers to kick the ukulele or play the strings with the right hand. The students also learn about strumming or hitting the guitar with a specific finger.

Next, students completed small group or practice activities that reinforce NAFME's main ideas for their learning standards: performing, creating, responding, and connecting. NAFME may have seven to 10 different benchmarks they recommend for students of a certain music subject and certain elementary grade level to learn. Within each benchmark are monthly and daily goals that are written to reflect the ideas of performing, creating, responding, and connecting. However, daily tasks are not specifically notated. The interviewee notes that he uses universal design for learning (UDL), which means that the same lesson can be taught in several different formats and thus students would be required to prove satisfaction of differing levels of learning competencies.

The interviewee uses UDL and Lucy Green's experiment as an inspiration for his teaching in the elementary classroom. Interviewee 7, similar to Interviewee 1, drew inspiration from an experiment in the United Kingdom in which Lucy Green, Emerita Professor of Music Education at the University of London, asked several schools in the United Kingdom to remove their structured music curriculum for one year. Music teachers taught students basic music principals and allowed students to use their prior music knowledge to create original music content including original compositions based on popular music and classical compositions. From this experience, Lucy Green developed general strategies of teaching. The strategies are:

- Students choose music they already understand. Students are engaged in the learning process at a greater rate when they believe that their opinions about the ways in which learning is optimized are listened to by the authorities in charge of setting standards for their learning. A leader can only lead if their following are motivated by tactical leadership that acknowledges their contributions through a physical or verbal source of gain.

- Students should be allowed to copy records by ear. In the Lucy Green experiment students used instruments and their voices to play and sing, respectively, the audio recordings of popular artists. Students consulted with each other to correct notes and teach each other new notation previously learned in past semesters of other classes. In many elementary classrooms, this step is mirrored by kindergarten through second grade students repeating the verses and tone of the song that their music teacher is singing.
- Self-directed peer learning is the third pillar. Students create their own musical compositions loosely based on popular songs. Students identified the musical notes of lyrics and altered notes based on prior knowledge of notation and minimal help from the music teacher. Music teachers help only when students ask for help. When students ask for help with a musical composition, teachers are only to remind students of the main ideas of the previous lessons taught.
- Students began to gain skills while sharing techniques with other classmates. Students who brainstormed based on their varying backgrounds of music expertise would audit each other's group work and add and change verses and notes to fit student's style and the mood of the music.
- Informal learning is about personal creativity. The NAME emphasizes these four words for each strategic goal recommended for music students grades kindergarten through 12th grade. These are performing, creating, responding, and connecting. Students correct their own work and their fellow students as they create compositions together. They play popular compositions in unison and play possible new compositions for approval by groupmates. They perform the lyrics and songs they know, create new music based on the prior knowledge and interests of each groupmate, respond to the criticisms of lack of mood retention in a new beat, and change course and connecting when a new beat is made. (Green, 2008, pp. 5)

Professor Green stated that music skills are cultivated through each of the three avenues of engaging with the music: “performing (whether playing or singing, even at a basic level), creating (whether composing or improvising) and listening (to ourselves and others)” (Green, 2008, pp. 5). Tuckman (1965) created the stages of group development. Those stages are forming, storming, norming, and then performing. The forming stage includes setting up group assignments and a division of tasks. Storming includes introducing academic knowledge of each of the groupmates. Students voice concerns of the learning strategies of groupmates. Norming includes students coming to an agreement on the selections of songs and instruments of a new song they create while practicing and reevaluating each lyric and musical note. Rules of evaluation and performing are established. Music practice theory borrows from psychological theory and organizational theory and practice.

The pilgrims used cultural hymns from England and folk songs (called psalm tunes) and cultural practices from Holland that were banned in England to teach hymnals to their population upon arrival to the New World. Music classes in which church leaders asked the pilgrims to simply repeat the lyrics that were sang to them in the tone specified constituted America’s first music classes. The Hungarians chose to use their folk songs as a mechanism to teach their students music. Many countries have borrowed the Hungarian model. According to Feierabend (2015), “Early in the twentieth century Kodály and Bela Bartok spent decades collecting, analyzing and cataloguing Hungarian folk music prior to the organization of that music into a sequence of instruction” (para.28). Tonal and notation patterns most repeated in the musical selections of a country’s historic artists represent the musical paradigm that a particular society values the most. Selections with those patterns, separating by age appropriateness and level of difficulty for teaching purposes, receive priority placement in the kindergarten through 12th grade music curricula.

As you know many American music teachers are trained in Kodály solfege techniques in collegiate music education programs. Most American teachers use Kodály or Orff techniques in

the classroom. Moreover, in the 1990s the American music education field shifted from students using classic songs of European origin as a prism for learning to using the classics and popular historical songs in countries worldwide. The idea is to give students of color songs from their cultures that will motivate them to remain interested in musicmaking (Battisti, 1999). In an increasingly racially diversified America songs of worldwide cultures become top American cultural songs. Thus, those songs are worthy of being included in a reevaluation of the cultural curriculum—the kind of reevaluation that Kodály and Bartok initially performed to establish a cultural and age-appropriate music curriculum for Hungary.

The music education field within the U.S. has a pedagogical lineage but not a strong precedence for measuring student mastery of the curriculum. The general music teacher would like to know how the NAFME measures competency within each outlined skill. For example, a standard for kindergarteners may say that a student should be able to sing but may not expressly state how the student should demonstrate competency daily. He wants to know if kindergarten students should master singing in low and high pitch without introducing solfege. The general music teacher wants to know whether students have a required list of songs to practice low and high pitch with. The music teacher wants the standards to state how second graders should prove improvisation competence. He's frustrated that the standards are so broad.

The music teacher feels pressure to cover a wide variety of topics within the short 45-minute class period to not omit any topic that NAFME may deem a future measure of competency. The NAFME standards state that general music teachers should provide two and a half-hour sessions to students per week. However, in the interviewee's state, kindergarten through eighth grade students are only required to have a music education that provides scope and sequence. This is why he teaches every class in his school once every six days. Each grade has two classrooms of students. Two classes from the same grade are taught each day.

For example, Ms. A's first grade class may be taught for 45 minutes in the morning on Monday morning and Ms. B's class may be taught for 45 minutes on a Monday afternoon.

A general music teacher at another school he is familiar with chose to meet their students in one-month periods of time. For example, kindergarten students would meet with the general music teacher for a month in the school year. The same teacher may choose to teach only second graders the next month during the fall semester. By having sequential lessons of increased difficulty, the former school is satisfying the scope and sequence requirement.

The standards are very specific, but there is not enough oversight by the music teacher's principal. The principal, like many other principals in the state, do not understand the intricacies of a music teacher's profession. Many principals trust that the music teacher is doing a good job. The principals measure success by seeing a general improvement in the students' overall performance—cohesive singing and being able to play a full musical stanza on an instrument.

When the interviewee asked his principal to spend one workday with him to discuss his job role she declined. Principals in small towns also often represent the public relations department of their school. They are most concerned with activities that garner the most publicity for the school such as standardized test scores. In his small New England school district, language arts and math standardized tests are taken by students. The principal knows the intricacies of those professions. The interviewee admits to omitting some of the original curriculum due to the COVID schedule.

The interviewee says that kindergarteners and first graders should be able to mash or strum the class set of ukuleles. Kindergarten and first grade students are judged based on knowing that they are supposed to motion to an instrument and attempt to follow the teacher's instructions. Students only have to follow the beat the teacher plays on the instruments or the pitch sang. The students do not have to sing in perfect pitch or play a perfect note.

The teacher recycles thematic material on a three-year basis. In the 2021–2022 school year the teacher returned to using folk songs and folk tales as a mechanism to teach notation

and pitch. For example, he may reinforce the John Henry folktale by teaching kindergarten and first graders to hit their desk with each stroke of Henry chucking wood while singing the wood-chopping folktale. Students hit their desk and sang along to the folktale as virtual students for many months during the 2020–2021 school year.

The small, northeastern state is mostly rural and thus was largely shielded from the pandemic. The state does not have the sizeable population that encourages community spread. When students returned to in-person schooling COVID protocols were enforced; students could not sing or dance in the classroom for fear of community spread of the virus. Of course, this was problematic because music classes in the elementary grades are about singing, dancing, and lightly strumming instruments. Moreover, students who misbehaved had limited avenues in which to profess their frustration. The 2020–2021 school year, due to the restrictions, was about teaching students to copy rote memorization of aural notes directed by the music teacher instead of notation. A lot about the process of musicmaking had to be omitted because of COVID-19 regulations. He wanted to focus on the students guessing notes by ear instead of in the written format. Interviewee 7 had this to say about his work:

If we are doing a project the chord is supposed to be a C Major cord but missing some notes, I'll just call it a C and give them the watered-down version. As they get older they'll tell me that the note is not right (Interviewee 7, 2021).

For the older grades, he may ask students to create a composition that moves between the C chord and F chord. Students may be asked to play the composition on the piano while showing different variations of the song's notes. The music teacher uses the example of Claude Debussy, the world-renowned French Impressionist composer of the late nineteenth and early twentieth centuries. Debussy used the foot pedal at the bottom of the piano to help him make notes that could also be used by tapping a piano key for a sustained period because he had short fingers that did not allow him to tap the key hard enough to have a louder, sustained sound. The purpose of the foot pedal at the bottom of the piano is to sustain notes longer than

they are tapped on the piano if tapping the piano does not suffice. The music teacher also uses Debussy's method to compensate for smaller fingers and teaching elementary students. He says that since he is not performing in front of a professional audience, it is not necessary for him to be perfect with mashing his fingers on the piano.

Students are graded first as follows based on standards assessed for the trimester:

4 above standard

3 at standard

2 approaching standard

1 only administered when children do not attend class

Students are also graded on habits of learning which answers this question for each student: Do you approach your work with wanting to take risk? Children can expect a Likert-scale grading system of:

1 rarely

2 occasionally

3 sometimes

4 consistently

The music teacher used to take formal, detailed notes about each student at the beginning of his career. Now, after five years of teaching, he takes mental notes as he says it is not hard to memorize the academic progress of *only* 250 students.

Third through fifth grade instruction is similar to kindergarten through third grade instruction. Students learn the same ideas but receive greater choice and responsibility in the materials they use to sharpen their music skills. Students open their class session with moving their bodies to the rhythm of a dance. They coordinate their dances. Next on the music teacher's agenda are vocal warmups. Songs that students request are sung. He specifically cites, again, Lucy Green's informal style as the impetus for allowing each grade as much freedom to teach themselves the material as developmentally appropriate. An additional book

he read speaks about student buy-in; a typical music program excites, on average, only 20% of a school's population. The other 80% are excited by being able to have decisions over the content chosen for their learning. For example, students may like a song in which Katy Perry placed Beethoven arrangements in her song. The music teacher wishes to avoid overreliance on classical composers in the curriculum. In their heyday, the world's most renowned composers always sought out the upcoming music trends as a basis for their learning the foundations of music quality. The codification of the values of music education into a curriculum of classics represented, for the first time, a devaluation of the trend of contemporary musicians teaching musicmaking. Contemporary musicians teaching musicmaking through the classics of the past was highly emphasized by state departments of education, the NAfME and the U.S. Department of Education. When music education became a formal field in the United States after the Keokuk meeting, music students were encouraged to choose their own musical selections and exchange notes so they would gain a sustained interest in learning music.

MENC founder Lilla Belle Pitts introduced the idea of American students also learning world musics in addition to eurocentric musics (Howe, 1999; Pitts, 2013). Following in this tradition, students are exposed to a variety of cultural and historical styles of music. For example, students may learn about ways people use African hand drumming or a similar conceptual idea. The music teacher is careful not to mention to the kindergarten through second grade students the academic terms associated with learning the new cultural music. For example, phrases such as "percussion section" are not mentioned (Interviewee 7, 2021).

The interviewee recommended the book *Musicking* to me to further understand the relationships of the elements of everyone involved in a symphony concert. For example, the relationships between the audience and the composer and the audience and the composition itself are examined. In the book *Musicking*, Small (1998) describes the composer as a person whose vision is never to be questioned by the symphony orchestra. The vision of the highly-experienced orchestra leader is respected without question by the audience and orchestra due

to the position requiring years of prior concert experience. In continuation of the sacrosanct rebellion, the lead performer expects the audience to accept anything the performer and orchestra are playing. The audience purchased a ticket, most likely, because they have a desire to hear classical music. Many audience members are not diehard fans of classical music, but they trust that the composers have picked a selection of classical songs that are deemed of high-repute in the world of orchestra. Since the audience has endowed so much authority onto the composer, lead performer, and orchestra the entire troupe may carry unhealthy levels of self-importance. The lead performer may not look directly at the crowd while performing. Concert halls are designed so that performers are often a far distance from even the front row of performers. In contrast, his students performed in a coffee shop at the end of the school year to gain a glimpse of how most musicians perform their talents to the world. Most musicians are no more than five feet away from their intended audience in a small bar, karaoke bar, or coffee shop. The musicians encourage the audience to come closer mid song. They perform for the shop visitors or have small shows across town, the state, or the country. This is how most music's final products are viewed by the world.

The author also describes that the layout of a music practice room invokes feelings that influence the mood of the performance. A music student may feel unmotivated to perform at an optimal level if a room has dim lights but is the size of two football fields with few students in it. The mood may show up in the unwillingness to stay on the proper note or talking out of turn. The student must motivate themselves in such circumstances to stay focused. The student must remind themselves that they need to practice the mindset and habits that will be utilized during the performance. Most students who don't want to have an uneventful performance use this as a motivator (Small, 1998). Students in the music teacher's middle school classes performed a concert at the coffee shop some years back. The shop was packed with parents and other community members. The students sang their songs with the closest members of the audience being only four feet away. The integrated arts team consisting of the library, music, art, physical

education, and guidance counseling departments, once produced a spring concert that featured a hip hop artist exploring hip hop culture for a few weeks. During an average school year there are daily team meetings for the integrated arts team. For that 30-minute span the team discusses student behavioral issues, co-plan lessons, and coordinate recess times.

At one point, the libraries did a podcasting unit in which students were directed to create their own podcast episode. Students were shown how to write a podcast script and how to edit a podcast. For this assignment kindergarten students, first graders, and second graders did storytelling only because they struggle as young children to use complicated computer applications. Third graders ask the same survey questions to illicit responses for their storytelling podcast. Responses are placed into a storytelling podcast episode. Middle schoolers were required to research, practice, and edit their own podcasts.

Third graders receive more complex diagrams. They learn multiple ways to notate rhythms. Third graders watch videos on YouTube about how to play the piano; the letters on the piano were highlighted to show the proper notes. Students also use the website Chordify which identifies the exact musical notation to popular songs. There are tabs at the top of the subscriber's main page that allow users to attune and adjust the accoutrement of an instrument electronically. The *Capo* tab has increasing strengths: Capo 1, Capo 2, Capo 3, and so on. The increasing strengths represent an external band increasingly tightening parts of an instrument to decline the pitch or tempo of a note. The Chords tab plays the notes and highlights them while the song is playing (Kimura, 2020).

Due to the high amount of various musical diagrams students see throughout their kindergarten through fifth grade class time, the interviewee stated that students are proficient in musical notation and instrumentation by the fifth grade. Many students in the fifth grade know how to play multiple instruments. Third through fifth grade class sessions start with a dance activity. Students may do a dance activity and then meditate. Next, students do breathing exercises before singing. The breathing exercises include merging the mind and body. For

example, the music teacher has students imagine they are breathing in a positive color. If the color is blue the student is asked to play whichever note that comes to mind that makes the person feel happy when thinking about the color blue.

The remainder of the class session time for third to fifth graders is spent with students playing and creating songs with instruments. Students sing to a backing track. The teacher explains major and minor chords in the songs and how the chords are different. Approximately 30 minutes of class time is spent on identifying verses, choruses, and the methods utilized to compose song verses.

The interviewee says that he is not really evaluated by the principal or the school district. He has not had a formal evaluation in the last three years. The schools in his Canadian border state are very rural. Teachers are either interested in staying in small towns or they are not. The teachers either fall in love with the town and stay almost 30 years or leave within the first year.

The school district is under the transition of merging into a supervisory union with several neighboring school districts. Under a supervisory union several school districts use a central office. The music teachers within the supervisory union hold meetings on general curricula and strategic teaching that all students in a particular subject within the union could share. As far as direction from the state is concerned, the state arts coordinator emails professional development modules. The interviewee attended a virtual modern band summit from the Little Kids Rock organization during the 2019–2020 school year. More techniques from the informal music learning community were emphasized. One of his band coworkers in the supervisory union was the first Little Kids Rock-sponsored band teacher in his state. She was given a lot of instruments from the organization. She traded instruments for a discount on new ones. The school district has also given her instruments over the years to help her band grow. These are the potential benefits the interviewee could have received if he had chosen to teach band. However, he'd rather not teach band because the school district only gives him a certain size budget for band instruments—a budget the music teacher shares with the integrated arts

team of the elementary school. It is a better use of the budget to get roll up pianos and electric piano keyboards. The guitars and piano keyboards are reusable. Yet, a set of Orff instruments such as recorders and xylophones could easily cost \$1,000 per set if replaced. Small kids can fit on one xylophone. However, for third to fifth graders only one student at a time can use the xylophone. It is a big cost for only one student at a time to use a single instrument. Half of the music teacher's pianos are donated. Also, renting band instruments often costs \$30 to \$40 a month. Many of his students' low-income families cannot afford the cost. The budget covers a subscription of *Soundtrack*, an online digital audio workstation for musicians. The subscription costs only \$5 per school year. The teacher states that an expensive touch sensitive piano is not necessary for students who are still learning the differences between various notes. In general, parental involvement is limited to attending student concerts and rare behavioral calls two to three times a year for a few children.

The music teacher speaks of his preference for guitar use in the classroom. The guitar allows for multiple students to use the guitar at once. One student can use their left hand to play the accoutrements on the neck and truss rod of the guitar. The other student can use their right hand to play the strings on the body of the guitar simultaneously. He is transitioning his supplies to mirror Dr. Lucy Green's ideas as posited in her informal model. Lucy Green, in addition to piloting a temporary alternative music program in English schools, conducted hundreds of interviews of popular musicians asking them how they began learning their specialty in music. Many of those musicians began their career in a teenage band.

Students are given the choice to graduate from any high school in the state that they choose. If the high school is, on average, over an hour from the student's house the student's parents are required to provide their child transportation to and from the school. Recruiters from eight different high schools travel to all middle schools in the state to recruit students; they promote their school's specialties such as the arts, sciences, ROTC or sports. Students tend to attend the school that specializes in their academic strengths.

**Interviewee 8.** Interviewee 8 is a kindergarten through fifth grade music teacher for a public New England elementary school. She's been a teacher for over 20 years. For the purposes of this interview, the interviewee predominantly spoke on her experience as a music teacher during the 2019–2020 school year. During that year the interviewee did not spend most of her workday as a music teacher despite maintaining the title. Instead, she served her school in the capacity of a teacher's aide while simultaneously prerecording music lessons to be used at the classroom teacher's discretion.

Due to the pandemic, students did not receive a grade for the subject of music nor did the district require for any grade for students to complete a music course. District leaders wished to prevent the spread of the virus through use of instruments, talking, or singing. Much of the time formerly spent for music classes was spent learning Common Core subjects so that students could pass the state standardized test, the New England Common Assessment Program.

There are four quarters of every school year. The school year starts in August and ends in June. Students receive three vacations per school year. During the month of February, the school district institutes a one-week break based on the ski season. This state takes a week-long break after neighboring state Massachusetts so that both state's residents aren't on the ski slopes at the same time. In 1620, the pilgrims landed in what was first called Pilgrim Colony but later on changed to Massachusetts Colony. When the Pilgrims landed, they established farms and settlements. As part of the land agreement, every first son inherited the family farm. None of the second sons or other siblings inherited land. The Province of New Hampshire was formed in 1638 by second sons determined to be independent of these archaic rules and own their own land to raise a family.

This New England School District is a very small district by population. Seven towns and four elementary schools make up this district. However, it is one of the largest school districts by miles in the state, covering 250 square miles. The town that the elementary school is in has

under 5,000 people in it, and it is one of the larger towns in the school district. Due to the large square mileage and age of the children, there's a district policy that children cannot be on the school bus for more than 50 minutes.

Each class in one elementary school is typically taught by the interviewee once a week for 40 minutes; the students, typically 18 to 22 at a time, come to the music teacher's classroom. The district music department chair particularly wants students to develop the necessary skills required to complete a concert from start to finish. It is a process to refine music. It is a process to excite audiences. When a concert is completed, students have the experience of finishing large projects. There's an appreciation in completing a large project. It is a skill that can take students from the school to the workplace.

In general, the interviewee's students performed a welcome activity once a week. Her focus for the kindergarten to third grade students was to teach pitch and steady beat through simple rote memorization. Students would mirror the teacher demonstrating rhythm in dance moves by patting and clapping their hands while dancing. It is important to keep students moving through dance to improve dexterity and introduce the synchronization needed for a steady beat.

More specifically, keeping a steady beat requires matching pitch and voice. Students learned symbolic notation and some solfege through computer programs that show persons patting and clapping. They learned the solfege notes of "do me do" while taking breathing exercises in unison (Interviewee 8, 2021). Eighth notes and quarter notes are represented by lines and dashes only. The earlier grades of students are not introduced to the entire shape of a note which includes lines, dashes, and note heads (the circle part of the notes). Note reading is entirely symbolic so that students understand position, steady beat, and pitch. The interviewee sometimes utilizes a computer screen, flashcards, or a written whiteboard to display the lesson.

Overall, kindergarten and first grade lessons are very similar. Kindergarteners explore pitch but are not required to sing on beat. Kindergarteners receive a lax grade on purpose.

These students are still developing physical dexterity. At this age, matching pitch to steady beat is a demonstration of the few students who have the specific talent of expressing themselves effectively through the arts. They follow their leader by clapping after the teacher claps and slapping their leg to the beat. First graders are expected to achieve pitch and steady beat independently.

Both grades sing five or six songs within the 40-minute class time. Songs that prompt students to sing while dancing in a circular direction are commonplace. Students may also play with maracas or sing songs. In general, Kindergarten through fifth grade students are in whole group instruction. It is rare for students to be split into small groups. First through fourth graders were graded as follows:

4/ significantly above average

3/ above average

2/ average

1/ below average

Before the pandemic, students received the following grades below for the unified arts, which are art, music, physical education, and library:

O/ outstanding

s/ satisfactory

u/ unsatisfactory

For a typical day of music lessons, first and second graders simply repeat the verse the music teachers sings to them in the manner in which the music teacher performs. First and second graders do the verse-refrain AB AB method in which students repeat a song that has individual verses per stanza and a repeated refrain at the conclusion of each stanza. For example, in the song Old MacDonald this is the repeated refrain that comes after every group of new verses:

Old MacDonald had a farm

Ee i ee i oh!

Second and third graders begin taking these verse and refrain lessons and learning additional music concepts.

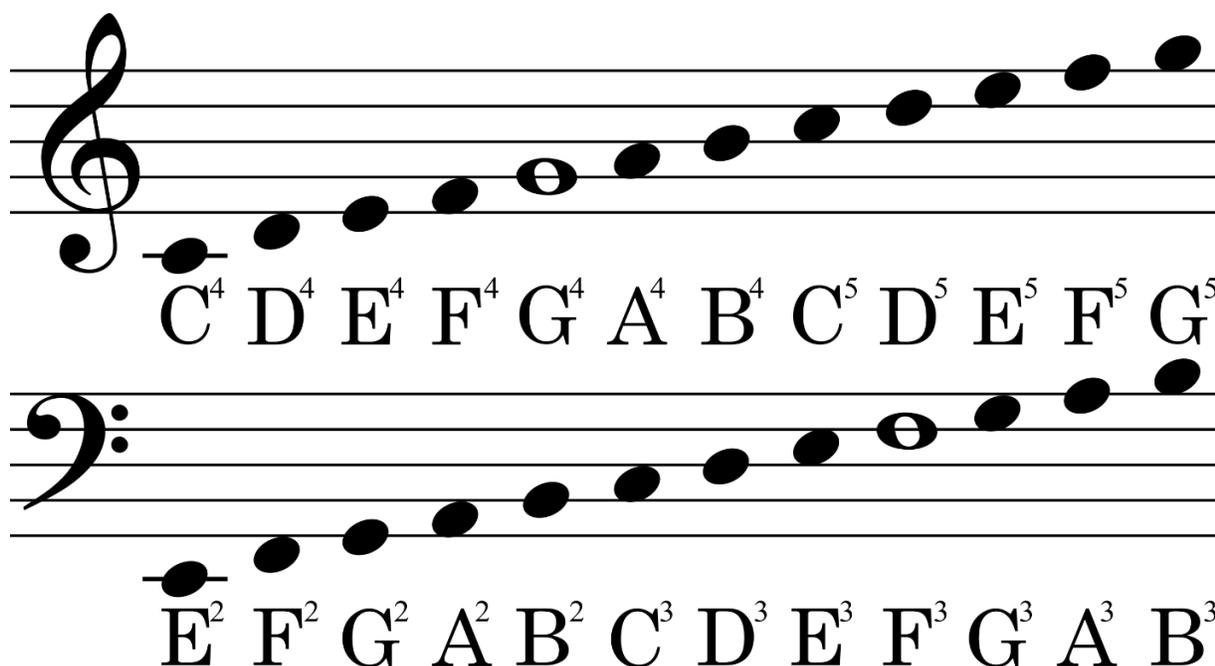
It is a district requirement for all fourth graders be in chorus. According to the interviewee, the regional school district wishes to incorporate some equality in learning outcomes across all four elementary schools of this New England School District. The interviewee's school district is very supportive of the arts and music.

Fourth graders attend two music classes per week, a general music class, and a chorus class in which all 68 fourth graders practice the strategies they've learned in prior weeks. Students learn general note reading including an introduction to music in the key of the treble clef on a music staff or stave. They demonstrate note comprehension as an individual student while playing on the xylophone and other instruments. While the interviewee was on an African drumming unit, older students were required to demonstrate individual competency while the younger students only had to follow the teacher's movements and sounds. Four different rhythms were playing simultaneously.

Figure 11 is an example of a treble clef, bass clef, and its notes. The position of the notes shift depending on which clef is sitting on the stave.

Figure 20

Example of the Treble Clef and Its Notes



*Note.* The top diagram is an example of a treble clef and its notes. The bottom diagram is an example of a bass clef and its note placement. From *Wikimedia Commons*, by Lthown, 2008. ([https://commons.wikimedia.org/wiki/File:Bass\\_and\\_Treble\\_clef.svg](https://commons.wikimedia.org/wiki/File:Bass_and_Treble_clef.svg)). CC-BY 3.0.

When music students are in the fifth grade they decide if staying in the arts in middle school fits their academic interests, hobbies, or career goals. Fifth graders begin playing large brass instruments such as the trumpet. They continue learning more vocabulary and singing in a two-part harmony. All fifth graders have advanced lessons on pitch and steady beat. One interviewee said it best, “If I have a class with really strong music students I can go to a different level than I can with a class that comes in without innate skill” (Interviewee 8, 2021). Fifth grade students who have advanced skills focus on the louds and softs or the low and high pitches of a song. Interviewee 8 was focused on advanced students perfecting the portrayal of a character’s emotion with a song as displayed through low and high pitch oscillation.

The interviewee holds a Bachelor's of Music Education with a concentration in instrumental music. She also holds a Master's of Education in Integrated Arts and a teaching certificate in teaching kindergarten through 12<sup>th</sup> grade music, chorus, and band. Integrated arts are the science of bringing the arts (music, arts, dance) to the core subjects. For example, a lesson concerning United States history in the 1920s in New York City might have a performance of the popular Harlem Renaissance dance "The Charleston" or a performance from popular artists from that time period (Devlin, n.d.). Language arts class may include a poetry unit displaying AAB form, AB AB form, or other rhythmic patterns.

A favorite lesson of the interviewee originates from thirteenth-century Italian mathematician Fibonacci who adopted the theory from India. Fibonacci dictated that nature mimics this sequence:

1, 1, 2, 3, 5, 8, 13, 21, 34, 55

In other words, the first and the second number equal the third number. The second and third number equal the fourth number. The pattern is continued. Fibonacci described in his book *Liber Abachi* (1202, as cited in Devlin, n.d.) that a group of bunnies created numbers of offspring in this manner. Flowers have 3, 5, 8, 13, and then 21 petals. Pinecone stems famously divide themselves into the Fibonacci sequence. Row one of a pinecone consists of one stem. Row two of a pinecone consists of three stems. The pattern continues as the pinecone widens towards the center and bottom. Scientists argue that this is the most efficient way for seeds of a pinecone, flower, and other land objects to grow (SciShow, 2012). Students could use the Fibonacci sequence to draw diagrams for biology. At the interviewee's public school, some teachers taught and are currently teaching with the integrated arts mindset. There are no arts schools in the interviewee's school district. Some students who wish to become a professional ballerina, jazz player, or another kind of professional artist travel to neighboring states to attend their arts programs.

The interviewee mostly served in the capacity of a teacher's aide this school year. She created virtual music lessons that classroom teachers could show to students at their discretion during the students' Friday free time block or other block which teachers deemed as optional for student learning. Parents were offered a pull-out option for their children. For example, some third-grade classes had 17 students learning remotely. Some classes had a few students learning remotely and some in-person. The elementary school remained open the entire school year. Online students learned simultaneously with in-person students via the teacher's streaming service.

During the 2020–2021 school year students had three hour-long learning blocks per day. Math, reading, and writing were learned daily. Students were taught the subjects of social studies and science once a week. Students from home and the school would learn from the teacher at the same time using district-issued computers. Third blocks on Thursdays were typically the periods in which social studies would be taught. Each year students completed a standardized examination called the New England Common Assessment Program; all New England states agreed to complete the same exam. If there was extra time during a classroom session the teacher may fit in a prerecorded music lesson. The interviewee created music lessons and assignments similar to these lessons:

- Ancient Chinese instruments. Students listened to a tape to the tune of *Frozen's* "Let It Go" played using ancient Chinese symbols.
- Listening to Tibetan Throat singers or Alaskan Inuit singers.
- Students could clap but they were not allowed to sing. The district was concerned about the spread of the virus.
- After viewing the videos, students wrote a writing prompt about the feelings the taped music invoked, or the students discussed it at their desks.
- Zentangle. The interviewee used an activity called Zentangle to keep students interested in the content. Zentangle consists of students drawing large patterns such

as swirls or checkers repeatedly. This was an activity to help students calm their mind.

Music was not graded for the 2020–2021 school year.

The interviewee stated very pronounced pros and cons to her job. The district arts department allows her to make her own selections of music. Students are required to learn classical musicians such as Beethoven by the time they are in the fifth grade. The music teacher writes her own pitch and beat lessons. A major con is that some of the teachers and staff are not team players. For example, if students perform in a choral concert or fourth grade in the coming days and they recently missed school due to a snow day, the interviewee may request that her students receive an extra rehearsal before or after school or that some teachers swap music class schedules. Some classroom teachers then complain to the school principal about the interruptions to their schedule originating from the music teacher. To combat such issues the K–5 music teacher typically asks the teachers who are known to be flexible with their schedules before asking teachers who are not known to be flexible.

The interviewee's collegiate musical education was predominantly taught through the Orff framework although she also learned the Kodaly and Gordon methods. She incorporates all methods in her music teaching. She was a direct student of John Feierband, one of the progenitors of music methods. She took a class with him and his protégé. He has a book called *First Steps in Music and Conversational Solfege Curriculum*. Every three years the music teacher takes 120 hours of professional development classes. She also holds private lessons during the school year and summer.

Feierabend (2015) wrote about students having a foundational experience with music education that is sequential and akin to the language learning of a child in their first eight years of life. Students must first learn the language of music by rote memorization of limited introductory concepts. Then a student can learn specific songs by rote memorization. After being introduced to the basic mechanics of music composition including rhythms, tones, and

syllables the student is able to create music! More specifically, elementary aged students are introduced to music through 12 easy-to-identify stages:

1. Rote readiness. Students learn songs through repetition—call and response from music teacher to student.
2. Rote conversational solfège. Teachers begin to emphasize syllables and tonal patterns within rote memorization. Students repeat the tonal rote patterns of the music teacher.
3. Decoding familiar conversational solfège. Students are evaluated on the success of stage 2.
4. Decoding unfamiliar conversational solfège. Students are evaluated to see whether they can merge the most used syllables, tones, and patterns in elementary school music to decode unfamiliar patterns. These are songs that are used for elementary school students but are not the default songs that teachers use in music classrooms.
5. Create conversational solfège. Music students who understand tonal patterns begin to create melodies by verbal association only.
6. Reading rote. Music teachers introduce notation and notation patterns. Students repeat terms the music teacher teaches.
7. Reading and decoding familiar rhythms. Students are evaluated by the music teacher to see whether they understand the notation taught and how the music notes can make syllables, rhymes, and patterns. Students typically use previously used memorized songs to learn their notation and syllable patterns.
8. Reading and decoding unfamiliar rhythms. Students at this stage are evaluated to gauge their ability to use previously gained skills to read and sing unfamiliar songs, syllables, and rhythms. Students are using critical thinking skills gained to decode familiar rhythms.

9. Writing in rote. Students are introduced to the science of writing songs. They copy previously learned notational patterns.

10. Decoding familiar writings. Students combine decoding through rote memorization and writing. The teacher sings a neutral syllable. Students discuss the decoding necessary and write down the notation decided.

11. Decoding unfamiliar writing. The music teacher sings or plays unfamiliar texts. Students aurally decode and write down the notation. The idea is learning to sing the notation before writing it as in a child learning to speak Spanish before learning how to write it.

12. Creating through writing. Students begin to write and compose songs.

Feierband (2015) drew inspiration from Kodály and Bela Bartok who spent decades categorizing Hungarian folk music into an appropriate method of instruction. For example, simple solfège songs were learned in elementary schools. These solfège songs often reflect nursery rhymes and other kids' play songs. Each country that borrowed the Hungarian model were to find the classics of their country and organize a curriculum around them that the particular society deemed age appropriate and an actual classic (Feierabend, 2015).

All music teachers and administrators interviewed had a challenging time adjusting their school schedules to fit new pandemic realities. Some schools moved to remote learning and still faced student retention issues akin to the lack of attentiveness students experience in class due to an interruptive home life. Teachers weathered the storm by zeroing in on individual student strengths and personalities and tailoring lessons and classroom management strategies to accentuate those strengths within the confines of NafME grade-level standards. In Chapter Five, I examine solutions to those issues as purported by organizational leadership and education theorists and by borrowing advice from past MENC leaders.

## Chapter 5: Data Analysis and Recommendations

It has been fascinating to study the techniques used by the MENC founders and current leaders and how those strategies are rooted in musical practices of precolonization European society. After reviewing the professional journals of MENC leaders and conducting interviews with eight public elementary school music teachers, I discovered that music teachers were given the autonomy by all levels of music education administrators to create teaching standards for their students. That autonomy relies on a filtered trust—tactics that assume that the dependence on professional music organizations and music education programs are better for teachers of most districts. The results of this vetting demonstrate the amazing quality of America's music education programs. What follows is an explanation of the findings to the question of similar leadership characteristics of past and present elementary music leaders and how to fill the gaps in learning.

**Interviewee 1.** Interviewee 1 was a kindergarten through 12<sup>th</sup> grade performing arts coordinator. While a coordinator, he served as a teacher. He wanted to know and understand the curriculum to effect change in music education policy. Joseph Edgar Maddy, a former president of the MENC, and T. P. Giddings, a public-school music teacher, founded a national music camp using similar techniques as interviewee 1 (Beery, 1993). Interviewee 1 believed in the methods of Lucy Green, emerita professor of music education at the University of London. Lucy Green conducted an experiment in which middle school students created their original music compositions based on students' prior musical background and the backgrounds of their teammates. Students who forgot a note that could add relevance to a song could often find solace in a teammate who suddenly remembered the note or learned a better fitting note or method in a class their teammate did not take. If all groups were perplexed on which notes were best for a particular new verse the music teacher could give hints to students about the notes the students seemed to be looking for. Teachers were not permitted to teach any new lessons to the students (Green, 2008).

Maddy and Giddings (1928) believed in discovering children's individual talents and developing those talents. It was for these reasons that Maddy had a disdain for government control over education (as cited in Beery, 1993). Today, many music teachers have a mixed view of monthly and daily directives required or suggested by the state to teach to music students. The Goals 2000 federal policy defined the arts as a core subject and set directives for standards in other core subjects. Over 50% of state departments, including some interviewees' state departments, adopted similar or identical directives for their arts education programs (Colwell, 1995; Rawlings, 2013). Interviewee 1's school district did not enforce the new standards recommended by NafME formally known as MENC. Each music teacher was free to set their own curriculum as approved by interviewee 1, the instrumental music specialist.

Maddy and Giddings authored books on music method while allowing older grades to develop their own musical compositions based on prior knowledge of the curriculum (Hash, 2011). They are also one of the progenitors for state and national standards in music education (Beery, 1993). The NEA passed a resolution that the arts be given full consideration as other academic subjects (Beery, 1993). The music division of the NEA is the actual origin of the NafME (Keene, 1982; Morrison, 1994; Volk, 2007). Music educators attending NEA conferences decided that having a music education department within the conference did not allow attendees enough time and space to air out detailed music curricula concerns (Howe, 1999; Mark, 1999). The first MENC conference, spearheaded by Keokuk, Iowa music supervisor Philip Hayden, occurred on April 11–12, 1907 (Keene, 1982; Morrison, 1994; Volk, 2007).

Interviewee 1 was inspired by Dr. Lucy Green's UK experiment. Dr. Green's experiment had been implemented previously by founders of NafME, Maddy and Giddings (Beery, 1993; Green, 2008). Interviewee 1, Maddy, Giddings, and Green are servant leaders. Servant leaders understand that team cohesion, engagement, and personal development yield quality results for any team or organization. Servant leaders primarily focus on conceptualization, growth, and community building (Cable, 2018; Patterson & Stone, 2005).

Interviewee 1 and Dr. Lucy Green demonstrated servant leadership by allowing students to write their own compositions based on prior knowledge and thereby take a backseat to the typical top-down management approach a teacher provides. The teachers were present only to give hints to possible solutions for completing the new composition. The teachers in the studies encouraged students to learn through pep talks that inspired motivation to move forward. The teachers asked students to feed off the strengths of each other through giving hints about how each of their strengths likely could contribute to finishing a lyric of their produced song. For example, Lucy Green's study would quote a lyric in a popular song that has a similar beat of a similar stanza in a children's song (Interviewee 1, 2021; Keene, 1982).

Interviewee 1's teachers were hired to teach in the Orff method. Interviewee 1 is a music administrator that taught in the Orff method. I of the other teachers were not hired based on their teaching method whether it be Orff or Kodaly. The persons hiring them were principals without music education backgrounds. A credential was the only requirement these principals were seemingly looking for from music teachers. The majority of interviewees were hired more so for personal reasons as well-previously knowing the staff or living near the area (Interviewee 5; Interviewee 6, 2021; Interviewee 7, 2021; Interviewee 8, 2021).

Luebke (2013) stated in a study that defines very well the complaints of this interviewee that many hiring music personnel rank hiring based on trait theory tied to known leadership characteristics of the interviewee as higher than the pedagogical requirements. The focus is on retention of knowledge and not if the knowledge itself is correct. The hiring managers heavily rely on the credential to notify them that the hired person knows the musical material. This administrator, however, decided to hire based on the teaching method he felt the students would most easily grasp. He says that children should not be punished because they are special-ed. He actively attends his town's city council annually to advocate for more funding. The Orff method this administrator looks for in candidates to hire partly consists of pairing students with each other that will feed off each other's strength and weaknesses to produce a

maximum output. Children who are strong in one area but weak in another are paired with equally smart minds who have varying strengths and weaknesses (Luebke, 2013). Only a servant cares about that much specificity for any human being to maximize a person's potential (Patterson & Stone, 2005).

**Interviewee 2.** Interviewee 2 is a third, fourth, and fifth grade music teacher for a school district on the west coast who was collegiately trained in trumpet performance. Her bachelor's and master's degrees are in trumpet performance. She also completed a two-year credentialing program at California State University, Los Angeles. An additional year or multi-year credentialing program concluding a bachelor's or master's degree is the standard for today's music teachers in many states. Some must have development education hours completed at an institute or university yearly in addition to the degrees and multi-year certification program. This is a vast improvement from the origins of teacher training institutes in the United States. Normal schools lasted two years on average and gave prospective teachers the opportunity to learn a general overview of common school topics, as well as classes on classroom management, curriculum, and instruction (Birge, 1923; Milroy, 2006).

Horace Mann, a nineteenth century educator and progenitor of the standard American public school education curriculum of today, was against these normal institutes (today's land grant universities). Mann noted that the state institutes produced higher quality graduates. As a Massachusetts Assemblyman, Mann joined one of the first state boards of education in the United States (Birge, 1923; Milroy, 2006).

One of interviewee 2's subjects she teaches is Dalcrozean eurhythmics. Dalcrozean eurhythmics encompasses teaching students to get their dance movements in tune with the rhythm of the music. Students dance in a way that expresses the thoughts their soul communicates to them about the meaning of a particular beat (Saumaa, 2016). Alys Bentley, famous dance teacher and one of the founders of MENC, emphasized the exercise of relaxation of muscles which involved reorienting different bodily functions. To counteract strain in the

nervous system or “neurasthenia“ and excess tension in the body, many of these physical and mental approaches emphasized self-integration, mental control, free movement, repose, and rejuvenation—themes that arose also in Bentley’s work (Saumaa, 2016, p. 252). Jacques-Dalcroze (1865–1950), Swiss music educator, composer, and creator of Dalcrozean eurhythmics stated that muscles have rhythmic vibrations through reflexes. Each person knows which internal bodily functions trigger members of the body to move in a particular manner including different directions (Saumaa, 2016).

Lowell Mason, a nineteenth century leader in American religious music education, utilized the Pestalozzi system of learning. The Pestalozzian method, like the Dalcrozean method, is about asking the student the best method in which they learn. Both methods played a big role in the formation of the progressive education movement. Pestalozzi was a Swiss educational reformer who believed that manipulation of a setting by an educator and through internal motivation was paramount. The motivation is inspired by the teacher, similar to Dr. Lucy Green’s experiment, but the teacher instructs students based on their developmental levels (Keene, 1982).

Unlike Maddy and Giddings, Dr. Green preferred students to be paired in groups with students of varying expertise on a particular musical subject (Green, 2008). MENC founder Giddings’ 157 books on musical instruction were used by school districts around the country (Beery, 1993). Founders Maddy and Giddings, writers of seminal works on the basics of instructing American orchestra and band, encouraged teachers to allow students to teach themselves the best route to finish a complex lesson. This idea directly feeds into Dr. Lucy Green’s UK schools experiment (Beery, 1993).

Interviewee 2 utilized the Pestalozzi system through a pull-out program. This is where the teacher “manipulation” begins. At the beginning of the school year the interviewee’s students are informed of the opportunity to attend an optional instrumental music elective that occurs during a 40- to 45-minute session running simultaneously with their core classroom

setting. Students are pulled-out of their ongoing regular classroom session. As a reminder, students rank their preference of music class. Students with prior training in a private music organization may rank beginning strings or beginning woodwinds as fourth or fifth on their list of preferences for classes to take.

Due to all the teaching activities occurring one would think that interviewee 2 as an instrumental music teacher would have frequent meetings with her supervisor, the K–12 arts specialist. She does speak with the next immediate boss, the arts coordinator, during department meetings. Many interviewees were given the absolute confidence to create curriculum without a direct boss or district leader questioning the day-to-day curriculum.

Many businesses operate on the Murphy's Law idea. Murphy's Law basically means that businesses should have a contingency plan for any possible action that could be completed incorrectly due to human error in which it is sometimes hard to forfeit old practices for new ones. This is the current case, for example, in calling someone by their old titles when they recently received new familial or work titles (Clark, 2021). Old practices are hard to break. Therefore, it can be difficult for any teacher who does not have an immediate boss specifically responsible for music education directives to have a contingency plan. These music teachers rely on their own knowledge of the Orff method in music and self-correct. Often, elementary music teachers are evaluated on classroom teaching method by a school principal, vice principal, or other nonmusic administrator. These nonmusic administrators can only evaluate teachers based on the technique of relearning student attention span and not on the academic material. This particular music teacher was fortunate to be evaluated by other music teachers.

A good example for other music education leaders to follow is embedded in the interviewee's work experience. Interviewee 2's experience is similar to most instrumental music teachers. She utilizes the Orff-Schulwerk method of which Dalcrozean eurhythmics was birthed. The Orff-Schulwerk method incorporates concepts to play with music and movement (Göktürk-Cary, 2012).

Interviewee 2 is a collaborative leader. Collaborative leadership relies heavily on team building through cooperation and integration (Hansen & Ibarra, 2011). The Orff method's main idea is that the students become the composers students recall and remind each other of past lessons through team work. Interviewee 2 uses Dalcrozean eurhythmics in her lessons. For example, students spent a portion of the school year learning from home. As students turned on their cameras, she required them to sing, dance, or play instruments that the students thought best indicated their feelings about a recording (Saumaa, 2016).

This interviewee is also a situational and authoritative leader. There are times when the interviewee needs to manage getting students focused back on classwork due to at-home distractions (Kinicki & Williams, 2011). The interviewee will often inform the children's classroom teacher about any behavior disruptions. Classroom teachers know the best disciplinary measures to motivate individual students to refocus. Most of interviewee 2's students report her class as a stress reliever largely because the students are allowed to focus on their own curriculum.

Interviewee 2 is an excellent model of instructional design that changes to fit new realities and increase attention spans of students. Hodell (2011) said it best: "Designers who are presenting highly technical training that resides predominantly in the cognitive domain need to strike a balance between mandated content and its numbing effect on the learners" (p. 121). Interactivity encourages participation. Students in the arts-focused school often recreate historical scenes or other fun cultural exercises such as composing rap songs that stimulate their senses enough to memorize the content. With this, the evaluation of a student's progress is complete. This is a direct example of the legacy of Lilla Belle Pitts and her focus on non-Eurocentric musics.

Lilla Belle Pitts (Howe, 1999; Pitts, 2013) is also a situational and authoritative leader. Lilla Belle Pitts' promotion of the music curriculum during World War II relates to how the current world ushered in a movement away from solely teaching Eurocentric music in school

curriculums for generations (Gallien, 2002; Haverluk, 1997; Lundquist & Sims, 1996). Lilla Belle Pitts, in her role as one of the founders of MENC, shifted her focus from updating guiding curriculum to lobbying politicians to keep music programs in schools (Walker, 2015).

Instructional design can be effective when a district supplies immediate bosses who are also music experts. Being an arts school, the arts budget would also be of importance. In some school districts the arts budget is not a priority. The town leadership that the school is situated in does not view arts as part of the select town's or city's cultural makeup (Hodell, 2011).

**Interviewee 3.** Interviewee 3, unlike interviewee 2, had some disciplinary issues with the students. This teacher taught low-income students in the middle of a pandemic with a limited budget and outdated textbooks and instruments. This music teacher could benefit from virtual learning centers. Virtual learning centers are online portals sanctioned by the school district in which students learn from home and enroll into the needed subject; students are free to enroll in that subject with any school district teacher who offers the subject. Students are free to learn with whichever teacher they believe will inspire them to learn the most. Students follow a regular bell schedule. Hodell (2011) said that defaulting to learning via technology is one of the worst ways to facilitate learning. However, technology is useful if it is the most effective method of learning for a particular time.

Interviewee 3 is a music specialist in a western state school district. This town, similar to another interview in the northeast, has some growth in population since the COVID epidemic began. That is often accompanied with an increase in behavioral issues. Twenty percent of her students live on an Indian reservation. The average cost of housing in that area is half the price of a California home. This music teacher could teach up to six classes per day.

Interviewee 3 is a servant leader (Cable, 2018; Patterson & Stone, 2005). Deaf students imitate eighth notes while mirroring the sounds played in their ears with sticks. The music teacher is careful to use monotone music to not disturb their hearing aid with multiple sounds at once. Children in mainstream courses have music notes highlighted.

Boston's first public school music curriculum was an extension of what students learned at MENC Founder Luther W. Mason's private school. My suggestion for teachers that have interviewee 3's issue to begin virtual learning in community centers during other emergency outbreaks such as covid originates from Mason's private school. Those parents who are looking for an activity to keep their children occupied and mentally sane with continued social interaction through national times of sorrow such as war or covid deserve options. Children process change differently. According to *JAMA Pediatrics*, children's depression and anxiety rates likely doubled since 2019 (McLernon, 2021). Servant leaders always do what is possible to satisfy the well-being of students for maximum academic output (Patterson & Stone, 2005).

To truly ensure that students memorize a repertoire of music notes she would need more than one hour with each class per month. This is almost impossible due to government bureaucracy. This is a large student population with new students from a coastal western state. There is also a significant population of deaf students and low-income Native American students. Some of the interviewees, like this one, remained concerned that their schedule was so overwhelmed with different schools per week that she didn't get enough time for the students to do repeated lessons on the same topic. The core subjects are a clear priority. This is not a wealthy school district; at home learning for an extended period would be difficult.

I suggest a way to strengthen arts and physical education access as these subjects continue to be historically underfunded. The state boards of education or local school districts can sponsor grade-level arts programs on television several nights a week. They could include elements of the arts and movement exercise. Recall in the early 1940s radio spokesmen played recorded phonograph and piano compositions to students all over the U.S. (Birge, 1923; Hood, 1949). Older minority students can do the music demonstrations to cut filming costs and promote positive role models for the districts' younger students. Kozol (1991) stated:

Night after night on television, Americans can watch police or federal agents rounding up black men and black teen-agers...The story that is not told is the lifelong deformation of

poor children by their own society and government. (p. 230)

Since teachers have used extra credit as an end of the quarter retention booster for decades, this program can be billed as extra credit opportunities for struggling students. This program could perhaps be titled “The National Extra Credit Exercise” (Stringfield, 2021).

I have an idea to ensure that students receive an arts education. The Democratic Republic of the Congo (DRC) is a large central African nation known for its rare minerals used to make electronics distributed around the world. In the DRC, high school students have been listening to their school lessons via radio (or the equivalent of the United States’ Public Broadcasting Service (or PBS). I thought interviewee 3 could introduce this as America has a history of borrowing learning systems from other countries. The students were, in 2020, avoiding the spread of the coronavirus.

Students are given a time by their subject teachers in which to listen to their classroom lessons on national radio (UNICEF, 2020). According to UNICEF, the MONUSCO-managed Radio Okapi and the Congolese National Radio (RNTC) have committed to broadcast two to three hours a day of classes on the main subjects of the primary cycle, including math, French, reading and writing, health, environmental education, and hygiene. For secondary cycle, special emphasis is placed on math, French, technology, life and earth sciences, and information technology (UNICEF, 2020). Homework booklets were distributed to all the DRC’s 25 million primary and secondary students, including those who live remotely (UNICEF, 2020). The DRC’s Minister of State, Minister of Primary, and secondary and technical education also launched Educ-TV, a program that allows teachers in the Kinshasa area to broadcast pretaped lessons on television (UNICEF, 2020).

Children in the village of Kalungwe, DRC learn by radio through the community-based Radio Turudi Shuleni schools. These community centers used for student learning are a partnership between the communities and War Child Canada. The program is mostly for out-of-

school girls to learn in their local community as to avoid a dangerous trek to the formal school. Students are briefed about the previous days' lessons before the current lesson is presented via radio. After the lesson is over, a classroom instructor reviews the radio lesson. Government-approved exams serves as proof of quality control and certification.

One student said that she was often forced to sit home weeks at a time from formal schooling because of a lack of school fees. Once the student returned to school she had forgotten the material learned two weeks prior. She says she passes exams now. Students averaged an 80% pass-rate on all exams. Students enrolled in all subjects scored at the same level or slightly above their village-mates that attended formal school. Teachers in the formal system for the Democratic Republic of the Congo are beginning to implement some of the radio-based curriculum. One parent stated that he/she could not afford to send their child to school after disease killed the cassava crop. The IRI schools allowed his/her child to stay up on studies. War Child Canada plans to expand the program to other nations (War Child Canada, n.d.).

**Interviewee 4.** Interviewee 4's students rank their most preferred to least preferred subject to learn for purposes of a pull-out program in which students attend a music class during their scheduled time with their general classroom teacher. Also, similar to many of the interviewees, interviewee 4 does not have state-mandated standards they are required to follow. The NSAE are recommended standards for each age group. Abbreviated examples of the NCAS for pre-kindergarten music are as follows:

Anchor standard 1: Generate and conceptualize artistic ideas and work.

Pre-K: With substantial guidance, explore and experience a variety of music

Anchor standard 2: Organize and develop artistic ideas and work.

Pre-K: With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).

A) With substantial guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.

Anchor Standard 3: Refine and complete artistic work.

Pre-K: With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.

Anchor standard 4: Select, analyze, and interpret artistic work for presentation.

Pre-K: With substantial guidance, demonstrate and state preference for varied musical selections.

With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).

Anchor standard 5: Develop and refine artistic techniques and work for presentation.

Pre-K: With substantial guidance, practice and demonstrate what they like about their own performances.

A) With substantial guidance, apply personal, peer, and teacher feedback to refine performances.

Anchor standard 6: Convey meaning through the presentation of artistic work.

Pre-K: With substantial guidance, perform music with expression.

Anchor standard 7: Perceive and analyze artistic work.

Pre-K: With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.

A. With substantial guidance, explore musical contrasts in music.

Anchor standard 8: Interpret intent and meaning in artistic work.

A. With substantial evidence, explore music's expressive qualities (such as dynamics and tempo).

Anchor standard 9: Apply criteria to evaluate artistic work.

Pre-K: With substantial guidance, talk about personal and expressive preferences in music.

Anchor standard 10: Synthesize and relate knowledge and personal experiences to make art.

Pre-K: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Anchor standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Pre-K: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU: Re9.1.Pka With substantial guidance, talk about their personal and expressive preferences in music.

Tuckman (1965) created the stages of group development. The stages in sequential order are forming, storming, norming, and performing. The recommended goals for students to achieve each year according to the National Core Arts Standards (NCAS) are broken into four stages of similar sequential learning development patterns: creating, performing, responding, and connecting. The performing step for the NCAS is similar to Tuckman's second step of norming and not the fourth step of performing (State Education agency Directors of Arts Education (SEADAE, 2014).

Tuckman's (1965) first stage of group development is forming. The students form or create as listed by SEADAE, as the first core standard, by gathering materials needed for the project and completing the project. Students storm or perform, as listed by SEADAE as the second standard and equivalent of the second Tuckman (1965) stage, by analyzing the completed work and editing some of the techniques utilized. Think about brainstorming the techniques that can be used for soluble performance issues. Students may perform parts of the musical score again or listen to a recording of themselves to assess areas of possible improvement. For Tuckman's third step, norming, and SEADAE's third core standard

(responding), students develop standard practices that will determine the quality of their work going forward. The final steps (performing and connecting) use all of their new program plans to make new and better musical compositions.

Many teachers, though not mandated to follow state or national standards, decline to follow the NafME and NCAS recommendations. Some of interviewee 4's students who participated in the pull-out sessions received prior private music lessons, thus giving those students a greater understanding of which classes would benefit their musical skill set and for what reason. Private music schools arose during the Industrial Revolution to promote camaraderie amongst workers who did not fight in the American Civil War. Until the Industrial Revolution began, the only group in the U.S. noted frequently throughout literature as receiving private music lessons on a consistent basis were the children of wealthy landowners. The popularity of private instruction inspired Boston educators to advocate for music instruction in their schools—the first public school music program in the United States. Vocal music was the initial focus for Boston Public School's Head of Music, Luther W. Mason. Many public school students could not afford an instrument for music class (Volk, 2007). Mason's students received only two hours of music instruction per week. This led to his firing. Mason was also accused of heavy plagiarism of other scholars' ideas.

Interviewee 4 also includes multicultural lessons in their curriculum such as preparation for choir concerts such as preparation for the Cinco de Mayo and multicultural assembly concerts the Cinco de Mayo concert and the multicultural assembly concert sponsored by the state government during Christmas break. The emphasis on multicultural education began when Russia launched the satellite Sputnik. Students began to study how communism was a detriment to American society. The Communist Party of the United States has sponsored political demonstrations in large cities such as Chicago, Illinois since the 1940s. A multiracial coalition of Communist Party sympathizers were amongst the party ranks. The Elementary and Secondary Education Act of 1965 distributed funding to schools with a large low-income

population to attempt to close the achievement gap and advocate for American values. NafME also began its government advocacy at this time-capitalizing on the distribution of federal funding to minority communities during the jazz age.

This teacher uses the Orff method which was imported from Europe during this period of reform. The Orff method focuses on improvisation through students creating their own lyrics and musical notation as well as dance expressions to respond to the music. The method popularized by Hungarian educator Kodaly focused on teaching children crescendo sounds by utilizing colored sticks to represent each note in an increasing pitch. Charles Congdon, director of music education for public schools in Saint Paul, Minnesota, from 1895 to 1898 and a founder of MENC, created scrolls with highlighted musical notes that signal the change of pitch (Volk, 2007). The same method was utilized with many interviewees as they taught online classes during the pandemic.

The closest the U.S. has come to requiring a national standard for all arts curricula occurred when the National Coalition for Education in the Arts advocated for arts inclusion in the Goals 2000: Educate America Act (Colwell, 1995; Rawlings, 2013). Many national organizations for core subjects began to advocate for standardized testing, thus inspiring the arts world to pursue national standardized testing. The resulting NSAE amounted to highly promoted recommendations. Although more than half of the state departments of education adopted similar or identical methods of reform for their arts education programs (Colwell, 1995; Rawlings, 2013), individual school districts still have leverage to determine how the NCAS goals are met at each district. In the state of Utah many schools share one or two traveling teachers per district due to budget cuts (Walker, 2015). According to the NCEA (1995), "Music is offered in 97 percent of public elementary schools" (p. 1). However, due to the explosion of autonomous school districts, charter schools and budget reappropriation tied to the No Child Left Behind act, districts have rerouted arts budgets for the purposes of preparing for standardized tests in the core subjects. New ideas and systems must prove sustainability to education stakeholders

nationally. This is why I mentioned the project in the Democratic Republic of the Congo as a good and inexpensive alternative to promoting continuous arts education.

Interviewee 4, like many other teachers during the pandemic, dealt with a retention issue due to students being given cheap internet Hotspot by the school district and siblings talking and walking in the background as they were trying to learn. Green (2016) believed that mood retention is encouraged as students perform group work together (Green, 2016). Hodell (2011) argued that online instruction is one of the least preferred methods of instruction as it is often an automatic default method of instructors who are offered the option of tech companies introduce new computer programs to businesses that want help with streamlining product information (Hodell, 2011). Many business leaders view new technology as a welcomed stress reliever from all the other monotonous strategies they've tried to use to streamline process functions; certain computer programs may not always be the best solution to a workplace issue, however.

Interviewee 4 is a situational leader. The pandemic spread required students to stay home. Hodell (2011) argued that although instruction by the Internet is one of the worst modes of learning, it is a great method for emergency situations (Hodell, 2011). Charles Congdon, one of the MENC founders and director of music education for public schools in Saint Paul, Minnesota, from 1895 to 1898, saw an opportunity to get students to understand basic notes in the simplest way possible by color-coding successively higher-pitched musical notes (Volk, 2007). He adapted to the situation in which the music education field was beginning to take shape after the World Fair in which a choir of 1,000 children sang in perfect harmony. It was only then at the World Fair that music educators realized that children do have the capacity to learn complex music curricula (Birge, 1923; Jansky, 1973).

**Interviewee 5.** Interviewee 5's students, similar to the experience of many elementary music students in the U.S., play the recorder in the third grade as their hand-eye coordination improves. For most elementary students, dexterity begins to improve between ages seven and

nine. Students can hold pencils and instruments steady for a long period of time. Students begin to have more patience for learning complex subjects in general (Garbi & Morin, 2021).

Governor Ron DeSantis of Florida highlighted the importance of the focus on hand-eye coordination for students at particular stages in life. He explained his beliefs in the difficulties of teaching elementary school students LGBT studies as incongruent to their natural development patterns. DeSantis does, however, advocate for high school students to learn about the LGBT experience. This is just the latest natural conversation on child development and appropriate topics and methods of learning. The website, Florida Politics, says that HB 1557 would ban classroom:

Instruction on sexual orientation or gender identity for students in kindergarten through third grade, or in a manner that is not age-appropriate or developmentally appropriate for students in accordance with state standards. The legislation does not restrict the topics from being barred across all ages if the school district deems the instruction age-inappropriate. (Diaz, 2022, para 2)

Moreover, some of my interviewees' school districts allowed students' parents to choose whether their children should come to school during the pandemic or not. Students at Interviewee 5's school were given an online teacher; each grade had an online-only cohort. I recommended virtual learning centers for interviewee 3's students. Low-income students who are restless and easily distracted by home surroundings will have a choice of several teachers from around the school district from which to choose. Another school's teacher may be a better fit for some students and some teachers for other students. Parents have the option to call or interview teachers and ask them about their teaching philosophy. The closest precursor to this idea amongst the MENC founders are Boston's wealthier students receiving private music school lessons from which the first district-wide music program curriculum in the United States was born (Kotter, 2012).

Interviewee 5's principal said that the music teacher must spend less time demonstrating to students about a particular lesson and more time allowing the students to demonstrate to the teacher that they comprehended the material. In particular, the principal suggested that the teacher explain a concept, let the students repeat an idea from that concept, and then move on to the next subject. That particular principal recalled her experience being a music student in elementary school and how she felt about her teacher's performance as a student. She saw her own childhood elementary music teacher making similar errors! The teacher vacillates between the formal authority model and the expert/facilitative/delegative teaching styles (Grasha, 1994). The formal authority model created by Grasha (1994), who analyzed the teacher-student relationship in a college classroom, represents the teacher instructing and the student listening without obstruction. The expert/facilitative/delegative model is best displayed in Lucy Green's UK experiment (Grasha, 1994). In Green's experiment the UK grade school students already learned basic music lessons years before the experiment began. The students were instructed to create compositions based on their various music backgrounds. Students were placed in groups and helped each other through stumbling blocks such as forgetting certain notes or having trouble blending notes and sounds. When the assigned student group couldn't figure out a solution, they consulted with their teacher. The teacher, as part of the experiment, was only allowed to give students mind-jogging hints of possible correct notes to use. The teachers could say names of procedures that worked in the past. They could give hints disguised as examples that worked in the past (Green, 2016).

The principal's request for students below the fourth grade to have a call-and-response session with the student and teacher, along with the teacher allowing the student to expound on their understanding of the concept further reminds me of Rousseau's (1762, as cited in Humphreys, 1985) developmental theories throughout the interviewee's responses and how the theme aligns with the literature. When the pilgrims came to America and formed the precursor to today's music education field, parishioners of all ages were allowed to sing in the call-and-

response format. There wasn't a curriculum. Those who were interested in bringing cheer to the local church congregation through Old English hymns were allowed to join the choir. Many could not sing. Call-and-response and pitch dominated discussion amongst early New England music class students of various age groups. Today, the developmental age of the student is acknowledged.

**Interviewee 6.** Interviewee 6 uses age-appropriate lessons tied to student motor skill development. Students learn the foundations of the performing arts discipline in the first through third grades. By the time the student reaches third grade, students are done learning the basics of the discipline and begin to merge various steps of song and dance with increasing difficulty. This music teacher, who is a high school graduate of a local performing arts high school, reminds me of Alys Bentley's techniques at her dance camps. Alys Bentley, a famous dance educator and founder of MENC, focused on getting students at her dance camp to relax their muscles so that they could memorize their body's natural rhythms. Only through stillness can a student observe how the body reacts to one sudden movement. As a reminder Saumaa (2016) said this about Bentley's work:

To counteract strain in the nervous system or neurasthenia and excess tension in the body, many of these physical and mental approaches emphasized self-integration, mental control, free movement, repose, and rejuvenation-themes that arose also in Bentley's work. (p. 252)

Bentley's camp students who relaxed their bodies memorized their bodies' internal rhythms and then chose which rhythm matches the beat of the soundtrack played. They then moved the body part they believed matched a particular beat on a soundtrack.

Alys Bentley's practice of Dalcrozean eurhythmics at her dance camp and interviewee 6's similar exercise with her elementary school dance students demonstrate many parallels to Dr. Peter Senge's idea of a learning organization (Saumaa, 2016; Senge, 2006). Many music theories are similar to management theories and are adjusted for subject and developmental appropriateness. The five components of a learning organization are:

- Systems thinking,
- Personal mastery,
- Mental models,
- Building a shared vision, and
- Team learning (Senge, 2006).

Interviewee 6's students demonstrated the concept of a learning organization well for the planning of their Christmas concert. The dance teacher hired a choreographer to help students learn dance steps and communicate their thoughts about the lyrics of the song through expression in dance steps. This is how students demonstrated personal mastery of the material. The choreographer and the teacher took these students' varying expressions of the same compositions, compared similarities in students' movements and then created entire pieces based on movement similarities at each stanza of a song (Interviewee 6, 2021). The choreographer and classroom dance teacher built mental models about movements accurately communicating the actions indicated in lyrics. Children demonstrated team learning as they were paired in groups in which both instructors believed the students in said groups were already working well together in organically correcting each other's movements. There was constant evaluation and systems thinking to produce the best piece possible (Interviewee 6, 2021; Senge, 2006).

Interviewee 6's fifth graders learn more dance moves to the "Dynamite" song by Korean boy-band group BTS than third and fourth graders. Advanced dexterous moves include moving arms and legs at the same time (Interviewee 6, 2021). The teacher's high school performing arts choreographers taught students how to synchronize beat and external movement and let their personality be actively portrayed through the movements. The kindergarten students, who are still learning the foundations of dance, practice the eight-count dance. The eight-count dance pattern "fills two bars of 4/4 time, and the count is simply the number of beats in those two bars" (Cli Studios, 2021).

Interviewee 6 borrows a lot from the Dr. Lucy Green's attempt at cooperative leadership within reason. There obviously has to be some democratic leadership mixed in as the interviewee allows students to choose one of two songs she previously vetted for their option to perform in one of the annual concerts. The interviewee also allows students to choose a handful from a collection of songs.

Adding to my emphasis on the DRC model, this young lady is in her early 20s and had a small dance business before the pandemic. Her clientele were her students and students from the after-school program. After-school arts emphasis builds on the gaps not mentioned in the classroom due to post No Child Left Behind budget cuts, short class periods, fewer greetings times per month, and a general emphasis on common core curriculum for the purposes of fulfilling standardized testing requirements tied to government funding.

**Interviewee 7.** Interviewee 7 is a general music teacher for kindergarten through eighth grade in a small, rural, New England district. The school district has an integrated arts team which includes the general music teacher, arts teacher, library/media specialist, physical education teacher, and guidance counselor. According to the State of Vermont Agency of Education (n.d.):

The National Core Arts Standards (NCAS) address essential questions and skills to support students in this investigation through five arts disciplines: Dance, Music, Theater, Visual Arts, and Media Arts. NCAS outline critical components under (Create, Perform/Present/Product/Respond, and Connect) to guide students through exploration of skills in artistic literacy (Para 1 ).

The department then said that these different arts disciplines teach transferrable skills applicable for multiple settings. The NCAS critical components—also the learning targets for the interviewee's district—are that students:

- Create,
- Perform,
- Present,
- Product,

- Respond, and
- Connect

Those target goals coincide with Tuckman's (1965) stages of group development. A detailed analysis of how the NCAS, and thus, Vermont's Department of Education's arts learning goals pair with Tuckman's stages of group development were highlighted in the discussion of interviewee 4's leadership style. Figure 12 is a diagram of the similarities.

### Figure 21

#### *Tuckman's Stages of Group Development Compared to the NCASs Learning Goals*

##### Tuckman National Core Arts Standards

Tuckman Stage		National Core Arts Standards
Forming	_____	Create
Storming	_____	Present
Norming	_____	Respond
Performing	_____	Connect

The study of human development and its expression in music is not limited to the study of organizational behavior and stages of human development through the Tuckman (1965) method. Japanese violinist Suzuki believed that students could acquire the language of music using the same rote memorization call-and-response skills that children use to learn a language from their parents. Interviewees 1, 2, and 7 all utilized the rote memorization call-and-response method that the pilgrims used in the first choir rehearsals after landing in the New World. Retention of complex materials improve by the third grade. Recall that interviewee 5's students begin to use the recorder in the third grade as hand-eye dexterity, focus, and retention skills improve. Learning a language or a method of any sort vastly improves as a child gets older. Will Earhart (date, as cited in Morrison, 1994), president of the MSNC in 1919 said that knowing the

language of music “enhances knowledge in the areas of mathematics, science, geography, history, foreign language, physical education and vocal training” (p. 33).

The first follow-up to the National Education Longitudinal Study of 1988 measured the academic life of 18,000 high school sophomores from approximately 1,500 U.S. public and private schools. Approximately 13,000 students answered every survey question. Approximately 22.3% of students joined a school music activity.

Secondary-level music class offerings are mostly elective courses. Student decisions to participate in band or orchestra usually have their origin in the elementary and/or middle school classrooms. Most high school band or orchestra students did not begin their musicianship in high school; interest in music does not typically increase in the high school years. Approximately 28.6% of the music students who were 22% of the survey respondents were given academic honors by their school. That’s six percentage points higher than expected; a surveyor would expect 22% or less of the music students to receive academic honors since 22% of the original survey respondents indicated they were in a school music program at some point. Also notable was the difference between survey takers and non-survey takers’ math scores at 6.1% in favor of the students who had taken a school music program (Morrison, 1994).

This interviewee also uses the Kodály method and its offshoot Dalcrozean eurhythmics. Both methods emphasize that the student experience the fullness of the musicianship process. The recommended learning goals for kindergarteners as defined by the NCAS emphasize experiencing the scope and sequence of the academic materials. The following are a few of the NCAS standards for kindergarteners.

Anchor standard 1: With substantial guidance, explore and experience a variety of music.

Anchor standard 2: With substantial guidance, explore favorite musical ideas (such as movements, vocalizations, or instrumental accompaniments).

Anchor standard 3: With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.

Anchor standard 4: With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).

Anchor standard 5: With substantial guidance apply personal, peer, and teacher feedback to refine performances.

Anchor standard 6: With substantial guidance, perform music with expression.

Anchor standard 7:

12. With substantial guidance, explore musical contrasts in music.

Anchor standard 8: With substantial evidence, explore music's expressive qualities (such as dynamics and tempo).

Anchor standard 9: Apply criteria to evaluate artistic work.

Anchor standard 10: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Anchor standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

All the discipline's recommended learning goals as dictated by the Kodály, Dalcrozean, and NCAS methods are compromised by many districts in the interest of having more time devoted to standardized testing subjects. Every class in the school are taught once every six days instead of NafME's recommended two half-hour sessions per week for each student. The General Music Praxis teacher licensing exam assesses the entire scope of the field as well. Despite this district limiting the arts classroom time, music teachers still had an after-school opportunity sponsored by the district and state to show each other varying techniques through professional development modules and the state-sponsored lesson exchange day.

Interviewee 7 frequently exercises the principles of laissez-faire leadership. Their leadership traits are transparency with their students about goals for their learning while

encouraging student cooperation and collaboration. Fourth and fifth graders are charged with learning the rhythmic movement of their bone structure (including what dance they believe best captures their feeling of a particular verse and which muscle at certain times in particular sections of the body will be the most flexible at communicating that sentiment). Interviewee 7 allows students to teach each other based on prior knowledge of classroom and private instruction. A laissez-faire leader allows project teams to build their own work project with little interference from a manager. The manager only interjects if everyone on the work team has forgotten a critical component of the projected end product.

As previously mentioned in Chapter 2, the Industrial Revolution powered a lot of new organizational leadership theories. The French engineer and labor theorist Henri Fayol developed principles of management that I believe interviewee 7 and other interviewees have exhibited. Fayol was a managing director in a mine looking to improve working conditions through team cooperation and fire prevention after mine workers were critically injured in the mines of France in the late 1800s. After years of studying the physical characteristics of mines Fayol was promoted to a manager and then sat on the board of Comité Central des Houillères de France, a group that lobbied for mining safety. Fayol also served as the Director of the Centre of Administrative Studies in Paris after successful promotion of his book *Administration Industrielle et Générale* and many years as a board member of several mining lobbying groups. Fayol proposed fourteen management principles. The five primary functions of management are more applicable to state and federal management of education practices with adults and not children and thus will not be celebrated as much here. The five functions of management are:

- Technical,
- Commercial,
- Financial,
- Security,
- Accounting and,

- Managerial (Bass, 1990; Morgan, 1997)

Fayol's principles of management are:

- Division of work—each employee is assigned a task according to competency levels.
- Authority—a manager engenders respect through displaying emotional intelligence and work experience. Their legitimacy as leaders are strengthened when they understand the responsibility of imbuing respect through work community cohesion and division of labor.
- Discipline—the rules and agreements amongst the organization and employees are to be enforced and adhered to.
- Unity of command—Fayol (1916, as cited in MindTools, n.d.) stated that “an employee should receive orders from one supervisor only” (para. 9). Orders from more than one supervisor compromises understanding.
- Unity of direction- It is essential that managers direct teams that have their particular objectives.
- Collective interest over individual interest—team interests come first.
- Remuneration—fair pay for well-directed effort is necessary according to Fayol.
- Centralization—a leader exists at the top but carefully distributes tasks.
- Scalar chain—employees should understand their actual position and social order in the company and how to leverage that when deciding which boss to speak to at which times and for a particular reason.
- Order—social order is maintained when each person is in the work position that best matches their skills set and interests.
- Equity—managers should give each employee fairness through kindness and justice.

- Stability of tenure of personnel—turnover is minimized when employees are in the best role for their skill set.
- Initiative—persons are inspired to continue enthusiasm for a project when plans are refurbished and reverberated mid project.
- Esprit de corps—organizations are required to promote team unity (Senge, 2006).

Interviewee 7's leadership style was compared to Henri Fayol's principles of management and Tuckman's Stages of Group Development (Bass, 1990; Interviewee 7, 2021; Morgan, 1997; SEADAE, 2014). Interviewee 7 was in general music teacher who utilized the Kodály teaching method. Below is a short synopsis of how all 13 principles of management are generally displayed with kindergarten through third grade music teachers utilizing Fayol's principles.

- Division of work- Teachers divide students into groups and ask them to practice a musical concept through the call-and-response method (Interviewee 1, 2021; Interviewee 2, 2021; Interviewee 7, 2021).
- Authority- The music teacher has the requisite education and experience to be considered an expert in the field (Interviewee 1, 2021; Interviewee 5, 2021).
- Discipline- Students are given guidelines from the music teacher in which they are to finish projects (Interviewee 1, 2021; Interviewee 2, 2021; Interviewee 5, 2021).
- Unity of Command- Children follow the call-and-response method of the teacher (Interviewee 1, 2021; Interviewee 2, 2021; Interviewee 7, 2021).
- Unity of direction- The teacher gives directions to students about how to sing a song or play an instrument. The children must follow exactly what the teacher says. Group work is for peer encouragement.
- Subordination of Individual Interest to General Interest- Students who follow the teacher's exact directions are rewarded later through dance parties after students' work is done. Students actually complete their own compositions during the 4<sup>th</sup> and 5<sup>th</sup> grades;

the students write compositions they are interested in using the foundation of work learned in previous grades.

- Renumeration- Students have dance parties if their work is completed for the week (Interviewee 2, 2021; Interviewee 5, 2021; Interviewee 6, 2021; Interviewee 7, 2021).
- Centralization and Decentralization- Student group leaders are primarily chosen in the 4<sup>th</sup> and 5<sup>th</sup> grade band classes that use the Orff method (interviewee 2, 2021; Interviewee 5, 2021).
- Scalar Chain- This concept is more pronounced in the fourth and fifth grade band courses as teachers chose group leaders and class leaders who perform better than other students for many compositions. The student is to report group progress to the teacher. The music teacher communicates concerns for the group to work in (Interviewee 2, 2021; Interviewee 5, 2021; Interviewee 7, 2021).
- Order- Every student has a role. Teachers adjust their teaching style to Kodaly or Gordon or Suzuki methods based on student attentiveness to said methods (Interviewee 1, 2021; Interviewee 7, 2021; Interviewee 8, 2021).
- Equity- Class rewards include dance parties using previously learned methods inspired by Alys Bentley (Interviewee 2, 2021; Interviewee 5, 2021; Interviewee 6, 2021; Interviewee 7, 2021).
- Stability of tenure of personnel- There was no discussion of turnover with the current music teachers.
- Initiative- Fourth and fifth graders are able to create their own compositions in work groups (Interviewee 1, 2021; Interviewee 2, 2021; Interviewee 5, 2021).
- Espirit de corps- Incentives such as dance parties, candy and pairing students with those that are stronger in a concept than they all are strengthen an organization (Interviewee 2, 2021; Interviewee 5, 2021; Interviewee 6, 2021; Interviewee 7, 2021; Senge, 2006).

Senge (2006) echoed similar strategies in five components of a learning organization. Dr. Peter Senge, founder of the Society for Organizational Learning and professor of management at the Massachusetts Institute of Technology, wrote a book that is one of the foremost guides on how organizations can turn every project task into an evaluative measure. Members of a learning organization approach each task of a project and studies how that task can benefit different projects, teams, stakeholders, future projects and any other entity tied to that step in the process. The constant evaluating is tied to the authoritative leadership model in that every team member agrees on a shared goal but to evaluate any roadblocks to achieving that goal and redirect daily tasks (Senge, 2006; Stobierski, 2019). Dr. Senge stated that the five components of a learning organization are:

- Systems thinking,
- Personal mastery,
- Mental models,
- Building a shared vision, and
- Team learning (Senge, 2006).

**Interviewee 8.** Interviewee 8 is a kindergarten through fifth grade music teacher. The interview was about the 2019–2020 school year. In the 2020–2021 school year she assisted other teachers as a teacher’s aide as the school believed that was the best way she could serve restless students affected by the pandemic and for the students to maintain the stamina needed to perform well on standardized tests for core subjects. Also, the school district wished to prevent the spread of the virus through the touching of instruments.

I found it an interesting phenomenon that this teacher mentioned that the skills students learn planning a concert from start to finish mirror skills they will need at work as adults on a project team. These sentiments are not only in line with many organizational leadership theories like the ones purported by Senge (2006) and Fayol (1916, as cited in MindTools, n.d.)

introduced during the Industrial Revolution, but also many theories about emotional wellbeing and a sense of belonging. Transformational leaders build on various skill sets while allowing students to learn about what motivates them to learn. Servant leaders make the condition It is a rare skills set for teachers to have in a nation overemphasizing standardized tests, the academic core, and rote memorization.

The Wellbeing Project is an organization that creates wellness programs for its client organizations and their work teams. Their Inner Development Program is an 18-month program in which the Wellbeing Project “helps companies to model a commitment to inner wellbeing, welcome healthier ways of working within their organization, and engage with staff, colleagues, and peers in a more open and collaborative way” (Fayol, 1916, as cited in Sadiq, 2020, para. 6). One of their companies, Tostan, wants their internal and purported external company values to match. Tostan’s leaders consider the wellbeing of the company and the employees during the project planning phase. Tostan’s leaders then alert staff that they are actively implementing wellbeing practices. Staff collaborate with a coach to create wellness priorities and plans. Tostan staff also established an intercountry volunteer committee and welcomed staff to be wellbeing ambassadors who design wellbeing activities and record displays of such initiatives.

Interviewee 8 also utilized computer learning games to teach students. Students see cartoons that highlight musical notes through color coding or dancing. Students mimic the prompts on the screen. Educational technology invokes a sort of semiotic learning; students who play the games have a prior background or academic language that allows them to work with each other to understand the multimodal texts to get to the next level of the game.

In his book *First Steps In Music and Conversational Solfege Curriculum*, Feierabend (2015) focused on students learning how to create music based on their developmental stage. Kindergarten through third graders learn the basic, foundational academic language for particular music subfields. Third graders begin to hold heavier instruments and learn notes previously sang and played on instruments that are in a fixed position or are designed as

portable kids' instruments students can carry from one classroom learning station to another. Students learn notes on a music scale from ascending and descending order through rote vocal and manual repetition.

Feierabend (2015) specifically wrote that elementary students are introduced to music through 12 steps.

- (1) Rote readiness: Songs are repeated.
- (2) Rote conversational solfege: Students subdivide by repeating specific tonal patterns.
- (3) Decoding familiar conversational solfege: Step 2 is evaluated.
- (4) Decoding unfamiliar conversational solfege: Students test the skill of merging patterns.
- (5) Create conversational solfege: Students create melodies through verbal rote memorization and the recognition of patterns.
- (6) Reading rote: Teachers introduce the musical notation behind the rote.
- (7) Reading and decoding familiar rhythms: Students subdivide by repeating familiar notational patterns to make written music.
- (8) Reading and decoding unfamiliar rhythms: Students decode unfamiliar songs with past skills.
- (9) Writing in rote- Students learn the science of writing songs.
- (10) Decoding unfamiliar writing: The teacher sings a syllable. Students recall and written notation.
- (11) Decoding unfamiliar writing: Students sing and write unfamiliar notes played by the teacher on a piano.
- (12) Creating through writing: Students write and compose songs.

James Paul Gee (2007) speaks about how video games are learned by players through a certain familiar decoded language. Gee (2007) described multimodal texts, or how independent occurrences can be interpreted through its multiple modes of communication. For

example, a biology student may be able to answer a multiple-choice question explaining what chemical makes a plant turn green versus brown. The student may be able to recite the process to you. However, if the same standardized tests ask the student to explain the process of colorization and then subsequently explain why that same chemical compound does not work for another plant in the same family the student may not be able to answer the question. Gee explained the phenomenon very poignantly stating, “Children often can answer such questions, but they learn and know nothing about the genres and social practices that are, in the end, the heart and soul of literacy” (Gee, 2007, Location 317).

Being able to interpret the phenomenon’s basic processes but not understand the overall nuances and structure of the phenomenon so that one can deconstruct and reconstruct it is not literacy. Simple rote memorization does not equate to music literacy. It is a means of an introduction to the field but is meant to have an end of eventually understanding the culture of musical notation and its various deconstructing elements. Feierabend’s (2015) 12 steps take a student through the process of music literacy and a child’s developmental stage as initiated by Dr. Lucy Green’s U.K. experiment and the Pestalozzian method. Swiss educational philosopher Pestalozzi (1827, as cited in Stone, 2012) grouped students based on their developmental stages in academia. Dr. Lucy Green’s U.K. experiment built on the Pestalozzian method by grouping elementary and middle school students with similar but different skill sets. All the students in Dr. Green’s study have the same base music skill sets. Some students borrow from listening to varying music genres and private music lessons. This exegesis of the history of music technology in music education in the United States is a careful observation of the care many music teachers take to deliver informative and entertaining content to their students. Music education leaders must adapt their modus operandi- in this case the technology-to the changing social and economic needs of new time periods.

The technological history of music education, in my opinion, is the best story of transformational and servant leadership in the field. Online Technology is often the worse mode

of learning for students in a crisis situation such as another season of covid but it can simultaneously be the best method for retention of learning. Hodell (2011) states that the online method is often the default method of learning in a crisis; learning technologies in the age of extraneous technology use is annoying for schools to adjust to at once in an already tense adjustment period of a national health outbreak.

### **Researcher Bias**

I have worked for several years in the field of education. I taught students as a substitute teacher for two years as part of the staff of a large public school district. I then returned to school to earn a master's in college student affairs. While in that master's program I had a three-month internship with the Latino organization of the Multicultural Center at the University of Arkansas. After leaving the university I joined the doctoral program at Pepperdine University, where I had two graduate assistantships within the Graduate School of Education and Psychology. While taking a break from my doctorate in education program at Pepperdine due to financial reasons, I returned home to serve as a substitute teacher for a large school district in the southeastern United States. I've also had three temporary positions for college bookstores and a temporary stint as a substitute instructor for an adult education course. I have worked in the elementary, secondary, and postsecondary sectors of education in an introductory capacity for many years.

As a person who has served in the education arena for five years, I expected that I would not receive a high return rate for those wishing to complete an interview with me. There are typically a lot of approvals that teachers must receive from administrators to be interviewed about vulnerable individuals such as children. Out of over 200 persons contacted through my efforts and those who wished to help me, 13 teachers and administrators responded, and eight agreed to an interview. I am aware that principals are weary of sharing confidential information to reporting entities despite the reporting entity having to follow an intense protocol herself per school and federal guidelines.

I have always wanted to serve in the education field. While working as a substitute teacher I observed children with repeat behavioral issues being allowed to interrupt multiple classroom periods that are taught by substitute and classroom teachers. I consequently deduced that I should earn a degree and acquire work experience in higher education instead. It gave me satisfaction while in the kindergarten through 12<sup>th</sup> grade education sector when I taught a student new historical or literary content. I want to always do what I can to fill a gap in the K–12 education sector. However, when I help within the sector I have to know that there will be a receptive audience. I want to know that my ideas are at least up for consideration by administrators to help bring change within the American K–12 education system.

I began searching for a topic to write about within the education sector by searching for articles about substitute teaching. The literature discusses more about music education than substitute teaching. I chose to compare MENC leaders with current kindergarten through fifth grade education teachers because there is enough literature to cite research, but the ideas have been discussed together only within music education research one other time.

Moreover, I expected to have a sample size that is overrepresented of large, urban districts in the United States. I expected that school leaders of color would be more receptive to my request. To reduce my own researcher bias I asked a lot of open-ended questions of the interviewees. I allowed interviewees to talk as long as they needed to in order to have a clear understanding of the ideas they wished to convey.

### **Discussion Of Results**

All eight interviewees used similar tactics to help students learn. In the kindergarten through third grades students learn through the call-and-response method; a teacher sings or performs a certain behavior and students repeat that same behavior. Fourth and fifth graders shift to using past foundational lessons to compose their own musical score and accompanying Dalcrozean dance piece that signals muscles to move in accordance with the student's interpretation of the beat's cadence (Saumaa, 2016; Volk, 2007). Also, by this time students are

introduced to more complicated teaching than rote memorization. They learn the parts of woodwinds and brass instruments. Beginning in the third grade, students learn how to play notes that they previously sang on an instrument. The teaching style shifts from a formal authority role in kindergarten through second grade to a facilitator role in the third grade (Drier et al., 2019). By the fifth grade, students experience the teacher having a hands-off approach and teaching others in their immediate classroom only when music teachers see that students are stuck on an idea related to moving forward developing their own music competitions. The leadership style of teachers shifts from autocratic to transformational to democratic (Beal, 2008; Bolman & Deal, 2008; Goleman, 1998; Keene, 1982; Morrison, 1994; Northouse, 2004; Robbins & Judge, 2013; Volk, 2007).

The evolution of music teacher leadership style reflects the multidimensional dynamics of different historical periods and the United States' economic needs. It was at the Keokuk Conference of 1907 that these issues were first discussed in a conference setting amongst America's music education leaders. Those leaders also discussed formulating national standards in music education. Music educators from across the United States sought to know how to take the momentum from praise of student choir performances at the World Fair into momentum for an age-appropriate music education curriculum in the United States (Keene, 1982; Morrison, 1994; Volk, 2007). The United States experienced World Wars, the eventual end of the Industrial Age, and the Great Depression (Birge, 1933; Dewey & Dewey, 1915; Keene, 1982; Plains, Trains & Automobiles, 2015). Leaders in music education in the United States were forced to shift from a laissez-faire leadership style as portrayed through student rote memorization of sounds to a transactional leadership mindset as workers were weary of the constant political changes and lack of worker rights (Dewey & Dewey, 1915).

As the country moved through major time periods there were many labor strikes. Protestors demanded improvements in worker safety and the establishment of an eight-hour workday. Some of America's factory workers, which often included children, labored in factories

in New York that were not well ventilated. Workers had long hours, and complaints and strikes were common. After work, on-site music lessons offered by factory employers were viewed as a tactic to bond employees together while allowing them to air their grievances amongst each other during a difficult time. The offering of music lessons was also a way for companies to show that they are about the psychological welfare of the worker and not solely work output. The move engendered trust and brought down some of the tension between workers and bosses (Birge, 1933; Keene, 1982; Planes, Trains & Automobiles, 2015). These lessons that mirrored private music school lessons offered to wealthy Americans began a debate from educators in big cities about the usefulness of music classes in large school districts (Birge, 1933; Keene, 1982).

A leader often does just about anything to improve the general welfare of an organization or nation. Children were working in factories during the 1908 conference. Children attended school several months a year and sometimes worked in the factory 10 hours a day for a few days a week. They were also farmer's assistants in the summer during the 1600s to early 1900s while their parents worked long hours or were away as a soldier in one of America's wars.

During times of war and economic instability a nation of workers that is productive on the assembly lines and at school are needed. The establishment of the after-work music classes and first classes for a large public school system in the U.S. at Boston Public Schools represented a last-ditch effort by this country's leaders of the early to mid-twentieth century to, as Stephen Covey (2004) said in his book, *The 7 Habits Of Highly Effective People*, engender relation trust and resultant motivation for the people of this nation. The effort was transactional in its delivery but ultimately for the greater good of transforming economic plans for the future of American industry.

Many of the interviewees noted that their school leaders do not evaluate their job performance based on the NAME's recommended achievements for different musical subjects

at different grades. Some states codify music standards based on the NafME standards but even these standards do not have to be strictly adhered to by the local school district arts coordinators or music teachers. Most of the interviewees are the only music experts in their schools. Their administrators—principal or vice principal—are often in charge of evaluating their performance. Since these administrators are not experts in the field of music education they evaluate the performance of the music teacher based on the methods in which teachers allow students to demonstrate that they've retained the knowledge.

Two of my interviewees cited Lucy Green as their inspiration. Lucy Green, in collaboration with the Department of Education in the UK, created the “Musical Futures” program in 2004 (Green, 2016, p.1). Lucy and program directors went to various schools in the United Kingdom to remove the structured curriculum and replaced it with a new curriculum that required students to create their own compositions without much help from the teacher. The music teacher could only intervene to remind students that were trying to reach an idea within a particular family of ideas to improve their composition. These students hadn't been able to think of the terminology of that long-forgotten concept. The music teacher would give hints to drum memories. The teacher would ask the student to tell them everything they remember about the process of the musical notation the student is seeking. The teacher would then remind the student of a song in which the note was used. Students typically guessed the note by then. Lucy Green's informal style was heavily reliant on students already having foundational knowledge of musical scores similar to how all my interviews began to allow students to create some of their own works in the fourth and fifth grade after they received foundational knowledge in kindergarten through third grades (Green, 2016). According to Green, “The project became part of a major national music education programme in England called Musical Futures” (Green, 2016, p. 1).

Elementary and middle school students whose classes were chosen to be part of the Musical Futures' program sometimes composed music with popular musicians or of popular

musicians. The teacher was only there for constructive feedback and a reminder of work of years past when students seemed stuck on a concept. The Musical Features Company today gives teachers of elementary and middle school students innovative tools they need to keep students interested in learning music in an encouraging manner. There's a constant theme of transforming through transactions in this study. The interviewees who used Lucy Green's method reported feeling an increase of empathy for their general student population. Most interviewees taught students from a low-income and/or minority community. They reported that student accountability and retention grew, particularly for students learning from home. Students with background interruptions due to other siblings also learning received accountability from the teacher about remaining on task; if their siblings interrupted and distracted the student, the teacher would interject and ask the children questions about their comprehension of the subject matter (Green, 2016).

Some districts have a performing arts coordinator or similar local or township entity and some do not. A performing arts coordinator evaluates teacher performance. In some districts the performing arts coordinator has a working relationship with the administrators to address issues in music education learning methods. For schools without a performing arts teacher, the teacher is directly accountable to administrators.

Districts in rural areas have different needs from urban districts. Still, it is not conscionable that not every teacher has access to a senior administrator to approve their curriculum. Some districts have team teachers from the same subject that form their own work accountability group in the absence of a manager. Some music teachers are the only music teachers in the school and hold meetings with teachers by class grade at least once a week. Teachers of various subjects within the same grade will discuss students by name and be sure to highlight certain concepts the students are weak on.

Students need an outlet from the stress of standardized testing that is intimately attached to the learning of the common core subjects of math, English, social studies, and

science. Interviewees reported that students learned a concept faster than they usually would through listening to a teacher's lecture if the same material were represented through a game of some sort. Many of the interviewees even hinted that the higher-order thinking skills used for solving problems in music class can be transferred to the students' common core classes, especially skills related to attention. This finding is consistent with Maslow's (1943, as cited in McLeod, 2007) hierarchy of needs alone suggests that the human need of finding meaning to an event is paramount. All five levels of the hierarchy of needs points to this. These are the levels:

- 1) psychological needs such as food and breathing
- 2) safety and security of family and resources
- 3) love and belonging from family and friends
- 4) self-esteem validation through obtaining the respect of others due to a positive event or action
- 5) self-actualization occurs when an individual is settled into love of self and acts on that settlement through expressions of accepting substantiated facts. This person also experiences spontaneity that only comes through a clear mind (McLeod, 2007, para 12). Hodell (2011) said that any teacher, instructional designer, or administrator looking to make these assignments more endearing to the students should conduct a needs assessment to determine the issue. Some of the music teachers discussed student apathy at state music conferences and which learning games would encourage students' learning retention at maximum effect. Some teachers created their own videos and games and shared them on a private site sharable to hundreds of teachers. YouTube videos, worksheets, and games created often mimicked color-coded, call-and-response games. Online classes at the beginning of the 2019–2020 began with an audience that was listless even to relatives at home singing along with the instructional work.

Many leadership design framework such as SPELIT, Kotter's eight-step change model and Hodell's (2011) ADDIE model point to an organization, entity, teacher, or administrator identifying an issue and making changes once the issue is identified. SPELIT, a model developed by Mallette and Schmieder-Ramirez (2007), requires members of any organization to examine the social, political, economic, legal, intercultural, and technological advancements. For example, teachers considered the social surroundings of low-income students that may make it hard for many of these students to have a quiet room to study. Their parents often work long hours and are not home to supervise their learning, which is also the economic piece. One solution has been to create color-coded highlighting for songs and requiring students to create their own beats and songs based on the lessons of popular songs in simple meter. Hear the students' request and teachers will likely get a more participatory class despite only older siblings being available to supervise their classwork. All the aforementioned steps are a demonstration of Kotter's eight-step change process for organization. When many obstacles are removed teachers can celebrate short-term wins with students who are more engaged. The music teachers were good at improvising to create class engagement during the pandemic (Kotter, 2012).

There are many teachers who complain of a lack of MENC's grade and subject recommendations being codified into state law. If people are to take Green's model and implement it in U.S. classrooms—as the interviewees have done—it is a thought to also make the MENC recommendations requirements handed down from the state departments of education to its localities. An alternative would be to have a sustained program presence in select schools- which is Lucy Green's design and is currently being implemented at large school districts across the country. Some large school districts want to incorporate the arts into its regular curriculum but must resort to after-school music programs through in-school pull-out programs for which students do not receive a grade (Green, 2016).

All teachers I talked to wished to see the state require music standards, but they continue to not require standardized testing or strict adherence to state standards for music education on a local level. Increased funding for any subject is tied to (a) proof that children need the subject to function in a tech-driven world and (b) districts being persuaded that such proof is relevant to the cultural norms of the era. The United States is a state's rights republic. United States citizens like the freedom of choice and privacy as opined in the 14<sup>th</sup> amendment. This is also a celebrity driven culture; Lucy Green used some celebrities and their songs to glamorize her cause. I recommend that kindergarten through 12<sup>th</sup> grade music educators from across the country begin a campaign to attract celebrities to explain the importance of music education to the critical thinking skills of the student. The most persuasive campaign of the moment is the student loan movement and the anti-critical race theory movement. Senators, professors, and private education organization professionals have paid for and published petitions in the *New York Times* and other publications. Together with students, these entities Tweet Biden and senators on education committees around the clock. I think that music educators have to find ways to sell their movement nonstop for more districts to have sustained music education programs in public schools. There are organizations that provide free instruments to music teachers as well as civic organizations that teach students during after-school care or summer school instruction. Those programs are highly selective and not available statewide. Many of those programs are for a selection of lucky persons chosen for the programs nationwide.

Another issue for one of the larger school districts is parental involvement for Latino communities. One music teacher mentioned that her school district has a large population of Mexican American students. Some parents speak only Spanish as their first language. Schools often translate take-home notices and progress reports to Spanish. Many of the school staff speak Spanish and English. However, many parents are not actively attending parent-teacher meetings about their children after the child leaves the first grade. Many of these parents did not

have the opportunity to earn higher than an elementary school education while in Mexico. Public schools charged tuition in Mexico at the time that many of these parents attended school. Many of these parents went to work early as kids instead of going to school. A lack of school attendance or parental involvement in a child's education is common among low-income and minority groups. According to Chen (2019), "Over half of students in pre-k through the eighth grade are from a minority group" (Chen, 2019, para 6).

Some teachers spend part of the school year holding rehearsals to prepare students for a mid-year and an end-of-the-year recital. Parents, family, friends, and community leaders attend these recitals. The World Fair children's choir served as the initial impetus for music educators across America to discuss establishing music curricula and programs in places of employment in large metropolitan areas and in public schools. Those initial programs got adults involved in the musicsphere at work and with Boston's private and public schools. Lowell Mason's private Boston Academy of Music allowed for free classes in voice, piano, bass, and more. The Boston Academy of Music even filled a void in the lack of teacher training programs in Boston in the 1830s. According to Keene (1982), "In August 1834, the academy advertised lectures based on the Pestalozzian system for ten to fifteen days, two lectures per day" (p.111). The school also gave concerts in cantatas, madrigals, and glees" (Keene, 1982, p. 111).

The success of the Boston Academy created enough buzz among Boston's powerbrokers to drum up support for Boston's first public school music education curriculum. Mason (1837, as cited in Keene, 1982, p. 113) had a three-step campaign for music education to be included in the common school curriculum:

- (1) The Boston Academy's administrators worked the political offensive with Boston's most powerful educators and politicians.
- (2) Mason's children's classes were to be advertised citywide.
- (3) Use the academy's influence to promote the inclusion of local music in the common school curriculum (p. 113).

The influence of Lowell Mason and his first-of-a-kind ideas and lobbying comparison led to Mason and his Boston Academy of Music professors having complete control over the music departments for Boston Public Schools. Keene (1982) stated that in August 1838, “Mason’s success was sufficiently obvious that the school committee gave its official endorsements to his endeavors” (p. 114). All eight steps in Kotter’s eight-step change model had naturally been exercised. Mason was the director of music for all Boston public schools (Kotter, 2012).

One of my interviewees had to wage a political campaign against a state superintendent of public instruction who wanted to reduce class size during the economic downturn of 2008. The Superintendent of Public Instruction looked to cut costs by firing librarians and requiring all students in the district to attend a certain number of online classes. The superintendent wanted to cut teacher positions and save money by putting 100 to 200 students in some online classes. The superintendent did say something nice—every student would be allowed to borrow a laptop throughout the school year.

Still, the constellation prize of a free laptop did nothing to console teachers. Teachers statewide gathered signatures for a petition to get a referendum on the ballot against this proposed measure. The measure was put on the statewide ballot and voted down. Three other of the superintendent’s extraneous measures were voted down as well.

Much of music education in the United States originates from old European psalters or church songs. The way to achieve change in this country is to (a) know your history, (b) use the patterns and lessons from historical events to frame your movement, and (c) find willing and reliable workers to plan and execute. Increasing parent participation, especially in minority communities, involves including them into the cultural fabric of the new idea—as in sending home letters in Spanish, or inviting them to the annual town concert in which their child performs in the holiday concert. Parents have a tradition of being directly involved in building consensus

when the method to doing so is new. The community leaders are trying to engender permanent community buy-in to a particular idea.

The Child Study Movement serves as further proof of the idea of community buy-in. The Child Study Movement featured a lot of nonmusicians conducting general studies on the mind of the child, thus helping to establish the field of educational psychology. The movement also featured nonmusicians conducting studies about how children at different stages of development interpreted the meanings of various sounds in an attempt for those researchers and educators to contribute to the music education research collection that was so bare at the time (Humphreys, 1985). Another problem existed: music educators were not as interested in the one-time, child studies of nonmusicians; music educators did not view these studies as reputable. These studies were to be examined for possible adoption of the studies' ideas in the first music education curricula codified into a public school system in America—the Boston Public Schools. Holt (1886, as cited in Humphreys, 1985), Boston's Supervisor of Music, said, "In order to judge of the educational value of different systems and methods of teaching we must go to their foundation and ascertain that the principles upon which they are based" (p. 590).

The NEA even added a department of experimental psychology to respond to all the studies on children conducted in the 1800s, including those that could benefit music education (Humphreys, 1985, p. 84).

The Child Study Movement began as a response to French philosopher Jean Jacques Rousseau positing that humans and thus children are naturally evil and prone to sin (Humphreys, 1985). The philosopher introduced stages of human development. He wanted education to be structured according to those stages of development. For approximately 100 years after Rousseau's findings, the education system continued in a way that children were viewed by educators as younger adults (Humphreys, 1985). The Pestalozzian method with philosopher Pestalozzi, together with philosopher Johann Herbart, attempted to organize

education across comprehension levels (Humphreys, 1985; Stone, 2012). Pestalozzian theory stipulated that children with likeminded comprehension levels be placed in groups together. This is how he determined human stages of development. Development was not just age-related; it was further delineated by intellectual development. Rousseau (1762, as cited in Humphreys, 1985) surmised that each age and condition of life has a perfection and maturity of its own (p. 79). Men, women, and children are separate people on unique self-fulfilling journeys according to Rousseau. Children were now worthy of programs specializing in their personhood and not analyzed solely and directly on their age and height (Humphreys, 1985).

Rousseau's influence spread throughout Europe. Children of nobility began to have the apprenticeship training. Western educators believed that children need to have specific curricula designed for their development and not simple rote memorization or a school curriculum that consistently considers farming culture (Humphreys, 1988, 2015). Pestalozzian theory inspired by Rousseau is ever-present in the Lucy Green experiments in the U.K. and with several interviewees who allow their fourth and fifth grade students to create their own lessons and content.

Faculty psychology is the precursor to Darwin's (1859, as cited in Humphreys, 1985, p. 80) and Rousseau's developmental theories. Faculty psychology theorists depicts that human beings think the same things but some may grasp concepts faster than others. Rote memorization of Latin vocabulary would help shape the mind for more difficult interpretation of material. Darwin posited that individuals and sociopolitical systems developed in evolutionary stages. Rousseau introduced that idea to the education sector. Adams (Hendricks, 1968, as cited in Humphreys, 1985, p. 81), in a speech in front of the NEA, called for the scientific study of the child's mind. In the 1890, various studies of children's affect to physical growth were studied. These studies were not taken seriously by the music education elite because the studies often weren't repeated to test for reliability. Hall (1880, as cited in Humphreys, 1985, p.82) asked students what they know about basic life topics likes animals, numbers, and hand

tools. Hall wanted teachers to consider forming curricula around testing students on subjects they do not know. According to Hall, educational needs should be measured based on subject-content acquisition. Hall even wrote a lot of books calling on teachers to evaluate the effectiveness of student learning and comprehension based on individual abilities (Hall, 1880, as cited in Humphreys, 1985).

According to Hall (1880, as cited in Humphreys, 1985, p. 82), children have three developments stages. There are stages that many of my interviewees observe with their students. The first stage includes an introduction to rhythm. The second stage is about language acquisition and musical skills. Students transition from kindergarten through second grade rote memorization to language acquisition and musical skills. Students transition from kindergarten through second grade rote memorization to language acquisition and vocabulary knowledge in the third through fifth grades. The third stage required music foundation lessons to disappear in favor of other subjects (Humphreys, 1985).

All of the interviewees were frustrated by the lack of budgeting and time allocation to music education in their respective schools. One of them quoted Lucy Green and Pestalozzi but not other prominent characters of the music education movement. It is very easy to see that a consensus could be built on how to expand music education access throughout the United States. Focus on what worked in the past. It is working now. Figure 13 below gives a summative view of each interviewee, their corresponding leadership style and the MENC leader whose style I believe they have similarities with.

**Figure 22***Interviewees Paired With Like Leaders*

Interviewee	Title	Leadership and/or Teaching Style	Similar to MENC Leader
1	K-12 Performing Arts Coordinator	Expert, facilitative, delegative teaching style. Formal authoritative model.	Joseph Edgar Maddy, T.P. Giddings
2	3 <sup>rd</sup> -5 <sup>th</sup> grade music teacher	Collaborative leader, situational and authoritative leader.	Alys Bentley, Joseph Edgar Maddy, T.P. Giddings
3	Music Specialist	Servant leader.	Luther W. Mason
4	Vocal/General Itinerant Music Teacher	Situational leader.	Charles Congdon
5	General music, Beginning Choir, Beginning Band Teacher	Formal authority model. Expert/facilitative/delegative teaching styles.	Alys Bentley, Joseph Edgar Maddy, T.P. Giddings
6	Part-time performing arts teacher	Cooperative leadership, autocratic leadership.	Alys Bentley
7	General music teacher (K-8)	Laissez-faire leadership.	Alys Bentley, Lilla Belle Pitts
8	K-5 <sup>th</sup> music teacher	Collaborative leadership, servant leadership.	Charles Congdon

One interviewee was a district music administrator. A dance teacher from the Western region of the United States received her music training from 12 years of kindergarten through 12<sup>th</sup> grade instruction.

**Comparison To Similar Studies**

During my years of research, only four studies of similar topics surfaced. Luebke (2013) described that elementary specialist teachers roles were repurposed by their districts. Some

districts have ended music supervisory positions and instead given teachers supervisory titles without an increase in pay. The “area head” was approved for release time by their principal and/or district leader for such activities as planning festivals and dealing with the department budget (Luebke, 2013). Some of the teachers I interviewed as part of this dissertation served as music teachers who did not have a direct music or arts director working at their school or for the district to be accountable to. Seven of the eight interviewees never mentioned a state auditor evaluating their performance. The educational leaders that these women mostly directly reported to were their assistant principal or local school board auditors. Three music teachers reported to subject-specific departmental chairs at the school or the person who served in a mid-level managerial role for the school district. One interviewee was a district music administrator. A dance teacher from the Western region of the United States received her music training from 12 years of kindergarten through 12<sup>th</sup> grade instruction. Although the dance teacher does not have collegiate experience she was able to rely on her experience helping to plan musicals as a high school student at one of the top performing arts high schools in her state. Luebke said that authentic transformational leadership is replaced with management of simple tasks when teachers have to be classroom teachers and simultaneously serve as directors of the local play (Luebke, 2013). My interviewee, the dance teacher from the western state, taught her usual schedule and co-directed a concert with a private dance teacher and another resource teacher. These seem to be the pattern of arts teachers in her area of the country for the last two decades as the interviewee teaches near where she attended grade school. The music specialist for the purpose of this study was a first-time public-school teacher with a one-year contract (Luebke, 2013). Luebke stated this about the study of leadership in music education:

Luebke (2013) suggested that the lack of defined leadership theory in the music education field triggers an overreliance on trait theory. The foundation of leadership theory is trait theory; a series of traits are typically assigned to certain leaders. For example, a

transformational leader often is listed as having strengths in exercising the traits of collaboration and being a visionary or designing a set of projects for your team to complete based on prior research of the needs of the company for years to come.

Due to the prevalence of women in senior-level administrative roles in elementary schools the teacher in service of two roles receives broad support from her principal and other teachers. Heifetz (1994, as cited in Luebke, 2013) stated that these teachers “exercise leadership momentarily by impressing upon a group, sometimes by powerfully articulating an idea that strikes a resonant chord, the need to pay attention to a missing point of view” (p. 185). The communities of practice concept basically means that people learn from each other based on being in teams of similar subjects. Luebke (2013) stated that “participation in communities of practice shapes identity, as learning with others changes who we are” (para. 11). Team teachers teaching the same grade and subject are better able to coordinate similar lessons and similar block instruction time. For example, elementary students who have behavioral or other learning challenges in one classroom or students who lose a teacher in the middle of the year to pregnancy leave are often switched to another teacher’s class in the same grade. These teachers often review the same lessons within the same time blocks daily. Elementary music teachers typically do not have the staff buy in that general music teachers have because they are not one of several team teachers in a community of practice. An elementary music teacher can, however, rely on the fact that students and staff are familiar with seeing women administrators at the elementary level.

This school has a 56% minority student population: three teachers for severely disabled students and a sizable group of English language learners. The school is a rarity among elementary schools in America; its principal is trained as a Celtic vocalist and dancer. The principal has utilized her expertise to teach a few lessons in the general music classroom and to participate with the fourth graders in a vocal/recorder performance for an arts celebration. The principal states that budget cuts have caused their team to be more cognizant concerning how

to do more with fewer resources. She took the job as principal because teachers demonstrated a high collaborative environment before she arrived (Luebke, 2013). Luebke said this about similar environments:

But I get here and there's this high-functioning staff, professional, highest caliber of skills, highest skill level collectively in terms of pedagogy and instructional design and also very collaborative.....And things like the reading block and arts integration relationships between you and the classroom teachers requires that you talk about the craft and what's working and WHAT'S not, what you think is doable and what you think is a stretch. (Luebke, 2013, para 27).

The physical education specialist also saw very little support from the district for professional development. Instead of waiting on the district, he chartered an in-service training program for physical education teachers. He also built solar paneling on the roof which allowed for the redirecting of funds to other school projects.

Another specialist, the speech and language pathologist (SLP) is a new specialist who learned the field and began sharing her knowledge with other district pathologists. Soon, with the help of other SLP's, she created a lending library for the SLP's and student assistive communication devices (Luebke, 2013). All of the specialists at the school have similar permission from the school's administration for self-guided instruction that the music educator does not have due to budget cuts and thus has to forge support via social capital using tactics not necessary for the other specialists.

The school librarian reviews books for appropriateness to be on school shelves (Luebke, 2013). This is particularly helpful as librarians and school board members across the United States have suddenly found themselves in a book banning movement. Parents in Dearborn, Michigan, the city with the highest concentration of Muslims in America, are currently protesting the school board's attempt to place *This Book Is Gay* in local elementary school libraries. Parents claim the book has nudity and sexual positions in it and thus is not appropriate reading for children. She also conducts reading tests such as the Accelerated Reader and Scholastic

Reading Inventory with the children to help teachers identify which grade-level they read at (Dutton, 2022).

The resource teachers are the brokers at the school, forging relationships with classroom teachers to create better learning outcomes for the students. These specialists created resources for students and communities of practice through networking beyond district requirements and budget constraints. The SLP reiterated that holding bar sessions with the children in their home classroom within view of the teacher further reiterated the resource teacher as broker scenario. It is easier for a general team teacher in an elementary school to be a broker since the teachers often prep their lessons to be virtually the same and completed within the same block/time period each day.

The general music specialist is not able to work in the students' home classroom like the speech pathologist. The librarian added that those who do not have a natural advantage in the brokering process must work hard to form these relationships with the general classroom teachers. Some of the resource teachers ask general classroom teachers how they can assist them in student learning. The resource teachers strategize with classroom teachers about ways to make learning processes more efficient. The resource teacher is careful not to annoy the classroom teacher with requests so as to disqualify themselves as a preferred collaborator with the classroom teacher. *Luebke (2013)* aimed to demonstrate that a music teacher can use similar collaboration techniques as other resource teachers.

***Second Utah Study: Do You Really Want to Know? Elementary Music Personnel and Potential in Utah.***

Most music education teachers in the United States have a bachelor's or master's degree in music or music education. Most elementary music teachers in Utah are generalist music teachers. Utah requires its students to have arts instruction; teacher education programs tend to have additional certification classes for those who want to specialize in the arts (*Luebke, 2013*).

Seven percent of American elementary schools receive music instruction from artists-in-residence from private organizations and thus receive their compensation from those organizations. Artists-in-residence could be university practicum students, local musicians, or other private sourcing entities. To save money on teacher salaries, districts in Utah sometimes hire paraprofessionals who have varying requisite education to teach music. Some paraprofessionals have all the prerequisites to teach but just prefer to be a paraprofessional. Most of the music specialists in elementary schools are trained classroom teachers who incorporate music into lessons or teach music as an entirely separate subject. Kindergarten through 12<sup>th</sup> grade certified music specialists tend to be scheduled for one school. Districts actually guarantee more music instruction for their students when they have classroom teachers who have some music training through a separate certification or a general classroom teacher who incorporates music into the lesson. Kindergarten through 12<sup>th</sup> grade music specialists who have degrees in music are often permanent fixtures at a small number of schools. Some Utah districts create training programs for paraprofessionals and others don't. Over 90% of Utah's elementary schools have a music specialist. Eighty-eight percent of these specialists are full-time. Forty-six percent of full-time specialists travel between schools. Almost 25% taught at three or more schools. Twelve percent of elementary schools in Utah reported that generalist classroom teachers with little to no musical backgrounds teach music lessons for students. Many of those teachers did not even have grade school training in music.

Music specialists in Utah without degrees in music—whether a paraprofessional or a generalist teacher who holds or does not hold additional music credentials—are more numerous than the music specialists who have music degrees and hold kindergarten through 12<sup>th</sup> grade music credentialing. Three districts employed full-time instrumental teachers, and those teachers spent most of the day teaching chorus or band. Elementary instrumental music programs were deemed successful if the secondary program the school feeds into is successful. Success is defined as similar skill level at the base elementary levels. Remember, that in Utah

elementary music education varies from school to school. Some children are receiving several solely general music lessons per week. Some students receive music lessons as simple incorporations into the core subjects. Some secondary feeder schools took music students from various elementary schools with varying skill levels. Those elementary programs were considered unsuccessful district programs. Almost half of Utah's elementary students received music instruction from a general classroom teacher (Luebke, 2013).

***The Utah Studies: Elementary Music Programs and Potential in Utah***

Almost half of Utah's elementary students have no music resource teacher. The state does have a music culture with varying sorts of amateur and professional groups, university training, and the works of a concerto extraordinaire. However, there are only a few-dozen full-time licensed elementary music specialists for 240,000 elementary-aged students. Walker (2015) created a study to determine whether the standard of education is reasonable in Utah schools given budget cuts and No Child Left Behind mandates. The specific research questions are the following for "*Do You Really Want to Know? Elementary Music Programs and Potential in Utah*":

1. How are elementary music programs structured in Utah?
2. What factors shape those structures?
3. Who teaches elementary music?
4. Under what conditions is elementary music taught? (Walker, 2015, p. 189)

There are requests to employ a number of strategies reducing a music specialist's class time. Suggestions include teaching several classes in one session or fewer sessions throughout the year. Some schools consider music instruction as performances from volunteers such as contractors and community arts organizations. Schools without formal instruction may or may not choose to have volunteer musicians visit the school as a replacement. This is happening even as the arts are defined as one of the core academic subjects in Utah (Walker, 2015).

This study discusses the state of arts education in the United States from 1999–2000 and 2009–2010. Over 80% of public elementary schools in the United States offer a general music class (Richerme et al., 2012, as cited in Walker, 2015). Chorus and band were taught in 44% of public elementary schools (Parsad & Spiegelman, 2011, as cited in Walker, 2015). Students in 11 western states are the least likely to receive music instruction or have a full-time music specialist. They have the least certified music teachers compared to students in other regions in the country. Utah is unique in that it has the highest percentage of school-aged children in the country. Simultaneously, the traditional tax-base carries the lowest percentage of 18 to 64 year olds in the nation. Utah is consequently one of the states that ranks in the bottom for per pupil spending. Utah also had the highest student-to-teacher ratio in the nation at 22.4 students per teacher.

Utah has a strong music tradition dating from the arrival of the Mormons; amateur music has strong roots in the Mormon Tabernacle Choir tradition (Walker, 2015). According to the Mormon Tabernacle Choir (2015):

This long standing amateur music tradition is at the roots of the Mormon Tabernacle Choir, the Orchestra at Temple Square, and the Bells on Temple Square, a family of world-class performing organizations staffed by over 500 volunteer performers, many of whom earn their livings as accomplished professional musicians in other organizations (Mormon Tabernacle Choir, 2014, as cited in Walker, 2015, para. 30).

Utah was also the top state for volunteerism for eight straight years (Walker, 2022). However, state legislatures in conservative states including Utah have emphasized that the teaching of culture be relegated to home life. Walker (2015) to describe the academic years of 1999–2000 and 2009–2010. Currently, state departments of education across the United States are discussing the role of teaching history in schools. Within less than a week of me writing this paragraph, Governor Ron DeSantis of Florida and Former Governor Charlie Christ had a debate during the 2022 midterm season. During that debate DeSantis defended his *Don't Say Gay* bill,

which bars elementary school teachers from discussing LGBT subjects as part of the curriculum. DeSantis stated, “We have the responsibility to stand for truth, for what is right...Taxpayer dollars would not be used to teach our kids to hate our country or to hate each other” (Bella, 2021, para 4). 2022 Pennsylvania Republican gubernatorial candidate Doug Mastriano wants to use public funding to partially fund private school education. He also wants to abolish property taxes traditionally used to fund public education (Schultz, 2022). These are just two of the latest examples of Republican attempts to relegate cultural teaching and general accepted social norms to the home. It is the idea that those generally accepted social norms in society are engrained into the culture and cultural norms should be taught in the home. If the musical tradition as introduced to Utah through the Mormon community is now a part of culture those musical practices can be taught in the home or in spare time. This is a convenient excuse to create room to spend more time preparing for the state standardized tests for core subjects. The western United States has an extensive history of self-reliance. Self-reliance and an emphasis on the family as social progenitor is of utmost importance in conservative and religious circles. As Walker (2015) pointed out, self-reliance and healthy amateurism sometimes morph into a sense that “anybody can do anything well enough on their own for cheap or free including teaching school music” (Walker, 2015, para. 32). The participants were the district cuts coordinators or their representatives of Utah’s 41 school districts. Approximately 276,000 public elementary students were affected.

Fifty percent of Utah’s elementary music specialists taught regularly scheduled general music classes. Forty-seven percent did not have regular instruction. One-hundred and forty-four of the 237 music specialists were not licensed teachers. When instrumental music lessons were offered for 3% of the student population, fifth and sixth graders and other middle schoolers learned from exploratory music courses. Some schools learned varying art forms during one segment of the year. Five districts allowed for private instruction before or after school (Walker, 2015). Interviewee 6 had a private business after school in which her paying clients were

children who learned dance through Dalcrozean eurhythmics. She ran her business for only one year and then COVID caused the business to end.

When chorus was offered it was offered at schools that already had a general music resource teacher. Schools that were simply thankful for whichever subject the state and local governments could fund often saw a general music program and sometimes an additional chorus or band class. A culture of cooperation amongst leaders precludes willingness to build art programs with school administrators.

Twenty-four schools turned their focus to increasing language arts and math scores as some of the schools did not meet adequate yearly progress. The No Child Left Behind and Race to the Top programs were cited by district arts coordinators as the programs for which academic core standards needed to be met as merit pay for Utah teachers was based on test scores (Walker, 2015).

### **Contributions of MENC to the Development of Vocal Music Education: 1901 through 1940**

In 1944, western music educators formed the California-Western Conference. All of the original Western participating states in the 1907 national conference in Keokuk, Iowa, thus formed individual state conferences to have a coalition to represent their region within the western conference. Eastern and midwestern caucuses had a heavy presence at the first national conference. The westerners declined the invitation largely because of the distance and decided to focus on forming western state conferences instead.

Hash (2011) reiterated the American tradition of songs utilized to inspire national pride and general unit cohesion on a job site or other large facility during the Progressive era of the early 1900s, this time as chorus students memorizing school songs and other oratorio chorus speaks. This process is similar to the after-work music lessons of those working in New York sweatshops during both World Wars. The Boston public school music program was founded

based on this workplace tradition and knowledge about the children of the wealthy attending private music schools.

The 1920s and 1930s saw a rise in secondary vocal music education. Hanson (1926), American composer, educator, and music theorist, stated this about what he observed at a music conference: “I have heard choruses in your high schools; choruses which sing with such perfect intonation and with such beautiful phrasing that it literally brought tears to my eyes...” (pp. 56–57).

The a cappella choir saw an increased popularity in the 1900s to the 1930s. Choral conductors including Peter Lukin released scholarly articles about the trend, and choral conductors including F. Melius Christiansen and Father Finn led music clinics.

The MENC had several programs devoted to the maturity of the vocal music education movement. Peter Dykema and C.C. Birchard published several songbooks on community singing that provided for piano, band, and orchestra genres. Dykema and Birchard published choral songs including *Fifty Songs and Five Choruses for Community Singing* and *Twice 55: Songs for Community Singing*. The songs in these volumes are folk songs and patriotic songs. These composers used their connections with the conference members to publish these books. One of the goals of members of MENC was to inspire national pride through a set of songs that represented the strength and coverage of American citizens and the military as they assume their roles in a World War I America.

During the 1910 informal chorale, songs were sung at the conference. As discussed in chapter two, the conferences provided a place for music educators and administrators to discuss methods of students learning chorale songs by moving from rote memorization to reading notes and completing student compositions.

The 1920s saw a national hand and orchestra contest systems. The following is a list of choral associations created as a result of the instrumental and band association popularity.

National Solo Singing Contests: 1932, 1934, 1936, 1938

National School Vocal Association: 1936

National Choral Competition: Festival at the 1938 Conference meeting

Regional system of contests: 1937

The First National High School Orchestra, despite scant practice, wowed the conference attendees. Similar to activities at the 1893 World Fair, the MENC created a national high school choir. 300 high school students performed in the choir at the 1928 national conference. Subsequent concerts inspired the 1930s vocal movement music projects. Approved mixed genre pieces such as those for chorus and girls' glee music intertwined were created. In 1930, seventh through 12<sup>th</sup> grade vocal music pieces were added to the repertoire. The NSVA repertoire list featured over 800 accompaniments and unaccompaniments of high school choirs, solo pieces, and ensembles from varying time periods.

Throughout the history of the MENC, now the National Association for Music Education, music educators have been laying the foundation for the public-school music education sector. These educators relied on wisdom garnered from America's shared history with western Europe. Lately, however, music administrators have begun to include musical genres from around the world to ensure interest in even classical music does not come to a complete halt as the United States grows increasingly diverse. The idea is central to basic leadership theory; Give a worker incentives to perform at their optimal level and they will do just that. Incentives for students include showing some interest in the musical genres that they listen to in their free time. As Dr. Lucy Green (2008) so eloquently demonstrated, students can be prompted by teachers to compose their own pieces based on musical theory learned from teachers and the popular musics of the day.

Elementary students, in particular, need support tailored to their interests and developmental stage. It is clear that, due to emphasis on core academic subjects that music teachers must demonstrate the ingenuity needed to motivate students to hopefully love the music field. Tips for subject saturation include extra credit opportunities broadcast on public

television, and teaming up with other resource teachers who already have a great working relationship with classroom teachers. One interviewee even had a dance and music business before the pandemic that drew students from her classroom as business clients. I was a member of my church's high school choir for three years. There are many clear ways to prioritize a consistent music.

The chart below shows how similar studies address the present-day music education field compare to the classroom activities of the interviewees. The chart does not compare MENC leaders to the studies' phenomena as most material for the four studies is related to research of the modern era. The two studies by Walker will be distinguished between the study about programs and the study about personnel.

**Figure 23.**

*Comparison of Similar Studies To The Interviewees*

	Luebke (2013)	Walker-The Programs Article (2015)	Hash (2011)	Walker-The Personnel Article (2015)
Interviewee 1	X	X		
Interviewee 2	X			
Interviewee 3	X	X		x
Interviewee 4				X
Interviewee 5	X		x	
Interviewee 6	X	X		
Interviewee 7	X	X		
Interviewee 8	X	X		X

**Answering Research Questions**

Research Questions 1 and 2: What are the leadership characteristics of the select early twentieth century MENC (Music Educators National Conference) leaders? What are the leadership characteristics of the current elementary school music education leaders?

In this section I discuss the leaders I believe to be the most relevant to the work of the interviewees. I compare leadership styles of the early MENC leaders and interviewees in the next section. Each interviewee may be compared to multiple MENC founders.

Most of the founders of the Music Educators' National Conference, like most Educators were natural collaborators, facilitators and delegators. Instead of describing each founder I describe the founders that I believe each interviewee should work was the most influenced by. Only some interviewees will be mentioned. I did not identify a founder for every interviewee.

Joseph Edgar Maddy and T.P. Giddings, who co-wrote the book *The Universal Teacher* and matched Interviewee 1's style, had expert facilitative and delegative teaching styles while exercising the formal authoritative model. *The Universal Teacher* is a book about melodies for various band and orchestra instruments- simple technique instruction for teachers. Teachers instruct and act as facilitators to learning as students practice what they've learned from the teacher. Maddy and Giddings, often utilized the same style Dr. Lucy Green used in the UK experiment and that many teachers use. Teach the basics and then create group working which students teach each other the new concepts and concepts they've previously learned from various public-school classes and private lessons.

For example, Maddy and Giddings used a method in which students switched seating based on the correct singing of notes. Those who sang a note correctly sat in the back and those who sang wrong sat in the front. Those in the front listened to those in the back sing and practiced harmonizing with these students. It was better to hear the correct pitch if all students singing correctly sat in one area perpendicular to the students singing incorrectly. The instructor is the authority as to the correct note pitch.

Interviewee one will be discussed more for the second question concerning the

leadership characteristics of the interviewees. Interviewee one is in a direct leadership position of multiple grades Beyond elementary school as a K-12 performing arts coordinator. Much of her work is beyond the scope of this paper as I only discuss elementary music education.

Interviewee two is an elementary orchestra teacher who incorporates dance into the use of Orchestra instruments. She is an obvious match for the influence of Dalcrozean eurhythmics- a dance technique mostly utilized by Alys Bentley, a founder of MENC who had a dance camp in Northern New York State.

She is also a match Interviewee two's students are in about what idea a certain song is communicating. Integration of various techniques and student and teacher cooperation are needed. The teacher cooperates with the student in leading the student to rediscover their core principles that guides their self-guided work. When a student cannot determine an idea, that motivates them to create a new piece, the teacher pulls them aside. The teacher gives hints to old concepts the students need to remind them of an idea that is a natural extension to the work the student already created. The legendary founder, Alys Bentley, engaged in this practice at her New York dance camps and interviewee two used the same techniques (Saumaa, 2016).

Interviewee 3's leadership style is the same of the founder Luther W. Mason's style. Interviewee 3 is a servant leader. The interviewee mostly reminded me of founder Luther W. Mason Luther C. Mason helped to fund the music department at Boston's public schools (Volk, 2007). He's a visionary and a delegator. A servant must have a vision or plan in which they decide the best method of service to any given population. Interview 3's main characteristic is being a delegative figure. She's an elementary music specialist for a district. She teaches at many schools.

Interviewee 3 teaches any given class of elementary students only twice a month. The interviewee is given leeway by the district to direct the program and design the lessons as she wishes. Many local school districts have given music teachers the flexibility to plan lessons as they wish given recommendations and not requirements for enforcement of the National

Standards for Arts Education.

Interviewee 4, like most elementary school teachers in the United States, is a general music teacher. She taught students basic music notes through a color-coded scheme in classroom instruments and through written assignments on the whiteboard. She reminds me of founder Charles H. Congdon of the Congdon Music Scrolls – color-coded scrolls that were plastered to a chalkboard at the front of the classroom. Both leaders are very much situational leaders. Interviewee 4, during the pandemic, did her best to maintain retention through online games highlighting notes to sing in increasing pitch. Both leaders were situational leaders. Congdon, being a progenitor of a mainstay music lesson, was a situational leader who created new concepts based on National Education Association- music division discussions and observations from children's choir Performances at World Fairs. Interviewee 4 switched her lesson from in-person use of many instruments To an online version of the same lessons in the most effective way possible As covid symptoms continued to spread in her district. Hodell (2011) stated that the least preference of an online delivery mode for learning is online instruction; it is the unfortunate default options of tech companies to streamline information on any given subject.

Interviewee 5 and their corresponding leader are strong delegative, facilitative and formal authority figures. Interviewee five developed a curriculum based on scientific study that posits that students have improved hand dexterity by third grade and thus can handle larger, more technically difficult instruments at the age. I remember my use of the recorder at this age. Students also begin to use instruments like the oboe, piano and guitar. Some students have already been using toy versions of these instruments- like a plastic electric piano that rolls up- before use of the heavier instrument at age 9. It was French educational philosopher Jean Jacques Rousseau who created the Child Study Movement (Humphreys, 1985). The Child Study Movement posits that children should have an academic curriculum adjusted to their

individual physical and intellectual development levels. Students should, according to Rousseau, only be placed in class groups with students of similar conceptualization skills (Humphreys, 1985). I listed the teaching style and not the leadership style because the teacher specializes in band and is less of a music generalist. I thought it would be more appropriate to talk about her teaching style that's not a leadership style but is similar to the leadership style of transformational leadership.

Interviewee 6, a part-time performing arts teacher is a big user of Dalcrozean rhythmic. The students' routine becomes more difficult as they advance with age. The teacher reminds me of MENC founder Alys Bentley who had a dance camp based on Dalcrozean Eurythmics in upstate New York. Cooperative leadership, facilitative role play and internal directing of the process of teaching students how to move their internal muscles to the beat of the music all play a role in the process of learning Dalcrozean Eurythmics (Saumaa, 2016).

Interviewee 7, is a kindergarten through eighth grade music teacher (Humphreys, 1985). This teacher uses developmental learning techniques similar to the techniques required by Rousseau and Dr. Lucy Green of the aforementioned UK experiment (Grasha, 1994).

Similar to many teachers interviewee 7 is concerned with group learning, hand-eye coordinating development and the facilitative expert model. The interviewee held private music lessons off campus that allowed for students to have even more practice learning the concepts from the classroom. This reminds me of the idea, in the United States, of music moving from a private auxiliary school activity to a required course in public elementary schools. There were students still receiving private lessons after the first public school music program in the United States was established in Boston. The curriculum was inspired by the private music school movement- whether music was played on a job site or at an actual music facility (Volk, 2007). The private music school students came from mostly wealthy families. Students in MENC founder Luther W. Mason's music program only received two hours per week of music instruction. Ironically, he was fired, in part, for this. My interviewee's students average 30

minutes of public elementary music instruction per month. Mason also accused of heavy plagiarism.

There is this demonstration of laissez-faire leadership freedom inherent in the student being able to direct their own lesson by teaching themselves how to control their muscles to move to the rhythm of the music. The teacher uses her role as a formal authority figure to teach students how to teach themselves (Dewey & Dewey, 1915; Interviewee 7, 2021; Robbins & Judge, 2013; Volk, 2007). Mason utilized his role as a formal authority after growing a vocal music academy and subsequently selling the idea of a public-school music program to Boston's stakeholders in education and local government.

The freedom inherent in the exercise of laissez-faire leadership of the interviewee allows the student to explore the Arcadic vibrations of muscle tendons to illicit certain movements. The practice of laissez-faire leadership with Mr. Mason established viable curricula as is the case with Alys Bentley and the Dalcrozean Eurythmics she utilized in her lessons. The Boston local government and education stakeholders relied on the expertise of Mason to the point that they ignored complaints of his plagiarism until the first public school music program and subsequent city concerts were established (Volk, 2007).

Interviewee 8, like many other interviewees, mostly copies the philosophy of Congdon. Elementary music in the United States contains mostly general music. Congdon created an Easy-to-digest system through the Congdon music scrolls appropriate for the development of the kindergarten through third grade age group (Volk, 2007).

Research Question 3: What are the conclusions that can be drawn about the relevance of past leadership characteristics for today's music education leaders?

MENC founder Alys Bentley, as a founder of a Dalcrozean Eurythmics- style dance Camp directly inspired some teachers interviewees 2 and 4 to express their mood through dance and song (Interviewee 2, 2021; Interviewee 4, 2021; Saumaa, 2016). The Congdon Music Scrolls that are color-coded and highlight different and increasing pitches are the

precursor to color-coded video games And classroom games that teach students varying notes. Founder Lilla Belle Pitts is the progenitor of non-European music in schools today. Pitts encouraged music educators to expand their curriculum beyond the eurocentric model (Howe, 1999; Pitts, 2013). Every leader shared the collaborator, facilitator and delegative characteristic. The only person who did not fit the authoritative model, although a subject matter expert (SME) in his own right was Luther W. Mason, Boston Public School's Head of Music. Dr. Mason was accused of designing the first public school music education program in the United States while passing of newly introduced curricula ideas as his original ideas (Volk, 2007).

Research Question 4: What are the instructional methods utilized by some of music education's elementary school leaders of today?

Elementary music teachers use a variation of vocal singing, dance, call and response and highlighting of crescendo and decrescendo notes. Call-and-response in which the teacher sings a note and the children repeat the note, is the most common method (Feierabend, 2015). Students often learn increasing and decreasing note pitches by color-coordinated notes highlighting which notes to sing (Interviewee 4, 2021, Interviewee 8, 2021). Children are asked to choose a dance that mimics the euphoria or feeling of sadness a particular note gives them (Interviewee 2, 2021, Interviewee 7, 2021). Students create music pieces based on prior public and private music school knowledge (Interviewee 1, 2021). I include a synopsis of the leadership styles and the corresponding MENC leaders and interviewees as a visual representation of the theory I've discussed in the paper.

**Figure 24***Dominant leadership styles of interviewees and historic MENC leaders*

Style	Authoritarian	Authoritative	Autocratic	Bureaucratic	Collaborative	Cooperative	Democratic	Laissez-faire	Servant	Situational	Transactional	Transformational
Interviewee 1												
Interviewee 2		X			X					X		
Interviewee 3									X			
Interviewee 4										X		
Interviewee 5												
Interviewee 6			X			X						
Interviewee 7								X				
Interviewee 8					X				X			
Maddy		X			X					X		
Giddings		X			X					X		
Bentley		X	X		X	X		X		X		
Mason						X			X			
Congdon					X		X		X	X		
Pitts												

*Note.* This table represents the leadership styles of interviewees and the founders of the Music

Educators' National Conference. Interviewees 1 and 5 are discussed in this paper by teaching styles and not leadership styles.

### **Difference Between Music Educators**

Founders of the Music Educators National Conference created the guiding curricula and principles for the field of music education in the United States. Their work was mirrored by the current educators in different but similar ways. Congdon, Maddy and Giddings created innovations for students to learn ascending notes through the use of color codes (Hash, 2011; Volk, 2007). Frances Elliot Clark introduced technology into music education through the use of a record player from the Victor Recording Company called the victrola (Keene, 1982). Today, many teachers use video games such as the *SMART Music App*, *Mr. Henry's Music World*, and *Rabbit and Turtle* that utilize color codes for notes in ascending order to keep students interested in the content (Interviewee 2, 2021; Leonard, n.d., b; Mr. Henry's Music World, 2021). The concept for learning stayed the same. The mode for delivery changed.

MENC founder Alys Bentley taught students at her dance camp to train their muscles to move a limb that communicates a student's emotion about a song. A student is to listen to a song, notice which muscle beats or moves internally as a response to a beat in a piece of music and then move that muscle (Saumaa, 2016). Today, elementary music teachers use the Dalcrozean eurhythmics method as a teaching method and a fun activity after classwork is completed (Saumaa, 2016).

MENC founder Lowell Mason established the Hawes School in Boston. At the Hawes School Mason developed the nation's first music curriculum and wrote hymns such as the *Juvenile Psalmist* and the *Manual of the Boston Academy of Music for Instruction in the Elements of Vocal Music on the System of Pestalozzi* (Keene, 1982).

Mason used the buzz generated from concerts his students performed to successfully lobby Boston's business, government and education elite for this nation's first public school music program (Keene, 1982).

One school district on the west coast created the first-of-its-kind program in music education for the district, the Creative Network Program. The Creative Network Program was an after-school program that allows students up to 90 percent of the district's daytime arts curriculum including subjects such as dance, music, theatre and the visual arts. As of the 2022 to 2023 school year 108 schools in the district use this program created to solve an issue about access to arts education amongst students within the school district (Interviewee 4, 2021). In any given elementary school the interviewee who works in this district can only teach to a total of 12 out of 60 general education classes (Interviewee 4, 2021).

They were authoritative as the experts in a new field. They were collaborative because of the business, professional and student partnerships they fostered. The founders were situational as they created new techniques of learning that solved issues related to the era like the Industrial Revolution (Bass, 1990; Birge, 1923; Clawson, 1999; Keene, 1982; MindTools, n.d., Morgan, 1997; Morrison, 1994; Sadiq, 2000; Volk, 2007). Private singing schools solved an issue of worker apathy during war (Bass, 1990; Beery, 1993; Hash, 2011; Morgan, 1997). Some founders were laissez-faire leaders as they operated through the Orff. Method of teaching orchestra and band (Göktürk-Cary, 2012).

The current educators mostly operated through the collaborative, servant, situational and authoritative leadership styles. The current leaders collaborated with external stakeholders like the city government to ensure funding for programs (Interviewee 1, 2021) and fellow teachers and administrators on the coordination of schedules and curricula (Interviewee 1, 2021; Interviewee 2, 2021; Interviewee 4, 2021; Interviewee 5, 2021; Interviewee 6, 2021). Many were servant leaders as they taught students using the Kodaly, Suzuki and Gordon methods of teaching (Interviewee 3, 2021; Interviewee 8, 2021). These methods are about the methods in

which the teacher thinks the students best learn. The Kodaly method posits that students in kindergarten through second grade are gradually introduced to new music notation and the physical way in which to sing or play the note on instruments of small weight such as plastic pianos for second graders (Humphreys, 1985; Interviewee 5, 2021; Volk, 2007). Students learn new notes in increasing difficulty as the grades progress (Keene, 1982). Students are exposed to the Orff method in the fourth and fifth grades when they take what they learned in the lower grades and create compositions on heavier instruments such as the piano and clarinet (Göktürk-Cary, 2012).

The Suzuki and Gordon methods posit that students use the rolled-up piano in the kindergarten and first grades instead of the second and third grades before all students enter the Orff method stage in the fourth and fifth grades (Göktürk-Cary, 2012; Suzuki Association of the Americas, 2018). The Suzuki and Gordon methods would allow for the teacher to introduce the plastic piano in kindergarten but the students wouldn't learn any physical musical notes with the second grade or later (Göktürk-Cary, 2012; Suzuki Association of the Americas, 2018).

The leaders exercised situational leadership as districts changed their plans during the height of the covid season as infection rates rose in their districts (Hodell, 2011; Kinicki & Williams, 2011). Some schools shut down (Interviewee 2, 2021; Interviewee 5, 2021; Interviewee 6, 2021; Interviewee 7, 2021). Some schools went virtual for a portion of the school year and varying populations of students according to likelihood of catching the virus due to age and proximity (Interviewee 2, 2021; Interviewee 4, 2021; Interviewee 5, 2021; Interviewee 6, 2021). Some schools banned the use of singing or instruments (Interviewee 3, 2021). Many music teachers adjusted the timing of their schedule to the new priorities of emphasizing Common Core subjects only during covid to the exclusion of the arts (Interviewee 8, 2021). Many music teachers agreed to monitor online student behavior with the general classroom teacher by referring issues back to the general classroom teacher who has the one-on-one relationship with the parent (Interviewee 2, 2021; Interviewee 3, 2021; Interviewee 4, 2021;

Interviewee 5, 2021; Interviewee 6, 2021; Interviewee 8, 2021). One music teacher remained in the title of Kindergarten through Fifth Grade General Music Teacher but served as a teacher's aide on the request of the school district and her principal during the height of the pandemic. Touching instruments or singing would have contributed to the spread of the virus (Interviewee 8, 2021).

The leaders exercised authoritative leadership style as being experts establishing new curricula according to their expertise in the music education field. The leaders, Bentley, Maddy and Giddings controlled access to the use of Dalcrozean eurythmics and color-coded musical technology in their fields. They were the founders using their private music schools where they refined their crafts and students learned from them, to get the content needed. I only define interviewee 2 as expressly authoritative because she was an orchestra teacher who would rely *heavily* on the more complex Orff teaching method. Students would receive opportunities to create their own work but she would have the final say as to whether students could proceed to different stages of their projects because she operates in the role of an expert in a highly technical field such as orchestra.

MENC founder Alys Bentley demonstrated the traits inherent of laissez-faire leadership. MENC founder Alys Bentley, the MENC leader who taught dance in conjunction with music to demonstrate to students tempo, crescendo and decrescendo, allowed students to determine which body part pulsed internally as a response to the student hearing external sounds. The student was to move that body part as the muscles internally pulsate/beat to the rhythm of the music. Children were to move their arm fast if a certain area in their arm is pulsating in equal time sequence of the internal beat. The majority of the work is independent of the teacher (Saumaa, 2016).

Similar to Alys Bentley, Interviewee 7 exercises laissez-faire leadership. I did not believe it necessary to name other interviewees inspired by Alys Bentley as laissez-faire leaders. The leaders exercised partly direct control and veto authority over each step of the

learning process. Interviewee 7's students created their own compositions in fourth and fifth grades. Kindergarten through third grade students were allowed by the teacher to learn how to play entire compositions through lightweight machines such as plastic electric pianos and drums before learning any musical note value. The interviewee tailored lessons to student interest with the Suzuki method of teaching (Interviewee 7, 2021).

### **Response To Research Questions**

It is essential to explain the data I have that informs the influence the work of the leaders of the Music Educators National Conference has on current elementary music educators. Below I state the methods used to analyze the findings and the relevance of the foundational educators.

1. What are the leadership characteristics of the select early twentieth century MENC leaders?

I read articles music leaders of the nineteenth and twentieth century wrote about the leaders. I then notated leadership and characteristic traits that the leaders exhibited. I compared traits MENC leaders had in common with other MENC leaders. I compared the traits with the traits of the interviewees. Many traits tend themselves to certain leadership styles. I determined leadership styles of MENC leaders based on traits. I repeated the same comparison methods used to initially identify leadership styles in order to compare the styles amongst MENC leaders and between MENC leaders and the current interviewees.

2. What are the leadership characteristics of elementary school music education leaders today?

Initially I contacted a classmate who is a science educator that knew an elementary music teacher. I interviewed the music teacher. The music teacher introduced me to colleagues. I then emailed random elementary music teachers in the 50 states and two territories. I repeated the simple random sampling, purposive sampling and then the snowball method for three methods. I yielded a sample size of eight elementary music educators and

administrators. The analysis of the teachers and administrators' leadership styles is the same method I used for the MENC leaders. However, instead of gaining information on the work of the leaders from articles I was able to interview the actual leaders.

3. What conclusions can be drawn about the relevance of past leadership characteristics for today's music education leaders?

The leadership styles predominant for both the MENC leaders and today's music education leaders are collaborative and situational, which is a reflection of the working environment not having changed much in the past 100 years. While working within a more developed music education framework than their MENC predecessors, elementary music teachers and administrators are still working within an environment that does not fully appreciate the legitimacy of music education with respect to the core set of subjects, resulting in a continuous uphill push to provide a high-level of quality for music education. The music education field of today was shaped by the leaders of the Music Educators National Conference (Keene, 1982). The leaders created foundational curricula that served as a blueprint for the political posturing of local governments and the Clinton administration to introduce definitive national standards in arts education subjects. Through the National Standards for Arts Education, annual learning goals for students of varying arts subjects such as general music, dance and more are delineated by subject and grade level (Arts Education Policy Review, 1996; Colwell, 1995; Mahlmann, 1994).

The harmonizing of the 1,000 choir children at the 1893 World Fair engendered a desire amongst music educators across the United States to begin a national music curriculum in select school districts (Keene, 1982; Morrison, 1994; Volk, 2007). Boys bands grew in popularity in the early 1900s (Keene, 1982). John W. Wainwright's band camp, the first band camp of national fame in the United States, performed on the White House lawn for president Woodrow Wilson on the White House lawn (Keene, 1982). Opportunities like this in which the boys

created their own composition often inspired more curricula discussion at conferences and journal article think pieces (Keene, 1982). All of the posturing to clarify standards in music education first discussed by the founders culminated in the Tanglewood Symposium, a conference in which most of this multi-decade political posturing and the path forward as a music education field were discussed. Out of the Tanglewood Symposium came the Goals and Objectives (GO) project in 1969 which defined learning goals and talents for each grade subjects (Mark, 1999; Mark, 2000; Piersol, 2000). Music education leaders lobbied the federal government for national arts standards after the passing of National Math Standards as a precipice to the No Child Left Behind Act of 2001 (Brinckmeyer, 2007; Colwell, 1995; Mahlmann, 1994; Mark, 1999). The National Core Arts Standards are a reflection of exactly what the founders required, basic coverage of music for each grade level (SEADAE, 2014). Sample National Core Arts Standards are below:

Anchor Standard 8: With substantial evidence, explore music's expressive qualities (such as dynamics and tempo).

Anchor Standard 9: Apply criteria to evaluate artistic work.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

These are basic standards. Today's music education leaders for elementary education are still demanding respect and requirements for basic curricula related to general ascending and descending notes in the tempo of the Kodály method (Göktürk-Cary, 2012). Founders, T.P. Giddings, Joseph Edgar Maddy and Charles Congdon's work all focused on the highlighting of color-coded musical notes in ascending order (Beery, 1993; Volk, 2007). Music educators are still fighting for the codification and practice of basic education theory.

Once leadership styles were determined, I examined the stories of leaders past and present. Those with similar stories were compared and contrasted. It would not be advantageous to compare a dance teacher inspired by Alys Bentley's Dalcrozean eurythmics to

a choir teacher inspired by Kodaly and the basic color-coding, ascending note schemes created by MENC founders Congdon, Maddy and T.P. Giddings. The objective of this research assignment is to understand the extent in which leaders are relevant that the work of the past has *directly* informed the present. I then discuss when a teacher who seemed to mostly be inspired by a founder like Alys Bentley slightly deviates from her teaching practices and why that is. I examined the social, political, economic, legal, intercultural and technological factors influencing that deviation. I also study and relevant legislation and national events impacting the time period.

4. What are the instructional methods utilized by some of music education's elementary school leaders of today?

I assessed teacher and administrators' leadership traits and matched them to organization leadership styles, management theory and music education theory to garner an analysis.

### **Summary**

The purpose of this study was to determine whether current elementary music educators' work was inspired in any way by the founders of their national professional organization, the National Association for Music Education. Recommendations for improvement of today's classroom procedures based on predictions made by the founders was elaborated on as well. The following explanations will link the reasoning behind pairing certain ideas in this paper.

The first public school in the United States was established in Boston in 1635- a few short years after Pilgrims came to the eventual Massachusetts Colony from England. Almost immediately after the Pilgrims landed they began music programs at local churches-a call-and-response format of catechisms from England. Private singing schools also emerged in the 1700s in northeastern colonies as part of a method to quell possible uprisings among the Industrial Revolution's frustrated workers. The schools were also formed as a way to enjoin the English and colonial heritages (Keene, 1982).

Negro spirituals sang by blacks working in the fields between the 1600s and 1800s would be the foundation of jazz, country and gospel music genres of today (Johnson, 1931). In the 1800s in particular the rise of military band music in Europe called marches was imported to the states. Military bands communicated commands in the field through music. John Philip Sousa's marches for the U.S. Marines of the late 1800s and early 1900s inspired the jazz band movement of the early 1900s (The "John Phillip Sousa", 2012). The soul-stirring spirituals adopted from the cotton fields now had a culturally-improved impetus as to which combine lyrics and the mood of blacks at the time (Johnson, 1931).

The first public school music curriculum formed in Boston in 1838 by MENC founder Luther W. Mason (Volk, 2007). Mason was able to take the ideas used at his music school, The Boston Academy of Music, and the Boston political lobby in designing a music curriculum for the students. Though the Boston Academy of Music emphasized the chorus and orchestra, the Boston curriculum primarily focused on the choir. His public school students would hold several concerts around the city (Volk, 2007).

Charles H. Congdon, another founder of MENC, also was a music director and private music company owner. Congdon's music company was created after his 1885 to 1898 tenure as the director of music for the Saint Paul, Minnesota public schools. His emphasis was on basic rote memorization of notes and pitches. This point was particularly highlighted with the color-coded Congdon Music Scrolls (Volk, 2007). Singing schools, in theory, were the test labs for the first public school music programs around the country (Keene, 1982). The Normal institutes, as precursors to the state land grant universities of the mid-1800s, housed teacher education programs. Prospective teachers were trained on curriculum and instruction, teaching methods, and the basics of the subject they desired to teach (Birge, 1923; Milroy, 2006).

West African drumming already happened amongst gatherings of blacks after working in the fields. Jazz emerged with the growth of the white band movement of the early 1900s (Collier, n.d.). White bands in New Orleans in particular borrowed some of the West African

influence of these jazz bands (Collier, n.d.). Music moved from the New Orleans style to the swing era to the bebop period as genres evolved based on boredom with a particular style and changing socioeconomic politics in the United States (Collier, n.d.). With the backdrop of the United States' changing historical time periods to interests in music that communicates said changes, NAFME met in Keokuk, Iowa to discuss creating a music curriculum in public schools (Keene, 1982; Morrison, 1994; Volk, 2007). The curriculum was to be appropriate to the developmental maturity of various age groups.

The harmonizing of the 1,000 choir children at the 1893 World Fair engendered a desire amongst music educators across the United States to begin a national music curriculum in select school districts (Keene, 1982; Morrison, 1994; Volk, 2007). The first issue of concern for the founders was how to center the United States' choir, orchestra and band heritage into a curriculum. The orchestra and band teachers, in particular, were concerned about having separate professional organizations from the music lobby of the National Education Association and its overwhelming choral presence (Keene, 1982; Morrison, 1994; Volk, 2007). Orchestra and band leaders helped found the Music Educators National Conference (now NafME) in Keokuk, Iowa (Keene, 1982; Morrison, 1994; Volk, 2007). They also went on to found the American Choral Directors Association in 1957 (Battisti, 1999).

Questions for music educators coming out of the Keokuk conference included how to install a public-school music curriculum mandate across the United States that emphasized age appropriateness, teacher training mechanisms and the inclusion of vocal and orchestra training (Humphreys, 1988). Teacher training institute class options included holding classes at high schools and studying basic pedagogy and classroom management (Humphreys, 1988). The normal schools placed vocal music on the back burner as an elective in the 1800s as is the case with Michigan State Normal School (Keene, 1982).

By the 1910s normal schools began to expand their programs beyond teacher training institutes. As university programs expanded to meet growing needs of the local populations

related to the changing labor needs during wars and a resulting Great Depression, options for music education pedagogy also expanded (Birge, 1933; Hash, 2011; Keene, 1982). A stable music education culture was already developed from the previous century based on remembrance of English cultural heritage and a desire amongst musicians to grow a musical culture to entertain the masses during challenging times.

The Kansas State Normal College director of music held lecture-concerts in rural areas in which lecturers used victrola to play folk and classical music for crowds (Keene, 1982). Frances Elliot Clark, a founder of MENC, was instrumental in getting the victrola in public schools in the early 1900s. Victrolas are phonographs or record players that teachers used to play national radio programs that fed students propaganda about the war. In the early 1940s radio Spokesman played recorded phonograph and piano compositions to students across the United States (Birge, 1923; Hood, 1949). The movement led to a 50-year campaign of lobbying media, governments, and school boards for the expansion of vocal and instrumental music programs in public schools across the United States (Beery, 1993; Hash, 2011, Keene, 1982).

Technology expanded from the victrola and color-coded passages in textbooks to the same methods being used in interactive education games for the students. The curricula in teacher training programs continue to expand and contrast based on changing societal needs as well. From 1942 to 1944, MENC Founder Lilla Belle Pitts spearheaded the idea of expanding to world musics in public school music education curricula (Pitts, 1936; Pitts, 2013).

Music educators, with their leaders firmly placed in large city music programs, set out to change state and national law. The Tanglewood Symposium of the 1960s and the Goals and Objectives Project in 1969 defined learning goals and targets for students at each grade level (Mark, 1999; Mark, 2000; Piersol, 2000). After the Tanglewood conference and Goals and Objectives Project commenced, journals like the Music Educators Journal and the 1970s National Commission on Instruction wrote down specific proposed grade-level standards communicated within those forums (Mark, 1999; Piersol, 2000).

President Clinton signing of the Goals 2000: Educate America Act of 1994 demonstrated initial signs that the federal government was listening to the complaints of educators nationally that required national standards of academic competence per age group and subject. However, state governments again became the center of determining standards for various subjects after the 1994 congressional elections and censure of the National Standards for History by the U.S. Senate. It would be hard to obtain standards for arts education if a core subject such as history did not have codified grade-level standards at the federal level. The states regrouped. By 1998, 44 states adopted arts standards and spent time implementing them (Elpus, 2013). Thirty-six percent of the 556 National Association of Schools of Music (NASM) changed their undergraduate music curriculum to fit the changing state standards (Fonder and Ekrich, as cited in Elpus, 2013). The National Standards for Arts Education passed in 1994.

According to many of the interviewees I spoke to the recommendations for arts standards and subsequent monthly goals serve as a guiding document for music teachers and not a concrete requirement by state departments of education (Interviewee 1, 2021; Interviewee 4, 2021; Interviewee 5, 2021; Interviewee 6, 2021). All teachers interviewed create their own curriculum. One teacher's job directly involves attending city government meetings and lobbying the local government for a share of the school budget to be spent for new instruments (Interviewee 1, 2021). Some public elementary music teachers and administrators have their curriculum evaluated by the non-music administrators and/or state accrediting agencies and music/arts directors (Interviewee 1, 2021; Interviewee 3, 2021).

Few of the interviewee's districts had music directors. Of those districts that had music directors, the directors have preferences of what person they want to hire that matched their preferred method of teaching- the Orff or Kodály methods. The Kodály Method focuses on students learning basic musical notation. The Orff approach takes that basis of learning and allows students to respond to what they are learning by writing their own song (Göktürk-Cary,

2012). Besides those requirements, teachers have free range to design their lessons as they see fit.

School administrators and music directors tend to only intervene on issues of leadership strategy and not pedagogy. Interviewee one has a principal who does not have experience in music education but challenged the music teacher to give students time to communicate understanding of the lesson through student repetition of the teacher on certain subjects (Interviewee 1, 2021). A far western interviewee's principal only intervened to halt the annual choir concerts because of covid (Interviewee 6, 2021).

As the covid crisis progressed, some schools closed in the middle of the schoolyear after being opened during the first half of the schoolyear (Interviewee 2, 2021; Interviewee 5, 2021; Interviewee 6, 2021; Interviewee 7, 2021). Some principals and district leaders were concerned about the spread of covid. They didn't allow some teachers to travel to different classrooms of any given school with the same musical equipment on a cart (Interviewee 3, 2021; Interviewee 4, 2021). Many students tapped on their desk to demonstrate understanding of the length of a musical note (Interviewee 3, 2021; Interviewee 7, 2021; Interviewee 8, 2021). It was thought that students placing mouths and hands on instrument would further spread the disease (Interviewee 4, 2021; Interviewee 5, 2021; Interviewee 7, 2021; Interviewee 8, 2021). Furthermore, online students would either play instruments at home and display via Zoom courses or play music games that highlighted the color codes of notes such as *Mr. Henry's Music World* and *Rabbit and Turtle* (Interviewee 3, 2021).

The solution for many schools was to get children offline and back to in-person class under the accountability of a classroom teacher and a music teacher within one school year (Interviewee 3, 2021; Interviewee 5, 2021; Interviewee 6, 2021; Interviewee 8, 2021). Music teachers who traveled to children's general classroom were the most successful with handling behavioral issues because of increased accountability. The classroom teacher and the music

teacher are observing behavior simultaneously in these conditions (Interviewee 3, 2021; Interviewee 4, 2021; Walker, 2015).

Gaps in the literature included large-scale teacher response initially to the ideas espoused by MENC leaders. For instance, a study could be done to analyze local school districts that were rank and file members of the 1907 Keokuk conference and subsequent conferences until the 1950s. The study could use a similar study design to the Department of Education's Education Longitudinal Study (ELS) of 2002 (Elpus, 2013; Morrison, 1994). There were some leadership characteristics most interviewees shared as endemic to teachers in general-cooperative, servant and authoritative leadership. Behavior was a big issue for lower-income populations.

Further study is also needed on community centers to use as satellite schools during future pandemics. During the 2019-2020 and 2020-2021 school years many parents struggled to keep abreast of their children's school activities and depression tied to not having regular social activity outside of the home. One suggestion would be for private corporations to create community centers subject to all child-care and OSHA safety laws. Parents would pay a low-price or receive scholarships funded by conservative Republicans across the United States who believed school closings during the pandemic were unnecessary. It is only through adults establishing constant stability for children that teaching of any subject-including music-can flourish.

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## APPENDIX A

## Letter to Be Distributed By Email to the Research Participants

To:  
From: Ashley Stringfield  
Date:  
Subject: Request to be a participant in a qualitative case study

Dear [Name],

My name is Ashley Stringfield, and I am a doctoral student in the Doctor of Education in Organizational Leadership program at Pepperdine University. I am conducting a research study examining the ways in which the leadership characteristics displayed by the founders of the Music Educators National Conference (MENC) inform today's music educators' leadership abilities as displayed in the classroom and through education advocacy efforts. You are invited to participate in the study. If you agree, you are invited to participate in an interview session based on your leadership tactics in the role of administrator or music teacher. The interview is anticipated to take no more than 1.5 hours to complete, with short breaks at your discretion, and will be audiotaped using the Smart Recorder and Transcriber App.

Participation in this study is voluntary. Your identity as a participant will remain confidential during and after the study. Identities will remain confidential through the silence of the Interviewer and the use of third-person nouns to describe all interviewees within the interview notes and research paper. If you have questions or would like to participate, please contact me at [ashley.stringfield@pepperdine.edu](mailto:ashley.stringfield@pepperdine.edu).

Thank you for your participation,

Ashley Stringfield  
Pepperdine University  
Graduate School of Education and Psychology (GSEP)  
Doctoral Student



## APPENDIX B

### Informed Consent Form

**IRB #:** 20-05-1355

**Formal Study Title:**

Characteristics Of Leadership Of Selected Historical Leaders In Music Education In The United States With An Exploratory Study Of The Explicability Of These Characteristics To Modern Music Education Leadership In Elementary Schools

**Principal Investigator:** Ashley Stringfield, M.Ed.

**Key Information:**

If you agree to participate in this study, the project will involve:

- Ages: School administrators and music teachers that are males or females ages 22 to 70.
- Procedures will include the interview via phone and a follow-up interview via email if necessary.
- No visits are required during covid.
- The initial interview will not last longer than 1.5 hours. The follow-up phone or online interview will last a maximum of 30 minutes.
- Risks include third-person identification of subjects and coercion to interview by coworkers.
- The interviewee will be paid \$20 for your participation if requested.
- You will be provided a copy of this consent form.

**Invitation**

You are invited to take part in this research study. The information in this form is meant to help you decide whether or not to participate. If you have any questions, please ask.

**Why are you being asked to be in this research study?**

You are being asked to be in this study because you are either an administrator or music teacher at a public school in the United States. You must be 22 years of age or older to participate.

**What is the reason for doing this research study?**

Public school music teachers and school administrators face unique challenges in bringing an adequate arts education from kindergarten through twelfth grade students. Budget cuts and standardized tests are often prioritized by school districts over an arts education. This research is designed to add to the limited music education leadership literature, specifically leadership characteristics of the founders of the music education discipline and the ways in which those characteristics influence today's music education leadership.

**What will be done during this research study?**

You will be asked a set of interview questions via phone. The interview will not last longer than 1.5 hours.

**What are the possible risks of being in this research study?**

There is minimal risk of third-person identifiers of subjects being determined by the gatekeepers who introduced the interviewees. There is a minimal risk of coercion among multiple interviewees who work at the same school facility.

**What are the possible benefits to you?**

The only direct benefit to interviewees is the \$20 gift card.

**What are the possible benefits to other people?**

Adding to the literature will address critical needs in music education curricula and how past leaders would have likely taken action to fix today's problems. There is not enough attention in the literature to the influence of the founders of the music education discipline in America to today's curricula and instructional techniques.

**What are the alternatives to being in this research study?**

There is no cost to you to be in this research study.

**Will you be compensated for being in this research study?**

You will receive a \$20 gift certificate, if requested, at the conclusion of the initial interview.

**What should you do if you have a problem during this research study?**

Your welfare is the major concern of every member of the research team. If you have a problem as a direct result of being in this study, you should immediately contact one of the people listed at the beginning of this consent form.

### **How will information about you be protected?**

Reasonable steps will be taken to protect your privacy and the confidentiality of your study data. The data will be stored in a locked cabinet in the investigator's office and will only be seen by the researcher during the study. The data will also be stored electronically through a secure server. The data will be destroyed and deleted after the Principal Investigator's successful defense of this dissertation.

The only persons who will have access to your research records are the study personnel, the Institutional Review Board (IRB), and any other person, agency, or sponsor as required by law. The information from this study may be published in scientific journals or presented at scientific meetings but the data will be reported as group or summarized data and your identity will be kept strictly confidential.

### **What are your rights as a research subject?**

You may ask any questions concerning this research and have those questions answered before agreeing to participate in or during the study.

For study related questions, please contact the investigator(s) listed at the beginning of this form.

For questions concerning your rights or complaints about the research contact the Institutional Review Board (IRB):

- Phone: 1(310) 568-2305
- Email: [gpsirb@pepperdine.edu](mailto:gpsirb@pepperdine.edu)

### **What will happen if you decide not to be in this research study or decide to stop participating once you start?**

You can decide not to be in this research study, or you can stop being in this research study ("withdraw") at any time before, during, or after the research begins for any reason. Deciding not to be in this research study or deciding to withdraw will not affect your relationship with the investigator or with Pepperdine University (list others as applicable).

You will not lose any benefits to which you are entitled.

## Documentation of informed consent

You are voluntarily making a decision whether or not to be in this research study. Signing this form means that (1) you have read and understood this consent form, (2) you have had the consent form explained to you, (3) you have had your questions answered and (4) you have decided to be in the research study. You will be given a copy of this consent form to keep.

## Participant Feedback Survey

To meet Pepperdine University's ongoing accreditation efforts and to meet the Accreditation of Human Research Protection Programs (AAHRPP) standards, an online feedback survey is included below:

<https://forms.gle/nnRgRwLgajYzBq5t7>

***Additional elements of informed consent, one or more of the following elements of information, when appropriate, shall also be provided to each subject or the legally authorized representative".***

- A statement that the particular treatment or procedure may involve risks to the subject (or to the embryo or fetus, if the subject is or may become pregnant) that are currently unforeseeable;
- Anticipated circumstances under which the subject's participation may be terminated by the investigator without regard to the subject's or the legally authorized representative's consent;
- Any additional costs to the subject that may result from participation in the research;
- The consequences of a subject's decision to withdraw from the research and procedures for orderly termination of participation by the subject;
- A statement that significant new findings developed during the course of the research that may relate to the subject's willingness to continue participation will be provided to the subject;
- The appropriate number of subjects involved in the study;
- NEW (2018): A statement regarding whether biospecimens may be used for commercial profit and whether the subject will or will not share in the commercial profit.
- NEW (2018): A statement regarding whether clinically relevant research results, including individual research results, will be disclosed to subjects, and if so, under what conditions; and

- NEW (2018): For research involving biospecimens, whether the research will (if known) or might include whole genome sequencing (i.e., sequencing of a human Germaine or somatic specimen with the intent to generate the genome or exome sequence of that specimen).

**Participant Name:**

---

(Name of Participant: Please print)

**Participant Signature:**

---

Signature Of Research Participant

---

Date

**Investigator Certification:**

*My signature certifies that all elements of informed consent described on this consent form have been explained fully to the subject. In my judgment, the participant possesses the capacity to give informed consent to participate in this research and is voluntarily and knowingly giving informed consent to participate.*

---

Signature of Person Obtaining Consent

---

Date



## APPENDIX C

## Interview Protocol

Time of interview:

Date:

Place:

Interviewer: Ashley Stringfield

Interviewee code #:

May I start the recorder?

I'm going to start the recorder now. [Start recorder]

Today is \_\_\_\_\_ and this is interview code number \_\_\_\_\_.

Demographic Questions:

1. What is your title?
2. What subject do you teach?
3. How many years have you worked in this position?
4. How many music teachers do you have on staff here?
5. Are these music teachers solely for this school? Do any of you travel to other schools?
6. Can you describe the terms of your contract as it relates to certification requirements and school requirements?

Preface to interview questions:

I'm going to ask you a series of questions about your role as a music education teacher or administrator for the Duval County School System. There are no right or wrong answers, however if a question is not clear, you are encouraged to ask for clarification.

Is there anything you need before we start?

Interview Questions:

1. Describe a typical schedule in your day.
  2. Describe the ways in which collaboration with teachers, administrators, parents and external entities affect your teaching strategies.
  3. Can you give me an example of your most commonly used learning method(s).
  4. Did you complete any training in college that prepared you for a state teaching license? Can you explain the training in detail?
-

5. What are some rewards offered to the children for good behavior?
6. How do you ensure that each student's learning needs are met? Do some students have individual learning plans?
7. Can you give me the names and contact information of other teachers in the Duval County Public School District who would be willing to be interviewed by me?
8. What are the methods you use to encourage a positive learning environment?
9. What are current trends within the music education field as it relates to standards promotion that directly affect student learning requirements? Does the National Association for Music Education (NAfME) play a role in setting an agenda for standards requirements?
10. Which founder of the modern music education field is your favorite? Why?
11. What are some of the founders' traits and leadership characteristics that are similar to your leadership abilities? Why?
12. What are instructional-related issues that you often encounter amongst fellow music department teachers or administrators?
13. What are some of the issues you have encountered in the classroom? What are steps you took to solve those problems?

That concludes the interview. Thank you for your time.

[Stop recorder]

Follow-up Questions:

1. How does your collegiate training in learning methodologies inform your current on-the-job skills?
2. Are there any external community organizations or workers' unions that help or hinder progress in the classroom? Can you describe your experiences with those organizations?
3. How do rewards for the children reinforce learning strategies?
4. How do you, as a teacher, or administrator, take your leadership traits and exercise them as a leader in the classroom?
5. Can you point to your particular traits that coincide with a known leadership theory?



## APPENDIX D

## Research And Interview Question Matrix

Research Question	Interview Questions
<p>RQ1. What are the leadership characteristics of the select early twentieth century MENC (Music Educators National Conference) leaders?</p>	<p>Which founder of the modern music education field is your favorite?</p> <p>Why?</p> <p>What are some of their traits and leadership characteristics that are similar to your leadership abilities?</p>
<p>RQ2. What are leadership characteristics of elementary school music education leaders today?</p>	<p>Describe the ways in which collaboration with teachers, administrators, parents and external entities affect your teaching strategies.</p> <p>What are instructional-related issues that you often encounter amongst fellow music department teachers or administrators?</p> <p>Can you give me an example of your most used learning method(s)?</p> <p>What are the issues that you often encounter with external entities such as community leaders and governmental regulators?</p>
<p>RQ3. What are the conclusions that can be drawn about the relevance of past leadership characteristics for today's music education leaders?</p>	<p>What are current trends within the music education field as it relates to standards promotions that directly affect student learning requirements?</p> <p>Does the National Association for Music Education (NAfME) play a role in setting an agenda for standards requirements?</p>

Research Question	Interview Questions
RQ4. What are the instructional methods utilized by some of music education's elementary school leaders of today?	<p>What are the instructional methods utilized by some of music education's elementary school leaders of today?</p> <p>How do you ensure that each student's learning needs are met? Do some students have individual learning plans?</p> <p>Give me an example of your most used learning method(s).</p>



## APPENDIX E

## Letter of Appreciation

Ashley Stringfield  
[Insert Date Here]  
Dear Mr., Ms., Mrs. or Dr.  
Street  
City, State Zip

Thank you for taking the time to complete the initial interview and answering the follow-up clarifying emails. I appreciate you expounding upon your experience serving students at [insert school here] music education program. It is vital that students have a quality in-school music program that is holistic by constantly adding standards that respect the discovery of new cultural musics while remembering the core lesson that guide all musicmaking.

A copy of the transcripts of both the in-person meeting and the emailed conversations have been attached for your record. The information contained in the records will only be used for the purposes of this paper and will not be shared with any other entities except the interviewer's three dissertation committee members including the Chairperson Professor Leo Mallette and the two co-chairpersons.

Again, thank you for your time dedicated to answering my interview questions and providing clarifying statements.

Thankfully,

Ashley Stringfield

Ashley Stringfield, M.Ed.  
Organizational Leadership Doctoral Candidate  
Ashley.stringfield@pepperdine.edu



## APPENDIX F

### Letter To Be Sent To Gatekeepers

To:  
From: Ashley Stringfield  
Date:  
Subject: Request to be a gatekeeper in a qualitative study

I am writing to you today to humbly request your participation as a gatekeeper in a qualitative case study about how current music education leaders and researchers can incorporate the leadership characteristics of some of America's music education leaders whose heyday was from the late 1800s to mid 1900s. The leadership characteristics will be compared to the academic style the educator represents. The styles of the past will then be analyzed to see if they are already being included in the daily activities of current music education leaders and administrators. If the styles are not used a recommendation for feasible use will be assessed given the current social surroundings of the leader while serving in their educational capacity. Finally, recommendations for further research will be stated. The research process will be completed under the direct supervision of Organizational Leadership professor, Dr. Leo Mallette in partial fulfillment of the dissertation requirements for my doctoral degree in organizational leadership.

I am humbly asking you to serve as a gatekeeper for this study. I am looking for people who know public school music teachers and administrators interested in this study. I am willing to let you view the other Appendices in order to get better knowledge of the case. Please use any of the Appendices to show to music teachers and administrators. Upon approval by the music teachers, school districts and/or district leaders, the participants will be forwarded Appendices A and B. The interview and follow-up questions ensue through phone-call and password-protected email for the follow-up portion. Please take note of these points:

- 
- Your participation is voluntary.
  - Risks related to the interview are not known or anticipated.
  - All information revealed during the interview will be confidential and thus not shared unless the researcher receives permission from you to do so.

Please contact me at [ashley.stringfield@pepperdine.edu](mailto:ashley.stringfield@pepperdine.edu).