

Complementary Music Education and its impacts on secondary music curriculum

by

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B.S., Kansas State University, 2015

A THESIS

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music Theatre and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2022

Approved by:

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Abstract

Music education in schools has become disassociated with students' out of school musical experiences. The teaching model used in secondary schools is, "...that of the autocratic, professional conductor of a large, classical ensemble" (Kratus, 2007, p.45). A central question to ask of music educators, "Is that the model of music making we want for our students?" (ibid.). In 2016, 3.5 million students graduated from high school in the United States. Of the 3.5 million, 1 million students would go on to graduate with a bachelor's degree in 2020 and 3,264 students (.0032%) graduated with a Bachelor of Music Education (U.S. Department of Education, 2020; Digest of Education Statistics, 2017; Data USA, 2021). If we want to be more inclusive in secondary music education, then one part of the process is to discover what teachers are already doing to diversify their curriculum. This study identifies current beliefs and practices of secondary music educators on curricular diversification at the secondary level. When asked in a survey if they offer courses beyond traditional band, orchestra, and choir (BOC), 57.23% of 380 secondary music educators in the state of Kansas responded "yes," while 42.68% answered "no." Teachers who selected "yes" gave examples of courses they teach such as guitar, piano, class voice, music theory, musical theatre, music in media and many more. For the many teachers who answered "no," adding another class such as piano, guitar or music in media can be outside of the realm of current possibility. Therefore, many remain in the cycle of traditional music education. Based on this data, one way to be more inclusive is to adjust the ensemble curriculum from within to broaden possibilities for teachers in manageable ways, building on their strengths, capabilities, and communities. The term I use to describe these possibilities is "Complementary Music Education."

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Acknowledgements

A special thanks to my many teachers and mentors both in my personal and academic life.

Chapter 1 - Introduction

For the past century in the United States of America, music education has sought to train students to play and sing. Playing instruments and singing remain the primary options in 6-12 music programs (Reimer, 1997, p. 33). Michelle Kaschub, a music education researcher, began to question those predominant options of singing and playing, prompted by the onset of virtual learning in the school environment during the COVID-19 pandemic (2020). Among her questions were, “What are the absolute essential learnings for my music students regardless of the format in which their learning opportunities are delivered?” (p. 19) Kaschub’s question points to a need to address content as well as the method of delivering that content to students. If the field of music education is to address these issues, most likely schools will need to adjust content and pedagogy within traditional band, orchestra, and choir settings.

Enrollment in music classes at the secondary level remains a present concern for music educators across the country (Elpus & Abril, 2011; Elpus & Abril, 2019). Participation in school music ebbs from almost 90% at the elementary level to just over 20% at the secondary level on average (Elpus & Abril, 2011). While many entities advocate “music for all” (NAfME, n.d.), current practices within the profession appear to focus only on a “semi-professional model” (Kratus, 2019) that often fails to develop skills and connections to authentic music making beyond the contexts of the secondary ensemble. Budget cuts in schools (Burrack, et al., 2012), dwindling resources (Hedgecoth & Major, 2019), and disappearing music programs (Music for All, 2004) lead to issues when providing a range of opportunities for students across the country.

Focusing on developing a framework and strategies designed to complement a student’s musical experiences outside the classroom while nurturing their love of music could make meaningful impacts for both the educator and the student. Tailoring a complementary music

framework or set of strategies to students' and teachers' interests could be critical in creating authentic musical experiences that attract new students into the music classroom while engaging those already present. Clements (2010) coined the term "alternative approaches" to describe these strategies; however. Given the variety and scope of the context that music teachers and classes are situated, this project will employ the term "complementary music education" to support the idea that this framework is not necessarily intended to replace a large ensemble experience but rather to augment and enhance the students' already robust music education experience.

Need for the Study

Teachers of secondary performing ensembles seek to transmit to students' ways in which they will be able to "flourish" as a participant within the group (Jorgensen, 2001). In this mode of pedagogy, one set of musical skills is assigned value, the set designed to produce performers in the "semi-professional model" (Kratus, 2019). This tradition does not always allow for students to choose skills and knowledge they view as important if those skills lie outside of the traditional BOC (band, orchestra, and choir) classroom. Expanding the content and pedagogy of performance music education and the offerings at all levels of music education can allow for new practices in music classrooms (Jorgensen, 2001).

Williams (2011) shares the following sentiment, "It is essential that we offer interesting, relevant, and meaningful musical experiences for all students that also allow them to develop lifelong musical skills" (p. 53). All students who participate in secondary music classes play a role in society as musical citizens. As music education evolves, "it ought to take a broad view of the world's cultures and human knowledge and prepare the young to be informed and compassionate citizens of the world" (Jorgensen, 2003, p. 53). According to Firmansah (2018),

“the change which occurs in music in this time predicts the future shape of our society” (p. 73) .

Changing music curriculum by adding relevant complementary music components has the potential to positively influence musical citizenry by connecting school music to students’ musical practices outside of school.

Purpose of the Study

A primary reason to incorporate complimentary music education is because it connects directly to students’ culture and personal understandings of their musical citizenry (Kratus, 2016). From my experience as a secondary music educator in Kansas, I noticed teachers in surrounding districts were discussing ways to engage more students through curricular expansion. I wondered what other teachers in Kansas were already doing to supplement their curriculum to engage a more diverse student population. The following three questions framed by Shuler (2011) provided me with a framework to evaluate Kansas teachers’ current curricula: (1) What are the students achieving referring to the scope and depth of what students are learning? (2) How many students are participating and benefiting from music classes? and (3) Is the curriculum impacting students in a way that leads them to continue their musical involvement? Answering Schuler’s questions could lead to a period of program evaluation regarding offerings, access, effectiveness, and overall impact on student learning and school experiences. Prior to a period of program evaluation and adjustments, however, data collection is necessary to ascertain what teachers in Kansas are already doing to diversify and supplement their traditional BOC music curriculum. Once curriculum has been evaluated, the teacher can select complementary music ideas that best fit the students, program, building, district, and surrounding community. The process results in an authentic interaction with music and an additional level of introspection for the student.

Given the need to investigate whether these practices and experiences are already present in the State of Kansas, the primary purpose of the current study is to identify current beliefs and practices of secondary music educators on curricular diversification. An additional objective is to develop a resource that defines and shares Complementary Music Education practices across the state with fellow music education colleagues. This data collection provides a starting point to determine whether complementary music practices are already taking place or if there is a need for further develop of these practices engage a more diverse student population. The remainder of Chapter 1 will address operational definitions and research questions.

Operational Definitions

Traditional BOC- Band, orchestra and choir that meet in a traditional ensemble setting with a teacher as the lead facilitator.

Complimentary Music Education- Music education units and coursework that lie outside of traditional band, orchestra, and choir classes. This term also includes other performing ensembles that closely resemble BOC such as show choir or jazz band.

Musical Citizen- Any person who participates or interacts with music

Secondary Music Education- School grades 6-12 music education in the United States.

Research Questions

Primary Research Question

1. What types of Complementary Music Education are Kansas secondary school educators including in their current curriculum?

Secondary Research Questions

1. Do music educators feel that they are equipped to add Complimentary Music Education coursework to their current curriculum?
2. What specific types of Complimentary Music Education do teachers identify as needing to be incorporated into their programs?
3. Does Complementary Music Education differ based on the setting of the secondary music program from rural to suburban to urban?

Summary

Given that music is an activity with which all humans interact, this investigation is necessary to determine how to engage more students and provide more opportunities to engage in music. One pathway to address this in the public schools is through *Complementary Music Education*. Determining what Complementary Music Education Kansas music teachers currently offer in their classrooms could open the door to creating new resources for teachers. The results from this study could be the first step in establishing new pathways for effective teaching strategies and approaches to combat the low enrollments and engage more diverse student populations. Chapter 2 will provide a review of the literature. Chapter 3 gives an overview of the methodology. Chapter 4 reports results from the survey. Chapter 5 will discuss conclusions and my recommendations for further study.

Chapter 2 - Literature Review

Kratus (2007) first suggested music education was at a “tipping point” prior to 2010. Since this time, he has investigated the growth and development of music education as it relates to the educational world surrounding it. His research reveals that many music educators are exploring ways to engage students in music education outside of the parameters of ensemble

music education at the secondary level. Following the studies by Elpus and Abril (2011, 2019), which found secondary music education to lack a level of diversity of participation and offerings, many researchers are working to develop a foundation of what music education in the public schools look like moving beyond the ensemble classroom. Such instruction will be referred to as Complementary Music Education throughout the following chapters.

Educators are charged with maintaining a classroom that promotes student learning through active engagement and clear learning objectives (Christianson, 2011). While music ensemble classes are often focused on performances, the subject matter often transcends that of only a single concert (Reimer, 2000). Students engage with music outside of the classroom daily and possess developing musical tastes that inform how they interact with music both in and out of the musical classroom (Barrett, 2005; Raiber, 2011). Given the engagement with music outside of the traditional performing ensembles, directors could expand their teaching strategies to better connect current musical practices of their students with the content taught in their classrooms. Including coursework from outside traditional band, orchestra, and choir classes is one way music educators can continue to develop curriculum that fits today's students. One pathway to consider in addressing these emerging issues is Complementary Music Education (CME). *Complementary Music Education* will be defined as music education units, coursework and classes that lie outside of traditional band, orchestra, and choir curriculum. CME encompasses subjects such as guitar, ukulele, digital music composition, film score study and non-traditional music notation. This chapter will review past scholarship surrounding Complementary Music Education in the areas of: (a) response to community and (b) present implementation in music classrooms.

Music Education as a Response to Community Needs

Music education in the public schools emerged to connect with the current state of music in society (Mark, 2007). In 1832, Lowell Mason identified a need to effectively address the issue of singing within the community by proposing the inclusion of music as standard repertoire in the newly established public schools (Mark, 2007). This function of music education continued through the establishment of school bands, orchestras, and stage bands (Kratus, 2007). Unrevised since its rise in popularity, school music education has become synonymous with ensemble education (Burstein, 2013). While the focus to maintain music education relies on extra-musical benefits (ibid.), its operational status has remained unchanged over the past century while the nature of surrounding communities has changed with the times often leaving music education in its wake.

In today's classrooms, students are influenced by advances in technology and participatory culture. "Participatory culture refers to the recent phenomenon of students viewing themselves predominantly as producers of cultural products rather than consumers of it" (Forbes, 2016, p. 53). However, current pedagogy in music classrooms is still responding to past community desires and needs. As society moves forward and continuously changes shape, so must music education. Kratus (2007) described how music education has responded to community needs in the past in his article titled "Music Education at the Tipping Point." He shared that formal music education in the United States always sought to meet the needs of a community. For example, in the late 19th century, singing schools responded to a community desire to learn rudimentary music reading and singing skills. The singing master taught children and adults at the school giving them the tools to sing at home, in church, and with friends. This

example provides an illustration of how music education has been interwoven with community needs as well as the interests of the people who sought to participate in music.

From the late 1900 through the 20th century, the emergence of the band movement also responded to a community desire. As the American Civil War approached, brass bands were flourishing throughout the country (Martin, 1999). In the 1890s, approximately 10,000 bands existed throughout the United States playing in all types of venues. These groups included people from all professions, including tradesmen who would relocate to where the band was located. By 1908 more than 18,000 of these bands resided throughout America. At the end of World War I, military band leaders returned to civilian life and sought work as band directors, which gave way to the band movement in schools. By the 1920s, theatre jobs for musicians became scarce and many amateur and professional musicians moved to teaching band in schools. Once again, the community's needs were met (Martin, 1999).

In the past, music education responded to desires of the community. Today's students' needs and desires are different and continue to evolve from previous generations. Kratus (2007) speaks to this point with the following statement and question, "We are witnessing a dramatic transformation in the ways people experience music and the practices used to educate children. Is music education keeping pace with these changes?" (p. 42) Dr. Kratus's question posed in 2007 is still important for the field of music education to consider and without attention, music in schools will continue to be disconnected from current student and community needs.

Current Models of Music Education

Gloria Steinem questioned, "if the shoe doesn't fit, must we change the foot?" (Steinem, 1995, p. 228) Students of the 21st century are now content creators and entrepreneurs. The proverbial "shoe" no longer fits today's music students. Music students could focus on creating

and sharing their own music through the lens of their personal experiences as a vehicle to independent musicianship, which might lead to new types of ensemble education and experiences rather than the reverse. Many educators have employed concepts of CME (Clements, 2010) with fantastic results. Expanding offerings to allow for the inclusion of CME in performance ensembles is a way to build a bridge between separate general music and ensemble courses. These bridges allow music educators to supplement their curricula with meaningful activities while providing authentic musical experiences to develop independent musicianship that endures beyond the walls of the music classroom.

Guitar class and the popular music ensemble

The expansion of ensemble music education to include complementary music pedagogies can be seen in the following case studies. First, Abramo writes about his creation of a guitar class as a popular music ensemble in the book “Alternative Approaches in Music Education” edited by Ann Clements (2010). The class seeks to include students from the school population who are not choosing to participate in the traditional BOC model. Abramo emphasizes, in his chapter “Beyond Performance” the use of popular music “to gain a multifaceted understanding of music and how it function in their lives, they need to know how to listen, discover patterns, and question how music influences and is influenced” (Consortium of National Arts Education, 1994, as cited in Abramo, 2010, p. 21). This case study illustrates how the incorporation of Complimentary Music Education can connect directly to students’ culture and personal understandings of their musical citizenry (Kratus, 2016).

“Of the 2,500 total students, only about 400 participate in band or chorus, meaning that only 16 percent of the school population is involved in music learning during the school day” (Abramo, 2010, p. 16). After gathering this information, Abramo’s school asked the music

department to create a course that would increase the enrollment of high school students in music. A guitar class was introduced into the course offerings based on the pedagogy Abramo studied from popular musicians and how they communicate with each other. Through assessing how best to serve the student population, Abramo created a course “where students can experience a different type of musicality than is typically offered, engage in genres they prefer, and participate in music in ways they find valuable” (Abramo, 2010, p. 26). The result of the guitar class supports the idea of complementary music education by introducing additional ways of teaching and learning music in the classroom.

The Lakewood Project: Rockin’ Out with Informal Music Learning

The Lakewood Project is a rock orchestra whose purpose is to incorporate informal music learning elements into a secondary school ensemble. Beth Hankins created this phenomenon by fusing a traditional orchestra with electric strings and including informal music learning within her program (Constantine, 2010). “Research suggests that the actual process of informal music learning, the manner in which most popular musicians learn, is important to music education; it is not simply a matter of incorporating popular music” (p. 59). In a study of 14 musicians in England, nine of the 14 took classical lessons in schools while the other seven did not. When prompted as to why they did not take formal lessons, the seven stated that they found school music “boring, slow and not contextual to their lives” (p. 61). Complementary Music Education can address this gap by utilizing what excites, interests, and connects students to music in their world within the classroom. The Lakewood Project demonstrates how to “combine contemporary techniques with a traditional classical program” (p. 62).

Mariachi

Incorporating mariachi into the music classroom has been a successful way to connect community culture to school music. In San Diego, Serafin Paredes noticed teachers in surrounding districts were incorporating this type of music making into their programs and sought to do the same in his (Robinson, 2010). Born from his excitement and support from his community, the group “Mariachi Juvenil de San Diego” emerged. While this group was geared towards elementary students, its popularity quickly grew and allowed Paredes to replicate the program at the secondary level. Serafin Paredes also organized a “Mariachi Showcase.” The showcase is a time for students from different schools to share what they are working on in the realm of mariachi and to view a professional mariachi band perform. San Diego High School of the Arts has 530 students 84% Hispanic, 9% white, 3% African American, and 4% other. A total of 87% of students qualify for free or reduced lunch. There is one music teacher at the school and additional classes offered are marching band/concert band, jazz band, orchestra, and guitar.

Summary

In conclusion, Complementary Music Education can be seen in case studies or projects by teachers who are expanding the parameters of historical models in music education. These case studies and projects demonstrate how students can be served holistically when curriculum considers their interests and abilities. Utilizing guitar, electric orchestra, and mariachi are just three examples of how educators brought Complementary Music Education into the classroom. Each case study also includes aspects of history, improvisation, composition, self-reflection, and self-editing. These skills are also crucial for students to not only become independent musicians but to continue participating in music after they leave the classroom.

Chapter 3 - Methodology

Based on the literature, I determined that complementary music is important in the classroom. Therefore, to design resources for teachers, I first identified what Complementary Music Education opportunities were currently offered in Kansas secondary schools. This primary purpose of the study is described in the methodology of the survey construction. The secondary (6th-12th grade) objective of the survey was to create a resource for music educators.

Procedures

Instrumentation

Following a review of the literature, I examined the surveys done by Elpus and Abril (2011, 2019) and determined a similar survey would be appropriate for addressing my primary questions. Informed by Elpus and Abril, I sorted and logically organized the topics addressed in the survey for ease of the participant. The topics and questions for research were connected by a common thread, expanding what music education looks like in the ensemble setting and responding to teachers' values and beliefs about topics beyond traditional ensemble curricula. Then, I crafted specific questions that formed the survey. These questions included demographics of school music programs, music teachers' attitudes toward altering their curriculum and what music teachers already offer in their programs. All questions were posed to the supervisory committee, and I revised questions based on the committee's feedback.

The survey contained two primary components: (a) a section pertaining to demographics and (b) a section investigating the knowledge, perceptions, attitudes, and beliefs of CME among

Kansas music teaching faculty. The demographics section included the type of school setting: rural, suburban, or urban; the general gender makeup of the program; and years of teaching experience. The second section employed a variety of Likert-type scale questions to measure the perceptions, attitudes, and beliefs of music educators in Kansas regarding CME. A full transcript of the Informed Consent Page, Survey Instrument, and Debriefing Statement can be found in Appendix A. I entered the survey questions into Qualtrics survey software, and then further evaluated and edited the order and format of response options. This allowed the person taking the survey to use sliders, matrices, and short answers to move efficiently through the survey questions.

Upon completion of the first draft, I contacted several colleagues in a variety of areas in the state to pilot and provide feedback on the survey instrument. The pilot survey was distributed to four music educators on February 23, 2021. Each of the four completed the survey and contacted me via email or phone about unclear questions, word choices, and construction of prompts. Taking into consideration the recipients' feedback, I decided to eliminate the use of the term *Complementary Music Education* in all but one question to ascertain whether other teachers are already using this phrase. All participants who piloted the survey found this term unfamiliar and confusing which led to confusion on how to answer specific questions. Subsequently, the term was removed from the survey and replaced with the definition of CME to guide the participants through the survey content with more clarity. After adjusting the format, the content was, again, evaluated to eliminate leading questions or bias from my personal teaching experiences. Several questions were identified, re-worded and included back into the survey. Following the completion of all committee- and pilot-recommended edits, the survey was

submitted for approval to the Kansas State University Institutional Review Board. Approval was granted on April 30, 2021.

Participants

Participants in this study were comprised of music teachers, regardless of discipline, who were currently teaching secondary music in the public schools within the state of Kansas. Teachers with a K-12 teaching position were accepted within the current study as their current duties require teaching at the secondary level. Pre-service teachers, retired teachers, private school teachers, and charter schoolteachers were excluded from the study as the premise was guided by the framework and structure of the public school system and its operational functions. I provided a link for participation to secondary music educators, utilizing a list compiled by Kansas State University band, orchestra, and choir departments of secondary music directors in Kansas. The survey stayed active for two weeks from its initial offering and I sent two follow up emails to ensure a robust response rate.

Research Timeline

Below is the timeline for the project:

May 2021 - Present proposal to master's committee

June 2021 - Collect all contact information for initial survey distribution

July 2021 - Make initial contact with distributors and confirm the timeline for distribution and reminders

Mid-August 2021 - Initial Distribution of the survey instrument

End of August 2021 - Close of survey instrument

September 2021 - Organize and clean the data

Mid-September 2021 - Begin analysis of the data

November 2021 - Discuss results with committee and outline implications and discussion points

December 2021- March 2022- Create written report

April 2022 - Submit final document to committee

Analysis and Reporting

All data collected was organized and cleaned for analysis and statistics were calculated and analyzed using the Qualtrics interface. I used general frequency and parametric statistics to provide a clear and focused view of the current state of musical offerings in Kansas. I also shared the extent to which music educators are aware of CME and their general attitudes and beliefs of such instruction and its possible impact or effectiveness in the classroom.

Chapter 4 - Results

This chapter reports the statistics from the survey about attitudes, beliefs, and practices Kansas secondary music teachers hold. Of the 390 surveys I sent out, the percentage of teachers who chose to participate was 28%. The initial questions of the survey were designed to identify the teachers' perceptions of the demographics of their school. The definition of each demographic option was not included in the survey instead, participants selected a classification based on their perception of the location of their school. 11 teachers identified their school as urban, 23 identified their school as sub-urban, and 49 identified their school as rural. Participants selected courses they teach from the following list: band, orchestra, choir and/or general music. Of those four choices, 27 respondents chose band, 54 chose choir, 16 chose orchestra, and 31 chose general music. I gave the respondents the option to choose any combination of the 4 courses. The final demographic question was "How many years have you taught music education?" The mean of the respondents was 16.83 years. See figure 4.1 for the responses in increments of 5 years.

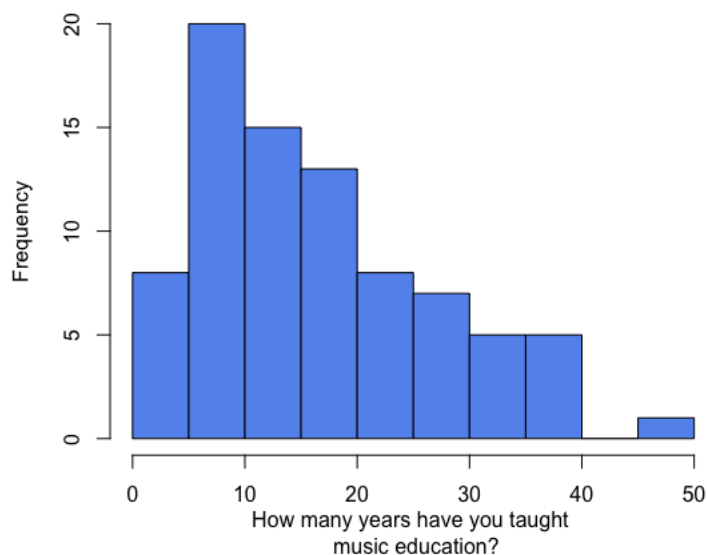


Figure 4.1 Responses of years of teaching in 5-year increments.

Following the demographic questions, teachers responded to the following yes or no question: “Do you offer courses other than performing ensembles?” When a participant chose “yes” they were prompted to respond to the open-ended question: “If so, what other courses do you offer?” I configured the wide variety of responses into the word cloud that can be seen in figure 4.2. The purpose of using a word cloud is to identify the most used words quickly and visually in participants’ responses. These results will be discussed more in depth in chapter 5.

2.31 indicating that access to such training is limited to the population of teachers who responded to the survey. Specific data for both ranking questions can be found in figure 4.3.

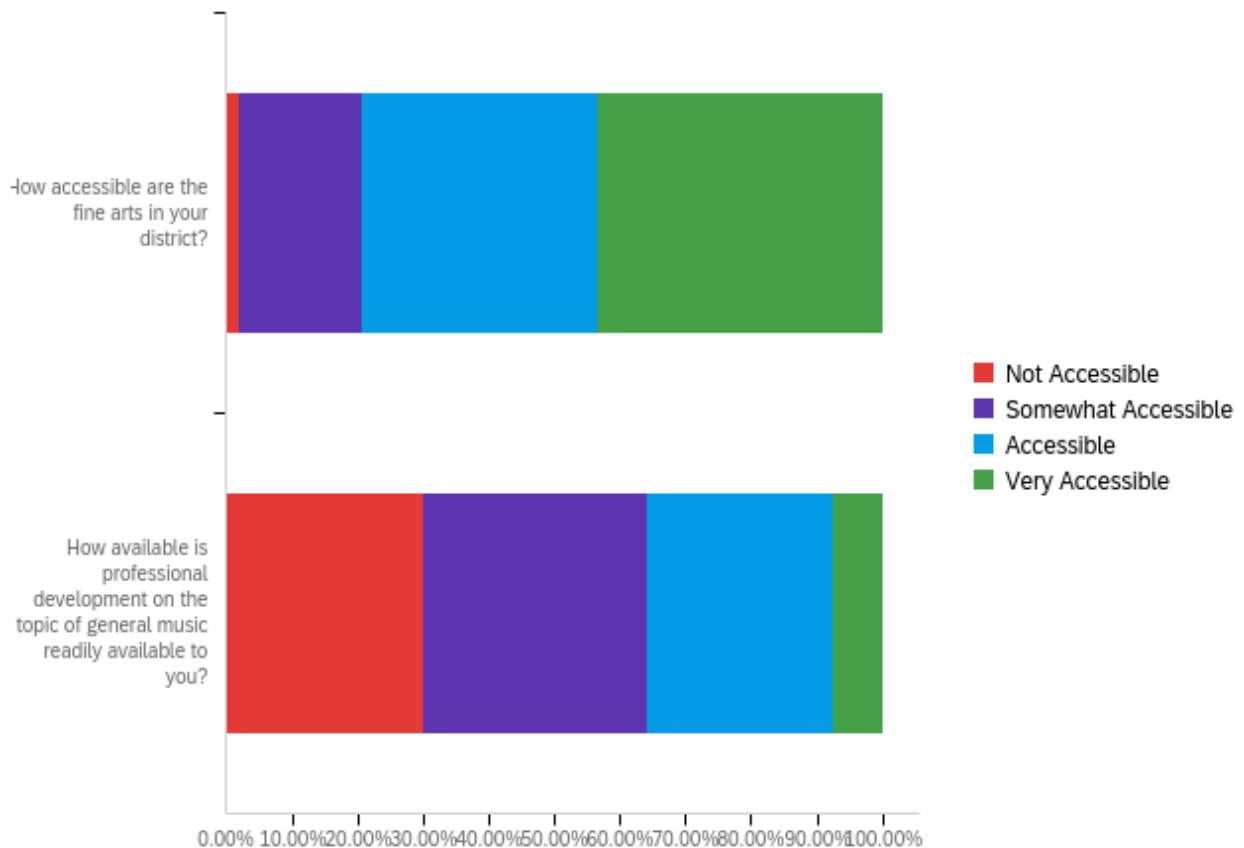


Figure 4.3 Availability of fine arts within the school district and professional development opportunities within or outside of the school district.

Figures 4.4 and 4.5 represent the level of importance of seven different prompts and the inclusion of specific topics listed in rehearsals. Teachers responded using a Likert-type scale and yes, no answers respectively. I chose to show the first data set in a line graph where each line represents one level of importance. Overall, the purple line that represents “very” was used more frequently than any other option, demonstrating that teachers find each topic very important. One area of interest in figure 4.4 is on the “neutral” line referring to the question, “How important do you feel Complementary Music Education is in the day-to-day rehearsal?” The high response of

“neutral” could signal those respondents do not know what the definition of the term is. The second data set shown in figure 4.5 draws attention, once again, to movement activities as a highest response. This response will be expanded upon on chapter 5.

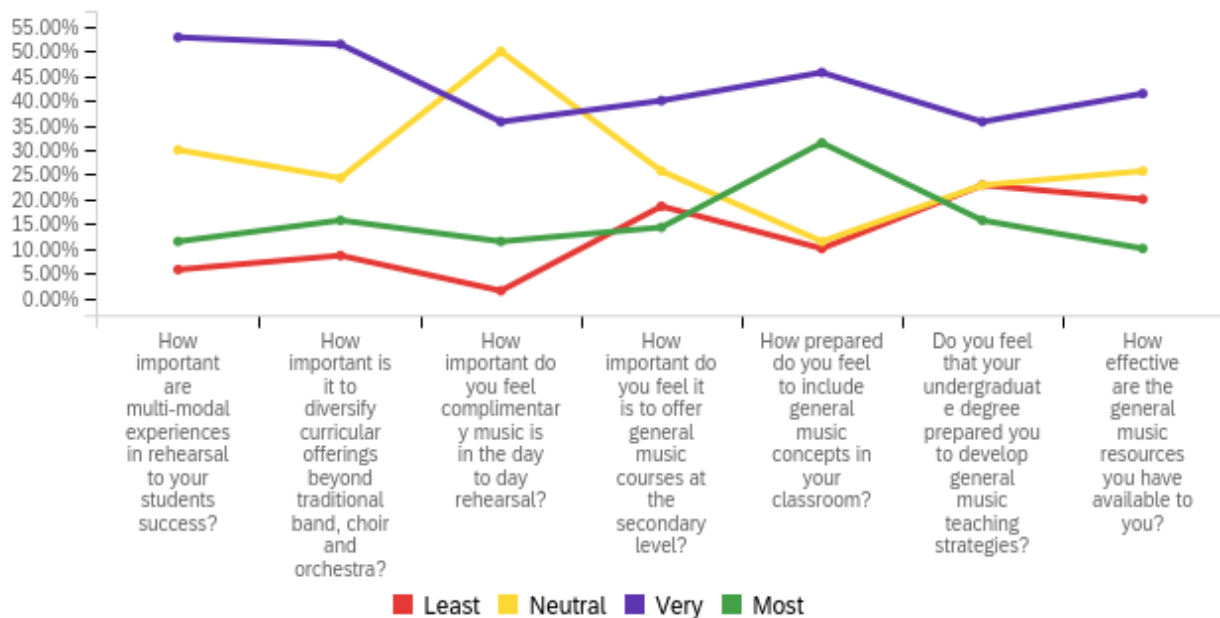


Figure 4.4 Likert-type rankings of 7 prompts on importance of each prompt. Likert-type rankings of 7 prompts on attitudes and beliefs relating to complementary music education.

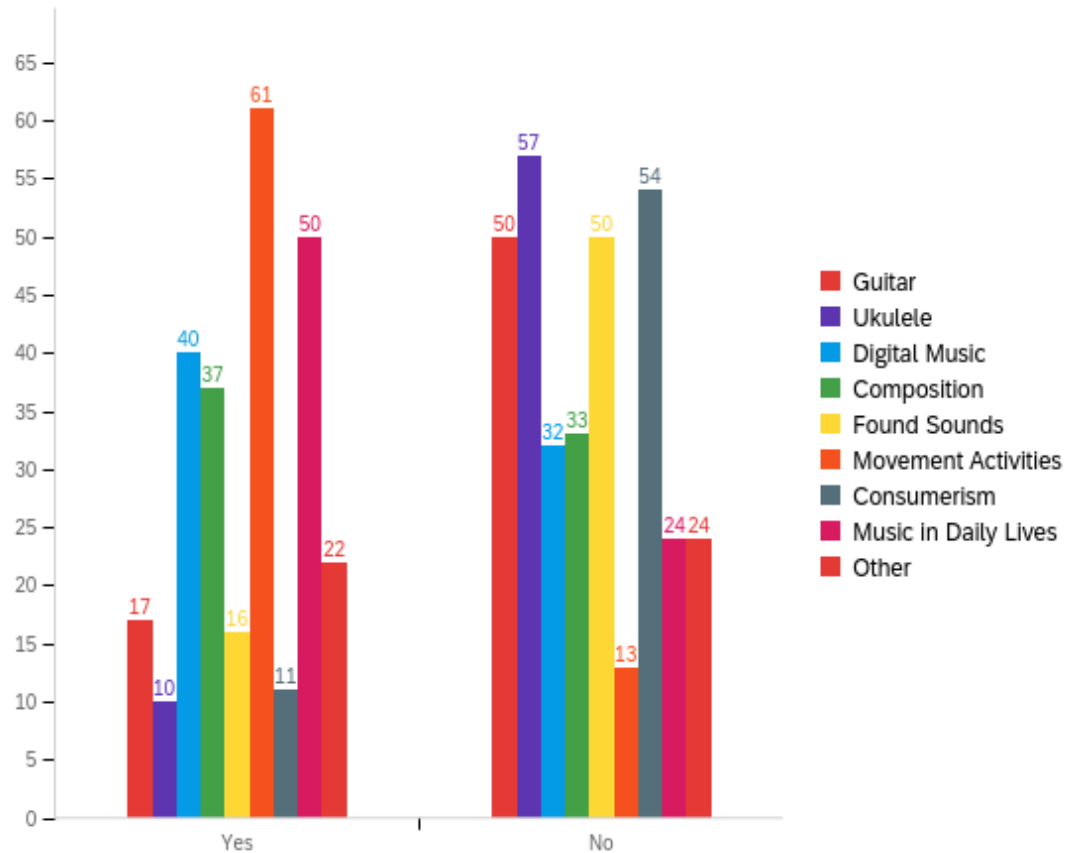


Figure 4.5 Do you include any of the following in your rehearsals?

Comfort level on a subject

When asked, “Rate your comfort level if you were to teach/prepare content for each category,” respondents used a scale from 1-7 for 8 categories. The categories were as follows: guitar, ukulele, digital music, composition, found sounds, movement activities, consumerism, and music in daily lives. See figure 4.6 The highest mean response was in the guitar category at 4.70, followed very closely by consumerism at 4.67. Movement activities had the lowest mean response, 2.94, which was not the result I anticipated. As a former secondary music teacher, I used movement activities every day in my classrooms as a teaching strategy for engagement and

enhancing students’ connections to the music they are performing. I may need to use a more in-depth description in this category for participants to consider the broadness of the prompt.

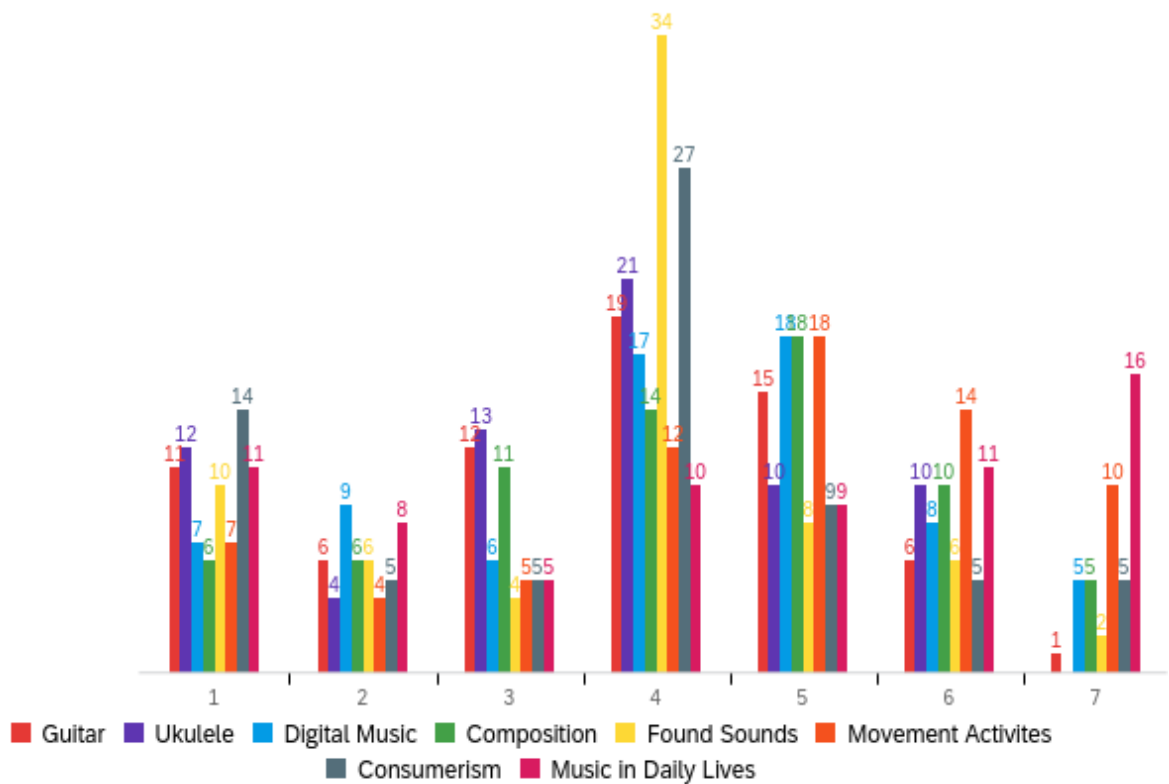


Figure 4.6 Comfort level on a subject

Level of importance of each complementary music subjects

Following the question asking the teacher their level of comfort, I asked teachers to rank the same categories of guitar, ukulele, digital music, composition, found sounds, movement activities, consumerism, and music in daily lives, on their level of importance. (Figure 4.7) Out of the 8 categories, “movement activities” had the highest mean response of 4.6, an interesting contrast to what teachers chose to be a topic with which they are least comfortable. Guitar and ukulele had the lowest mean response of 3.61 the importance of which will be discussed in the following chapter.

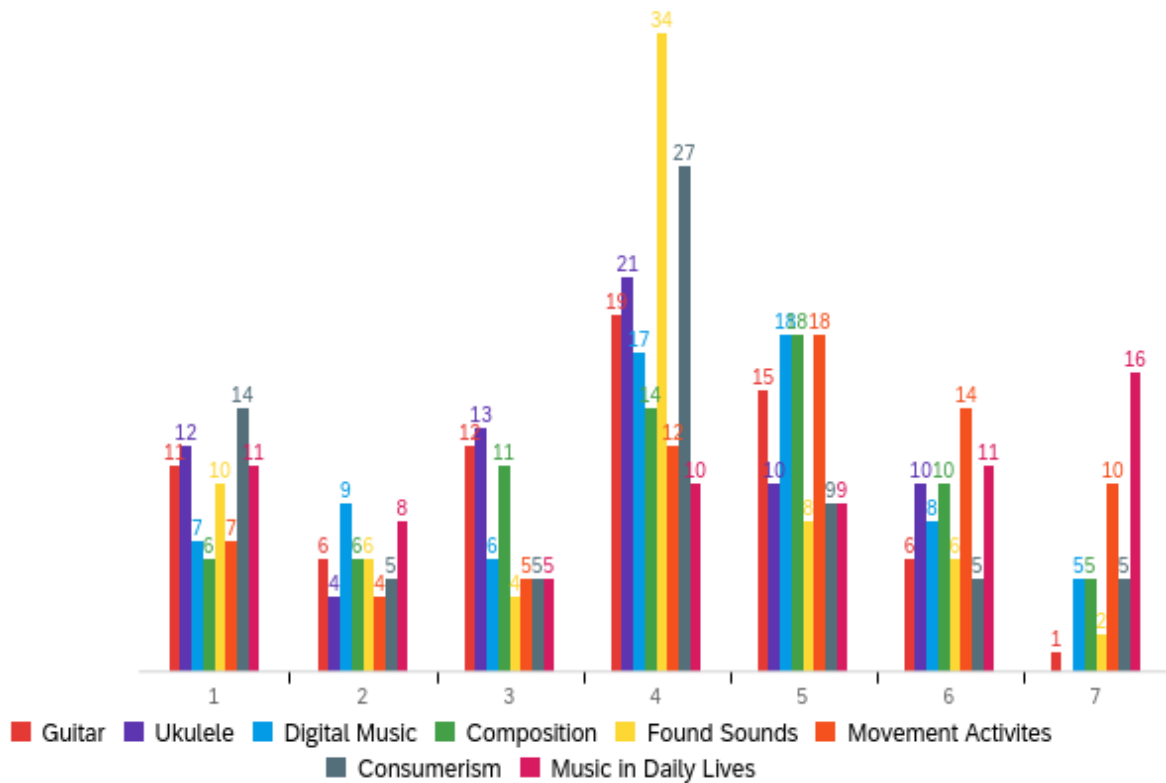


Figure 4.7 The level of importance of each complementary music subjects

Rank the accessibility of each category

The final question “For each of the following, rank the level of accessibility” referred respondents to the same categories. The mean response for movement activities was 5.09, which was the highest response in the category “movement activities” on this question. Consumerism was ranked as the least accessible option with a mean of 3.43. Figure 4.7 represents responses of teachers on the accessibility of each category listed. Chapter 5 will share discussions and implications from these results.

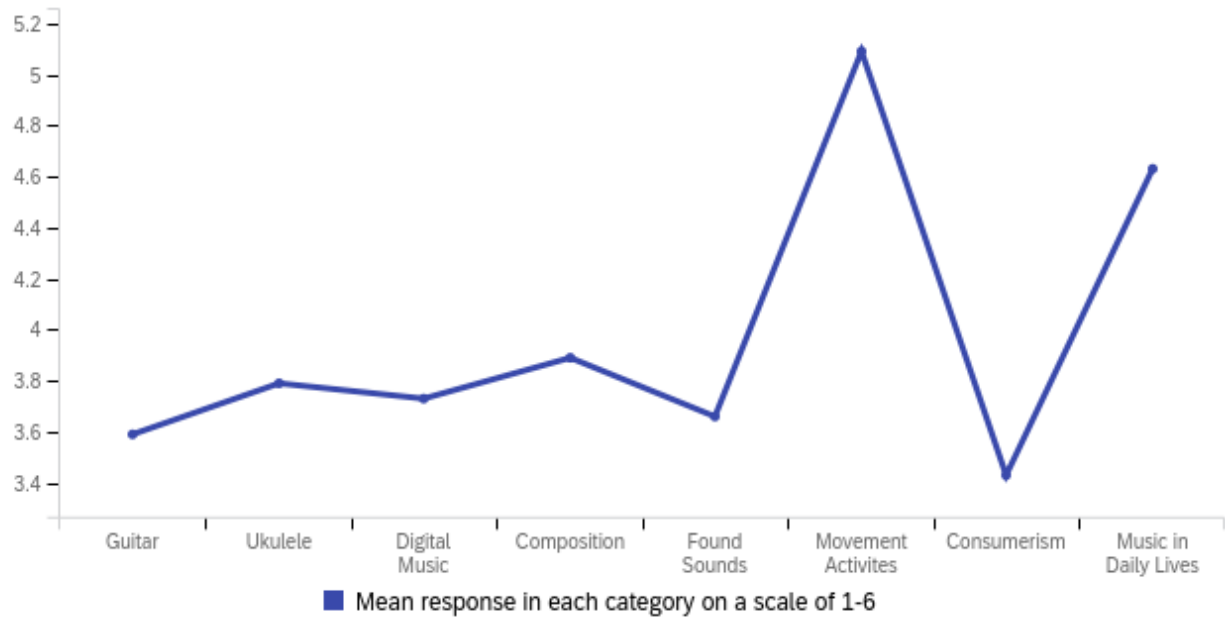


Figure 4.8 Rank the accessibility of each category

Chapter 5 - Discussion and Conclusions

The primary purpose of the study is to identify current beliefs and practices of secondary music educators on curricular diversification. Kaschub's (2020) questioning of the essential learnings provided through music education throughout the onset of virtual learning in the pandemic environment suggested the following question. "What are the absolute essential learnings for my music students regardless of the format in which their learning opportunities are delivered?" (p. 19) Kaschub's question points directly to the need to address both method and delivery of content. These choices in method and delivery of content most likely reach beyond traditional band, choir, and orchestra. It is with this lens that I crafted the survey and will now share some implications from the study.

Summary of the Study

To inform the research questions, one testing instrument was utilized to collect data and begin analysis. The survey was constructed using Qualtrics which allowed for results to be collected and displayed in a variety of tables and graphs. Through direct email, the survey was dispersed to 390 secondary Kansas music teachers. Questions posed in the survey covered teachers' attitudes and beliefs, demographics of their music program students, geographic categorization of the school, total years of teaching, and courses taught. The survey was open for a total of 14 days. Two reminders to complete the survey were sent to participants: the first 7 days after the initial distribution and the second 10 days post distribution.

Primary Research Question: What types of complementary music education are Kansas secondary school educators including in their current curriculum?

The primary purpose questions in this category are to discover what topics music teachers see as important and how their education prepared them to teach these topics. Question number 8

of the survey (refer to figure 4.2) reads, “Do you offer courses other than performing ensembles?” 56.63% of teachers responded “yes,” they do offer courses outside of traditional BOC. This positive response indicates that teachers are choosing or are required to expand curricular offerings. 43.47% of teachers responded “no” to this question, signaling that there is a population of teachers who do not engage in curriculums that include courses outside of BOC. Teachers responding “no” to this question may also have a full course load of performance groups demonstrating the need for Complementary Music Education (CME) to be utilized without adding a completely new course to teachers’ schedule.

Question number 11 reads, “Do you include any of the following in your rehearsals?” (See figure 4.3) 47.83% of teachers chose “other” as an option and, in short answer, described methods utilized in their classroom. Teachers who selected “yes” gave examples of courses they teach such as guitar, piano, class voice, music theory, musical theatre, music in media and many more. For the many teachers who answered “no,” adding another class such as piano, guitar or music in media can be outside of the realm of current possibility. Therefore, many remain in the cycle of traditional music education. Based on this data, one way to be more inclusive is to adjust the ensemble curriculum from within to broaden possibilities for teachers in manageable ways, building on their strengths, capabilities, and communities. In addition to the possibilities I presented, one participant added that they also include “finding out students’ interests in this wide world of music and finding music to perform or activities that play to those interests and expand their bubbles.” This response is indicative of the importance of relationships built with students in the music classroom and gives an example of relating content to students’ cultural and personal understandings of their musical citizenry. The implications of this are that Complementary Music Education can assist teachers in accomplishing this goal.

For a teacher's first attempt at CME, my recommendation is to select a goal and then plan to use a small amount of ensemble class time to meet the goal. This goal will be centered around CME ideas. For example, a teacher might discuss the goal of adding digital music composition to their classroom. Digital music compositional tools are readily available, for free, on multiple platforms. The teacher sets a broad goal for the students' first project, perhaps to create a song that is 30 seconds in length and reflects each student's favorite style of music. As students progress through the unit, new learning outcomes arise from their work and provide vehicles for creativity and self-expression. Final projects, or the project a student chooses as their best work, can be shared on a district website, as part of a traditional concert, or over intercom announcements. Work on this project can be completed over a period of weeks by utilizing a small percentage of class time. This demonstrates the idea that Complimentary Music Education can be used in the performance classroom to enhance students' understanding of their musical citizenry. I believe this will also enhance students' musicality in the ensemble.

Secondary Research Question #1: Do music educators feel that they are equipped to add complimentary music education coursework to their current curriculum?

Survey results indicate that each teacher participant has strengths in differing areas. Question number 15 asks "For each of the following, rate your comfort level if you were to teach/prepare content for each category" (See Figure 4.5). Each teacher ranked one of the categories as something they feel comfortable preparing and teaching. The category with the highest "comfort level" response was "consumerism." While consumerism is a strength for music teachers who took this survey, my recommendations will relate to the teacher as an individual with their own experiences and learning goals. One key to using CME successfully is

to begin with a topic or skill with which they are comfortable. By recognizing that all teachers feel comfortable in one or more areas that are not traditional music education, it can be concluded that each teacher has the skills to implement CME.

Once a teacher has identified an area of comfort, the next step is to locate, compile, and or create resources for that subject. This process can be used to jumpstart a teacher's first try at implementing a goal related to Complimentary Music Education. For example, a teacher might select "consumerism" as a subject they are comfortable planning to teach. For that teacher to move beyond the "thinking about" stage, they can search for resources that support their idea. Perhaps they locate or create a unit outline directing students to identify ways people consumed music over the past 50 years. Once that teacher has something to guide them, along with their own experiences and creativity, it becomes easier for them to implement the unit. Implementing a unit of this kind might change the way the teacher views music education. Finally, as teachers begin to include plans for CME it has the possibility for the teacher to continue to identify other CME ideas that they can use in the classroom.

Secondary Research Question #2: What specific types of complimentary music education do teachers identify as needing to be incorporated into their programs?

As I analyzed results, I found that this question was pre-mature. Many teachers stated that they did not have a solid concept of the definition of Complementary Music Education.

Complimentary music education seeks to re-frame and re-energize performance curriculum in the music classroom. It is my recommendation that the phrase CME and its definition continue to be used in future presentations of the concept giving teachers a firmer grasp on ideas behind CME and possibilities for CME. One way to craft future surveys would be to give a definition of

CME at the beginning of the survey. Doing so gives all participants a basic understanding of the concept and can then inform their responses through a similar lens. Because my survey did not begin with defining CME it is challenging to identify which types of Complimentary Music Education teachers would choose to incorporate into their classrooms.

Secondary Research Question #3: Does complementary music education differ based on the setting of the secondary music program from rural to suburban to urban?

A secondary purpose of the study was to discern if geographical location has a correlation or causation to be considered. 59% of respondents identified their location as rural, 27.7% suburban and 13.25% urban. Due to the large number of rural placements, it is best to not place an emphasis on the idea that different locations offer different courses, attitudes, and beliefs from this survey. I recommend further study on this topic to draw clearer conclusions. A more in-depth survey that strictly identifies geographic location and poses questions that can draw links between the location of a school and why types of music curriculums are offered. Such a study could shed light on the differences between offerings in rural, sub-urban, and urban secondary music programs.

Discussions and Conclusions

Secondary music curriculum enrollment declines from 90% in elementary school to 20% in secondary school (Elpus & Abril, 2011; Elpus & Abril, 2019). As a first step to identifying ways to increase enrollment in secondary music classes, teacher's attitudes and beliefs about diversifying current course curriculums must be determined. The primary purpose of the study was to discover what topics music teachers see as important, and how their education, both past and future, prepared them to teach these topics. Music education has sought to be more

inclusive, and many studies have been done on why or why not students chose to participate in secondary music programs (Jones, n.d.). As a classroom teacher, I was desperate to find ways to connect with my students musically and to connect them to new ideas in the realm of music. One of the ways I found to do this was to create a class that welcomed all students regardless of their musical history. The key to this class's success was presenting it as a non-performance course. Students flocked to the course at first to acquire their fine arts credit for graduation and then because they found the content and projects interesting and applicable. This is where the idea of Complimentary Music Education was born.

Not all teachers have the flexibility to create and implement a new course; however, all music educators can make a choice to include ideas and skills beyond pure performance in their classroom. Results from this survey show that teachers have the skills but largely remain in the cycle of traditional performance teaching. To shift away from the music education model that targets future music educators and professional musicians, educators need manageable ways to expand their curriculum. Music plays a part in each person's life, and Complimentary Music Education is one way music educators can bring students' musical lives outside of the classroom into the classroom to be cherished and nourished. As teachers and students practice new ways of teaching and learning, a whole world of possibilities that can be student or teacher led unfolds.

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Appendix A - Survey CME Investigation

Start of Block: Block 1

Q1 Dear Participant:

My name is Natalie Hamilton, and I am a graduate student at Kansas State University. I am currently investigating what units/courses are offered in secondary music programs across Kansas that are in addition to band, choir, and orchestra as part of my research. Because you are a secondary music educator in the state of Kansas, I am inviting you to participate in this research study by completing the attached survey. The following questionnaire will require approximately 5-7 minutes to complete.

All that is required in this process is to answer a few sets of questions regarding your music program and your attitudes and perceptions of a variety of approaches in the music classroom and/or rehearsal. I am gathering information related to creative approaches to teaching music within the rehearsal and various offerings of courses outside the realm of band, choir, and

orchestra. My primary goal is to share best practices and how to develop resources to advocate for a broader application of music education within the schools.

The benefits of this study are to reveal strategies and best practices that engage students outside of the traditional band, choir, and orchestra (BCO) models. Bringing attention to these issues will benefit all students and faculty within the participating institutions. Furthermore, any attitudes, beliefs, or perceptions revealed can help in creating environments most conducive for musical engagement and maximum enrollment and participation. While there are no known risks to completing this survey, there are some questions regarding classroom practices and awareness of current music education knowledge; therefore, only minimal risk can be reported. All answers are completely anonymous and there is no way that researchers will recognize the respondents of this current survey since no identifiable data will be collected. By clicking the "next" button, you are consenting to be a part of this study. Once the survey has begun, it will take a minimum of 5 minutes (and no more than 10 minutes total) to complete and you may leave at any time should you decide not to complete the survey. If you choose to participate in this project, please answer all questions as honestly as possible and return the completed questionnaires promptly by October 22, 2021. Thank you for taking the time to assist me in my graduate research. Thank you again, in advance, for your participation.

If you have any questions throughout the process, please email Natalie Hamilton at naduling@ksu.edu or Dr. Phillip Payne, Associate Professor of Music, Kansas State University

at ppayne@ksu.edu or (785) 532-5764.

If the subject should have questions or wish to discuss any aspect of the research with an official of the university or the IRB. Please contact: Rick Scheidt, Chair, Committee on Research Involving Human Subjects, 203 Fairchild Hall, Kansas State University, Manhattan, KS 66506, (785) 532-3224; Cheryl Doerr, Associate Vice President for Research Compliance, 203 Fairchild Hall, Kansas State University, Manhattan, KS 66506, (785) 532-3224.

End of Block: Block 1

Start of Block: Default Question Block

Q2 What is your USD #

Q3 What grade range best describes your primary placement?

- ☐ Elementary (4)
 - ☐ Middle School (5)
 - ☐ High School (6)
 - ☐ 5-12, 6-12, or 7-12 (7)
 - ☐ K-12 (9)
-

Q4 How do you classify the location of your school?

- ☐ Urban (4)
 - ☐ Suburban (5)
 - ☐ Rural (6)
-

Q5 Choose the courses that you teach form the list below:

☐

Band (1)

☐

Choir (2)

☐

Orchestra (3)

☐

General Music (4)

Q6 How many years have you taught music education?

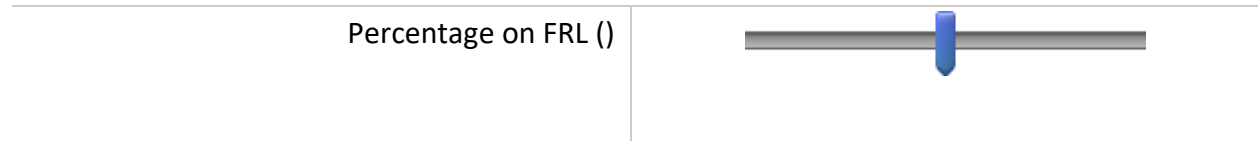
0 5 10 15 20 25 30 35 40 45 50

Years Teaching ()



Q7 What percent of your school's students are on free and reduced lunches?

0 10 20 30 40 50 60 70 80 90 100





Q8 Describe the percentage of gender in your program below. (Be sure it equals 100%)

Male : _____ (4)

Female : _____ (5)

Non-binary / third gender : _____ (6)

Prefer not to say : _____ (7)

Total : _____

Q9 Do you offer courses other than performing ensembles?

☐ Yes (1)

☐ No (2)

Display This Question:

If Do you offer courses other than performing ensembles? = Yes

Q10 If so, what other courses do you offer?

Q11 If you could design any course to teach in your school what would it be and why?

Q12 Do you include any of the following in your rehearsals?

	Yes (5)	No (6)
Guitar (1)	<input type="radio"/>	<input type="radio"/>
Ukulele (2)	<input type="radio"/>	<input type="radio"/>
Digital Music (3)	<input type="radio"/>	<input type="radio"/>
Composition (4)	<input type="radio"/>	<input type="radio"/>
Found Sounds (5)	<input type="radio"/>	<input type="radio"/>
Movement Activities (6)	<input type="radio"/>	<input type="radio"/>
Consumerism (7)	<input type="radio"/>	<input type="radio"/>
Music in Daily Lives (8)	<input type="radio"/>	<input type="radio"/>

Other (9)



Display This Question:

If Do you include any of the following in your rehearsals? = Other [Yes]

Q13 If you answered other, what are your strategies?

Q14 Share your attitudes and beliefs on the following statements

	Not Accessible (1)	Somewhat Accessible (2)	Accessible (3)	Very Accessible (4)
How accessible are the fine arts in your district? (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How available is professional development on the topic of general music readily available to you? (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q15 Share your attitudes and beliefs on the following statements

	Least (2)	Neutral (3)	Very (4)	Most (5)
How important are multi-modal experiences in rehearsal to your students success? (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How important is it to diversify curricular offerings beyond traditional band, choir and orchestra? (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How important
do you feel
complimentary
music is in the
day to day
rehearsal? (5)

☐☐☐☐

How important
do you feel it is
to offer general
music courses at
the secondary
level? (6)

☐☐☐☐

How prepared
do you feel to
include general
music concepts
in your
classroom? (7)

☐☐☐☐









Do you feel that
your
undergraduate
degree prepared
you to develop
general music
teaching
strategies? (8)

☐☐☐☐

How effective
are the general
music resources
you have
available to you?
(9)

☐☐☐☐

Q16 For each of the following, rate your comfort level if you were to teach/prepare content for each category.









	1	2	3	4	5	6	7
Guitar ()							
Ukulele ()							
Digital Music ()							
Composition ()							
Found Sounds ()							
Movement Activites ()							
Consumerism ()							
Music in Daily Lives ()							

Q17 For each of the following, rank the level of importance

1 2 3 4 5 6 7

Guitar ()	
Ukulele ()	
Digital Music ()	
Composition ()	
Found Sounds ()	
Movement Activites ()	
Consumerism ()	
Music in Daily Lives ()	

Q18 For each of the following, rank the level of accessibility.

	1	2	3	4	5	6	7
Guitar ()							
Ukulele ()							
Digital Music ()							
Composition ()							
Found Sounds ()							
Movement Activities ()							
Consumerism ()							
Music in Daily Lives ()							

End of Block: Default Question Block

Start of Block: Block 2

Q19 Thank you for your time in participating in this study! Your work here will help us understand the impact of alternative approaches to music education in the classroom and lead to developing resources to better engage all learners in music education. If you have any questions, please email Natalie Hamilton at naduling@ksu.edu or Dr. Phillip Payne, Associate Professor of Music, Kansas State University at ppayne@ksu.edu or (785) 532-5764.

If the subject should have questions or wish to discuss on any aspect of the research with an official of the university or the IRB. Please contact: Rick Scheidt, Chair, Committee on Research Involving Human Subjects, 203 Fairchild Hall, Kansas State University, Manhattan, KS 66506, (785) 532-3224; Cheryl Doerr, Associate Vice President for Research Compliance, 203 Fairchild Hall, Kansas State University, Manhattan, KS 66506, (785) 532-3224.

End of Block