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Cultivating Socially Just Concert Programming Perspectives through Preservice Music Teachers' Band Experiences: A Multiple Case Study

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**Cultivating Socially Just Concert Programming Perspectives through Preservice
Music Teachers' Band Experiences: A Multiple Case Study**

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DEDICATION

I dedicate this dissertation to my beautiful wife, Jannie. You fill my life with love, laughter, and purpose. Your unyielding support, patience, and encouragement have made this degree and this document a reality.

I also dedicate this dissertation to our son, Jackson. I am grateful for the time you allowed me to write while you napped. I am even more grateful for the much-needed breaks from writing that you demanded I take so we could play.

Finally, this dissertation is dedicated to the memory of Mr. Fred Marble—the first of many significant music teachers in my life. He taught me how to read music and how to play the saxophone; he did so with tremendous grace and patience. It is safe to presume the trajectory of my life and career would not have been possible were it not for the saxophone lessons he gave me when I was in 4th grade. Those lessons and his teaching set me on this path. And for that, I will forever be grateful.

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"Don't ever lose yourself in research you don't care about."

"Every experience is a learning experience."

ABSTRACT

As the music education profession continues to adapt to the needs of an increasingly pluralistic society, scholars and practitioners have begun to concern themselves with issues of social justice (e.g., equity, diversity, inclusion, or access). For band directors, one way to address such topics is through the purposeful programming of music by underrepresented composers or music that otherwise conveys messages about societal issues. As such, undergraduate music education majors who participate in concert bands might encounter a variety of compositions. Further, given that those ensemble experiences may be a primary factor in preservice music teachers' commitment to their degree programs—and subsequently to the music education profession—it seems likely that some of the repertoire they study and perform could have a profound impact on their development as musicians, teachers, and people. Those experiences and impacts constitute some of the ways in which preservice music teachers are socialized to the norms, values, and traditions of being a band director.

The purpose of this multiple case study was to determine the extent to which preservice music teachers develop beliefs about concert programming as a function of their experiences in collegiate bands. Specifically, I examined the ways in which students perceive and engage with equity, diversity, inclusion, and other societal discourses in wind band repertoire as well as how such works influence their beliefs and values regarding concert programming. Participants in this study were four preservice music teachers in at least their third year of study in their music education degree programs. All of them had

experience in more than one concert band at the university. They had also engaged with numerous works by composers from underrepresented groups or works that otherwise conveyed messages about societal issues. Findings from this study indicated that participants' engagement with such works strengthened their commitment to (a) equitable programming practices and (b) fostering socially just band experiences in their future careers. Furthermore, findings from this study may be an impetus for band directors at all levels to consider implementing socially just concert programming practices in their careers.

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CHAPTER 1

INTRODUCTION

Over the course of the 20th century, advancements in music education in the United States led to the growth of music programs in K-12 schools and colleges. In many cases, such advancements manifested in the form of large ensemble programs in schools (e.g., band, orchestra, or choir). Arguably, one of the most prevalent and popular form of music education in secondary schools in the United States by the end of the 20th century was band—specifically, concert band and marching band (Battisti, 2002). This popularity was due, in large part, to the success and legacy of William Revelli, whose work in the public schools popularized band and band competition throughout the country. Further, his later contributions to the profession at the University of Michigan essentially laid the foundation for the structure of many schools of music and music degree programs that exist in colleges and universities today (Mark, 1980, 2008).

For much of the 20th century and now in the 21st century, bands, orchestras, and choirs have occupied a comfortable space in public schools as almost the sole bastion of musical instruction in the United States; however, as the century has turned over and perceptions have been evolving, the traditional large ensemble models for music education have come under scrutiny. Some researchers and scholars have called into question the ability of those models to foster individual creativity and thoroughly educate student musicians, and have also shed light on some of the historically oppressive

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practices that have undergirded the tradition (Allsup, 2012; Allsup & Benedict, 2008; Colley, 2009; Freer & Tan, 2018; Hess, 2012; Mantie, 2012; O'Toole, 2005). Nevertheless, large ensembles—and bands in particular—remain popular and prevalent despite the shifting paradigms in 21st century music education. In addition, concert band experiences may heavily influence students' decisions to choose and stick with a career in music education (Isbell, 2008) and consequently may aid in the development of their teacher selves. Furthermore, researchers have encouraged ensemble music educators to reimagine and reevaluate their curricula in search of ways in which they might adapt and transform their practices to better serve their students—regardless of those students' academic or career paths—and their communities (e.g., Allsup, 2012; Hess, 2018; Heuser, 2011; Nikkanen & Westerlund, 2017).

Shifting Paradigms

For much of the latter half of the 20th century, a philosophy grounded in the aesthetic value music seemed to pervade the field of music education (Reimer, 2003). Reimer's philosophy, at its surface, advocated for music education as an essential component to a child's education in part because the study and practice of music could serve to develop a student's ability to recognize and appreciate beauty in nature and in life. Such an appreciation for, as well as the study of music's aesthetic potential served as a sufficient foundation for music education for a number of years. As music education expanded across the country, however, educational aims grounded in mathematical and scientific curricula gained momentum in American education, perhaps sparked by the Soviet launch of the Sputnik 1 satellite (Mark, 2008). As a result, the work of music

educators and philosophers began to evolve so as to further solidify the importance for music instruction in the education of American children.

Other scholars imagined a different philosophy of music that focused on the actions of musicians rather than on pieces of music. For example, Small (1987) conceived of music as an action; he referred to that action as *musicking.* Later, music education philosophers adopted a similar concept of music centered on the notion of music as praxis (Elliott, 1995; Elliott & Silverman, 2015). Elliott and Silverman (2015) conceived of music as a more socially constructed activity in which the participants create and connect with one another through the practice of *musicing*, a term they used to describe the actions and behaviors of making music that may have been informed by Small's (1987) earlier use of a similar term. Further, Elliott (1995) rejected Reimer's notion that the focus of music study should be its aesthetic qualities, and instead argued that the most important aspect of music education should be its unique ability to create and represent communities and cultures. A praxial philosophy of music education, Elliott contended, was less elitist than Reimer's philosophy and more inclusive of the musics of other, non-Western cultures. In Elliott's vision, both student and teacher are active participants in the music making and learning process. A praxial philosophy, in this sense, begins to challenge the top-down approach of the master-apprentice model that is prevalent in music education, particularly in large ensembles like band, choir, and orchestra.

The master-apprentice model for instruction in music has been commonplace for centuries. Students aspiring to virtuoso status often seek the tutelage of those who have already garnered such a distinction; those "masters" are then tasked with socializing their

students in the practices and traditions of their art. In reflecting on this model for music education, Jorgensen (2011) highlighted that music is a practice in some ways similar to Elliott and Silverman's (2015) praxial perspective, but also explained that music in the master-apprentice model is often viewed as a cultural tradition or discipline. Within that framework, education is teacher-directed. It is the goal of the teachers (presumably the masters in this model) to bring their students (apprentices) into alignment with the values, beliefs, and practices of the specific musical tradition in which they are participating and learning. Notwithstanding its potential limitations, the master-apprentice model has served as a viable method for instruction in the Western classical music tradition. Indeed, this model is evident throughout, if not the very foundation of bands as music education in the United States, where the conductor often serves in the role of the master, guiding musical and artistic interpretation from the podium.

In recent years, however, the viability of the master-apprentice model in large ensemble music instruction has come under scrutiny. Researchers have highlighted a number of limitations within that model, many of which could be perceived as stifling to individual achievement or creativity. Jorgensen (2011) suggested that the master-apprentice model risks becoming too focused on the training of professional musicians, too centered on the perpetuation of certain musical ideals and values rather than the education of the student and the students' enjoyment of music making. In that regard, Jorgensen noted, the master-apprentice model could be perceived as elitist, focused primarily on the longevity of a specific musical tradition. Allsup (2016) reiterated that idea and cautioned that the danger of such a model could occur "when (1) specialists teach initiates … as if they were future specialists rather than intrepid explorers … or

when (2) a tradition remains satisfied with its own methods and standards of operation, mistaking the activity of the lab with science or the activity of the practice room with music" (p. 76). Essentially, one of the greatest dangers of the master-apprentice model lies in the potential for practitioners to teach traditions first and students second.

That danger has served as a focal point for some scholars' critiques of the large ensemble model for music education in recent history. O'Toole (2005) expounded upon the oppressive hegemonic structure of choral ensemble rehearsals. In her narrative, she recounted how the conductor held power and dominance—through the instillation of fear and compliance—over the musical interpretation and artistic experiences of both the ensemble members and the audience. Such experiences and structures are not unique to choral ensembles, however, as similar potentially harmful power structures have also been found in band ensembles. Allsup and Benedict (2008) highlighted similar power structures while problematizing the master-apprentice model as it is specifically applied to and carried out in concert bands throughout the United States. They expressed concerns regarding the potentially oppressive traditions and practices of bands in which the conductor is the sole decision maker in the music making process. Those traditions and practices, they argued, raised questions about the validity and longevity of the concert band model for music education in the 21st century. The points raised by these scholars have been a catalyst for dialogue among practitioners (conductors) in the band tradition that could begin to break down those potentially harmful or oppressive practices and traditions. Furthermore, goals that aim to break down oppressive power structures and give voice to those who have been historically underrepresented or systematically silenced (e.g., women, people of color, or LGBTQ+ people) underscore tenets of the

social justice movement that has become more prevalent in education in recent years (Chubbock, 2010; Cochran-Smith et al., 2009; Grant, 2012).

One way conductors might work toward more socially just ends is by taking into consideration who is composing the works they choose for their ensembles and whether their programming practices are representative of diverse genders, races, and sexual orientations. Those considerations may be especially important given that many who practice within the concert band model may utilize the repertoire they choose as their primary source of curricular content (Reynolds, 2000). That repertoire may have both intentional and unintended consequences on students in that those choices may influence students' perceptions of the band tradition and their experiences within it. Therefore, if repertoire is indeed intended to (a) serve as the primary source of curricular content (Reynolds, 2000) and (b) assist directors in providing instruction in multiple musical areas (e.g., music history, theory, and composition) while meeting certain performance goals (Russell, 2006), it seems important for band directors to give considerable thought to who is writing the music they choose to study and perform. That notion extends beyond superficial perceptions of musical content or quality and compels band directors to consider such things as composer race, gender, sexual orientation, nationality, and background alongside musical quality and educational content when selecting repertoire. At colleges and universities, such considerations by band directors may influence the socialization processes—the processes by which a person acquires the skills, knowledge, values, and behaviors necessary to participate in society (Woodford, 2002)—of the preservice music teachers who participate in concert bands.

Rationale and Need for the Study

Some researchers have found that preservice teachers expressed commitment to teaching for social justice (Hellman et al., 2015; Ludlow et al., 2008). Those findings lend support to the potential benefits suggested by others of including of social justice content in music teacher education curricula (Abril, 2009; Escalante, 2019; Kindall-Smith, 2012; Kindall-Smith et al., 2011; Sands, 2007; Salvador & Kelly-McHale, 2017). Although those studies may be indicative of the ways in which preservice teachers are socialized through their engagement with social justice content, questions remain about how participation in a large ensemble that incorporates such content might influence the occupational socialization of preservice music teachers. Specifically, researchers have yet to examine how experiences in concert bands that address issues of social justice in their rehearsals and performances influence preservice music teachers' perceptions of concert programming and the function of band repertoire in study and performance.

Researchers have articulated that both preservice and inservice teachers view teaching and conducting as largely connected (Forrester, 2018; Johnson, 2014; Noon, 2019a). Johnson (2014) elaborated by explaining that preservice music teachers may view their collegiate band director(s) as a model and primary influence on their identity development as future band directors. Likewise, other researchers have found that students' experiences in high school and college ensemble programs and their interactions with those ensemble directors have an impact on both identity development students' commitments to pursuing and completing a music education degree (Isbell, 2008). Taken together, those findings suggest that collegiate ensemble experiences may influence the occupational socialization of preservice music teachers—that is, the

processes by which preservice music teachers acquire the skills and dispositions necessary to find success in the music education profession. In addition, given the emphasis placed on the importance of programming music to meet the educational and artistic needs of students (Reynolds, 2000; Russell, 2006), it would also seem as though preservice music teachers may begin developing values and beliefs concerning repertoire selection while participating in collegiate bands and engaging with the varied repertoire those bands perform.

Purpose and Research Questions

Consequently, the purpose of this study was to determine the extent to which preservice music teachers develop beliefs about concert programming as a function of their experiences in collegiate bands. Specifically, I examined the ways in which students perceived and engaged with equity, diversity, inclusion, and other societal discourses (e.g., discourses on gun violence or racism) in wind band repertoire as well as how such repertoire influences one particular facet of their occupational socialization—that is, their beliefs and values regarding concert programming. The key research question that guided this study was: How do collegiate concert band experiences shape preservice music teachers' beliefs about concert programming? Further, two sub-questions provided depth and additional insight on issues of inclusion and social justice in band repertoire. Those sub-questions were: (1) In what ways does the study of works by underrepresented composers, or works that convey messages about other societal issues, influence preservice music teachers' perspectives on band repertoire and concert programming? and (2) To what extent does engagement with such repertoire shape preservice music teachers' beliefs about social justice in music education?

CHAPTER 2

REVIEW OF LITERATURE

This study is situated at the confluence of three distinct and broad areas of current interest in music education research; they are (a) social justice in music education, (b) discourses and trends in concert band programming, and (c) preservice music teacher socialization and identity development. Although I focused primarily on one specific aspect of preservice music teacher socialization in this study (the acquisition of concert programming dispositions and behaviors), it is heavily influenced by current and past discourses and trends in concert band programming—especially with regard to college and university bands—as well as issues of social justice in music education. A robust body of literature exists in all three areas of research, providing a rich foundation upon which the present study has been developed. I have divided this chapter into three main sections, each of which corresponds to one of those three bodies of research that have informed this study. At the end of the chapter, I have presented a synthesis in which I have illustrated how those bodies of literature have converged to serve as a foundation for this study.

Concert bands occupy a unique space in the development of preservice music teachers. Their experiences in those ensembles (i.e., their interactions with peers, conductors, and repertoire in both rehearsal and performance) may have a profound influence on their development as teachers. Furthermore, because college band directors may be primarily concerned with performance-related goals in rehearsals, the influence

that those experiences might have on preservice music teacher may be inadvertent or unintentional. Therefore, understanding how concert band repertoire—particularly repertoire selected with themes related to diversity or social justice—affects the socialization processes of preservice music teachers (e.g., their forming of values and beliefs regarding concert programming) could help collegiate band directors further support and encourage the development of music teachers' commitment to social justice in music education.

Social Justice in Music Education

In recent years, social justice has become a rich and vibrant area of discussion and research in music education. Understanding what social justice is, however, might best be accomplished by thinking about social injustice. Chubbock (2012) explained that "an unjust society is one in which access to goods and opportunities deemed the essential human rights of individuals is limited or denied" (p. 198). Such injustices can be seen in music education. Researchers have examined the demographics of those involved in music education programs and have raised questions about to whom those programs provide access to instruction in music (Elpus & Abril, 2011, 2019). Elpus and Abril (2011) found that 21% of seniors in the United States' class of 2004 participated in music ensembles; however, they noted that those who participated were predominantly White and from higher SES backgrounds. Their subsequent examination of the class of 2013 revealed a similar makeup. Although 24% of the class of 2013 had enrolled in at least one year of music, those who participated were predominantly White (58%) and from higher SES backgrounds (Elpus & Abril, 2019). Such research can assist in understanding "exactly whom we mean when we talk of "'school music students'" (Elpus & Abril,

2019, p. 336); however, it may also starkly illuminate exactly who is *not* included when speaking of school music students.

Much of the work of social justice in music education has centered on issues of equity and access. Some researchers have taken broad approaches, urging practitioners to embrace more open and diverse forms of music education that work in service to communities and societies (Elliott, 2007, 2012; Jorgensen, 2007; Koza, 2006) while others have honed in on the specific issues of diversity, race, gender, and sexual orientation in music education (Bergonzi, 2009; Bovin, 2019; Carter, 2013; Koza, 2008; Robinson, 2017). Elliott (2007) encouraged music students and music teachers to conceive of music and music education as a social practice that could be utilized as activism for social justice. To "socialize" music education, Elliott suggested, music teachers and scholars must move outside the academic and intellectual processes of the music education profession and become "assertive, activist music makers and leaders for social justice" (p. 84). He later elaborated on this notion, highlighting the many ways in which students can practice artistic citizenship by using music as a means of social transformation such as the singing and study of protest songs or music that deals with themes related to war and peace, human and civil rights, or other social movements (Elliott, 2012).

Issues of equity and social justice are present in schools, and the work of teaching music requires acknowledging not only that these issues exist, but that they may impact teachers' day-to-day work (Jorgensen, 2007). Jorgensen (2007) cited a number of potential barriers to learning music (e.g., race, gender, sexual orientation, language, weight, height, or mental illness). One may reasonably presume that such issues could act

as barriers in teaching music, as well. Bergonzi (2009) articulated numerous barriers that may inhibit music teachers from executing their job duties effectively. For example, he noted that LGBTQ+ teachers may not be able to effectively share details of their lives with their students or use personal stories in their teaching without editing them to remove any notion of them being anything other than straight. Bovin's (2019) phenomenological study of the female high school band director concluded that the essence of the female high school band director is persistence. Participants in her study reported that they were met with resistance from colleagues and administrators in their careers and that they had experienced discrimination or harassment in one form or another in their careers, as well. Clearly, barriers related to issues of social justice are prevalent and important in the lives of both music teachers and K-12 music students.

   The barriers noted by Jorgensen (2007) are not exclusive to K-12 music students and their teachers, however. Such issues are prevalent in the lives of college musicians and preservice music teachers, as well. Carter (2013) examined the experiences of gay, Black members of marching bands at historically Black colleges or universities (HBCUs). Participants in his study, despite reporting positive feelings of acceptance, reported difficulty in navigating their identity as gay Black men in the HBCU setting. Participants in Carter's study expressed feelings of needing to pass as heterosexual around certain groups of peers. Paparo and Sweet (2014) examined the experiences of two LGBTQ+ student teachers, and found similar results to Carter (2013). Participants in their study expressed attempts to mask or otherwise hide their identity as LGBTQ+ music teachers from certain groups of students.

Much of the social justice research in music education has been conducted, in part, to highlight many of the ways in which access to musical instruction or experiences (e.g., ensemble participation, professional advancements, or degree programs) may be limited or denied based on certain factors such as a person's race, gender, or sexual orientation. Those limitations are not just applied to students, but to music teachers at all levels, as well (Bergonzi, 2009; Bovin, 2019; Carter, 2013; Jorgensen, 2007; Paparo & Sweet, 2014). Through their research, scholars have asked important and difficult questions intended not only to spark deep and meaningful conversation within the field of music education, but to inspire changes in structures and practices that might better serve students, teachers, and communities (Elliott, 2007, 2012; Hess, 2018; Koza, 2006; Nikkanen & Westerlund, 2017). For example, Koza (2006) stressed the importance that school music programs be culturally relevant and equitable. Doing so, she noted, may require teachers to (a) acknowledge and sift through the many issues of social justice that arise in schools, and (b) seek assistance from outside their ingrained musical traditions. Likewise, Chubbock (2012) explained that questions alone cannot bring about justice. Justice comes not by questioning whether all persons should have fair and equitable access to certain goods or experiences, but rather in "analyzing the *cause* of any unjust inequity and then … selecting an appropriate *solution* to create greater justice" (p. 198).

One possible solution to such inequity might be to expand offerings in music education beyond band, orchestra, choir, and even Western musical traditions. In that regard, researchers have examined avenues by which practitioners have attempted to open music education to larger and more diverse groups of students. Some have examined how the introduction of authentic, non-Western musical experiences might

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impact students' experiences in music classrooms. Hess (2014) examined the ways in which four elementary music teachers explored and experiences non-Western musics. She found that the teachers took a student-centered approach to their teaching, valuing the students and their interests as opposed to focusing on the music to be taught. She suggested that their teaching such musical material to students challenged traditional Eurocentric musical norms, thus beginning to transform their curricula in a manner that valued and supported diverse musical traditions.

Schmidt & Smith (2017) discovered similar themes. Their study focused on the experiences of a beginning string music educator working to incorporate his training and upbringing in the mariachi tradition into his classroom curriculum. Students in his program related to that musical tradition because the community in which the teacher worked had a rich mariachi history. His incorporation of mariachi traditions into the music program resulted in increased interest and participation in the program. Consequently, he was able to reach an entire population of student musician who otherwise may not have been interested in a traditional large ensemble experience. Musical activities and curricular units such as those mentioned by Hess (2014) and Schmidt and Smith (2017) have the potential, as Hoffman (2012) suggested, to affirm the cultural identities and backgrounds of diverse populations of students within schools.

Similarly, Byo (2018) explored the potential impact(s) of a modern band ensemble (i.e., rock band) and found that the students who participated in those ensembles reported similar benefits and values in them as those who participate in traditional band ensembles. His case study of one such ensemble revealed a similar sense of community among those who participated in it as what students might find in a

traditional concert band. He reported that within the ensemble, the students found value in one another, their teacher, and that they had developed a unique musical community. He concluded that the modern band ensemble was an authentic music education experience situated outside the traditional large ensemble model but with values and goals among its participants that are similar to those of students in traditional concert bands. Given that those researchers have found benefits for students and teachers in the inclusion of diverse musics and social justice content within school music programs, there may also be merit in the inclusion of such content in music teacher education curricula.

Issues and content related to social justice have also become prominent in the development of preservice music teachers. At a broad level, researchers have challenged the exclusionary practices regarding certain repertoire in undergraduate music curricula (Kindall-Smith et al., 2011; Koza, 2008). By drawing attention to the types of music we exclude from the performance or audition repertory for students, those scholars have illuminated the groups of people we may exclude or otherwise deny access to in schools of music or in certain types of music ensembles. One way to begin breaking down those barriers could be in providing students connections to those missing voices and musics either through experiences or supplementary curricular materials (Kindall-Smith et al., 2011).

Several researchers have documented the potential benefits of including social justice content (e.g., equity, diversity, access, or inclusion) in music teacher education curricula. Kindall-Smith (2012) examined the effects of the inclusion of social justice materials in music teacher education curricula. She infused social justice content into the

curricula for music education methods courses, and found that students perceived that content as meaningful and valuable. She concluded that including such material (e.g., topics related to race or gender, diversity and inclusion, or equity) in methods courses was an asset and a supplement to the necessary musical curriculum, and that the benefits of including that material far outweighed the risks. Despite those conclusions, Salvador and Kelly-McHale (2017) found that that about 20% of their respondents (music teacher educators) believed teaching social justice topics was unnecessary or outside the purview of their jobs. They also reported that about half their respondents defined social justice in "difference-blind" terms (Salvador & Kelly-McHale, 2017, p. 19)—that is, that all students should be treated equally regardless of factors such as race, gender, sexual orientation, or class. Even still, some of their respondents expressed a desire to better understand issues of social justice. Taken together, their findings may be indicative of the varied beliefs among music teacher educators regarding social justice in their teaching.

Robinson's (2017) narrative of the effects of a diversity training program on preservice music teachers illustrated the potential in the inclusion of social justice content in music teacher education to create positive dispositions in music teachers regarding social justice and cultural responsiveness. He found that the students who participated in the program looked more critically at the practices and normative discourses within the profession. He concluded that music teacher educators should consider supplementing their curricula with cultural and diversity training so as to "equip preservice music teachers with the appropriate tools to navigate the demographic divide that *will* exist between themselves and their music students" (p. 22). Escalante (2019) conducted a similar study and explored the effects of a workshop designed to explore access,

intersectionality, and privilege in music education. His results were congruent with

Robinson (2017); he suggested that exploring social justice content in music education

courses may facilitate preservice music teachers' development of positive dispositions

toward social justice in music education.

Taken together, the findings of those studies suggest potential benefits in (a)

granting access to music education to more diverse populations of students by way of

additional and non-traditional offerings, and (b) the inclusion of social justice content in

music teacher education curricula. Previous research findings have suggested that music

education could and should open beyond traditional large ensembles and that social

justice content is valuable and important for preservice music teachers to explore.

However, there may also be value in finding similar openings within the traditional large

ensemble model and in encouraging band directors to seek and engage those openings in

their practice. Doing so may aid band directors in providing their students more diverse

and meaningful musical experiences, thus potentially deepening the impact those

experiences may have on the diverse populations of students who participate in bands.

Furthermore, many band directors likely subscribe to the notion that the repertoire they

choose should serve as their primary source for curricular content (Reynolds, 2000).

Because of that, the repertoire choices band directors make for their students could serve

as a starting point for more diverse, inclusive, and otherwise socially just music making

within a concert band setting.

Concert Band Programming: Discourses and Trends

Repertoire selection has been a prominent topic of discussion among band

directors at all educational levels. Those directors are tasked with providing their students

concurrent and enriching instruction, within the confines of their rehearsals and/or performances, in the (a) theoretical and mechanical aspects of music and music making, (b) affective potential of music and the artistic experience, and (c) myriad contexts in which music and music making are situated (Berg, 2014; Noon, 2017). For many, the repertoire they select for their students to study and perform becomes the primary source of curricular content by which they endeavor to fulfill those aims (Geraldi, 2008; Reynolds, 2000). Reynolds (2000) stressed the importance of selecting only the highest quality literature for study or performance, stating that "only through immersion in music of lasting quality can we engage in aesthetic experiences of breadth and depth" (p. 31). Geraldi (2008) echoed Reynolds' assertion, stressing that teachers seek and select only music of the highest quality. In determining the quality of a piece of music, Geraldi (2008) suggested that teachers examine any piece of music in question and assess their formal, rhythmic, harmonic, and melodic creativity. Further, he encouraged teachers to develop a list of core repertoire—pieces that a teacher feels every one of their students should be exposed to throughout their education—based upon the aforementioned criteria.

Taking an alternative approach to concert programming, Russell (2006) suggested that ensemble music teachers might benefit in breaking from the traditional cumulative performance model—that is, the concert being a tangible goal for students to work toward. He suggested instead that both students and teachers could find value in creating smaller and more frequent performances centered on a theme or a specific genre of music. Under Russell's model, students would put on quarterly concerts that each had its own focus. For example, one concert could be focused on the music of a specific musical

era (e.g., Baroque or Classical) while another could present music of a specific musical genre (e.g., show tunes or jazz). This model for performance, Russell argued, is more curriculum-based and allows for broader and deeper musical understanding among students. A model such as this would inevitably account for the various contexts in which music can be studied and performed. It may also provide teachers an opportunity to explore the musical traditions and genres most important and relevant to their communities while also putting on engaging and high-quality musical performances.

Hopkins (2013) emphasized that band directors' (as well as choir and orchestra directors') primary goal in teaching and performing should be to create beautiful music. He stressed that band directors should gain an understanding of the musical abilities and needs of individuals in their ensembles before selecting music for their students to perform and cautioned against choosing technically challenging repertoire for the sake of showmanship. Instead, he urged directors to carefully choose repertoire at a variety of difficulty levels that will challenge students at the beginning of the rehearsal cycle. This approach to programming, he argued, pushes students into Vygotsky's (1978) zone of proximal development wherein the musical challenges are significant enough to foster growth and learning while still allowing for mastery of the material by the performance. Doing so can create the optimal opportunity for the students to experience "flow" (Csikszentmihalyi, 1990) in their music making. In the end, Hopkins (2013) concluded, choosing repertoire that emphasizes "the musical versus the technical aspects of a piece will ultimately lead to higher levels of musical growth, understanding, and motivation" (p. 74).

A focus on the aesthetic qualities of music in the repertoire selection discourse has remained prevalent, especially among collegiate band directors. Ostling's (1978) study developed a set of criteria by which directors could evaluate the artistic merit (i.e., the aesthetic value) of a wind band composition that included craftsmanship, originality, and expressive qualities. His study was later replicated by Gilbert (1993) and Towner (2011); all three researchers had similar results. In those studies, collegiate band directors were asked to evaluate over 1,000 works of wind band music based on ten criteria. Those criteria included items such as craftsmanship in orchestration, a sufficient level of unpredictability, consistent quality throughout the entirety of the work, and musical validity that transcends historical context and pedagogical considerations (Ostling, 1978). In each instance, less than 25% of the pieces evaluated met the criteria for having "serious artistic merit" (Gilbert, 1993; Ostling, 1978; Towner, 2011). Notwithstanding the implications their findings may have for composers and music publishers—a topic that is important but beyond the scope of this research project—choosing music that is aesthetically enriching remains an important and rigorous activity among band directors. Those studies could also highlight the need for directors to take a purposeful and critical approach to concert programming to ensure that students' musical and educational needs are being met.

Additionally, researchers have suggested that observing the programming practices of others and making note of various trends in the pieces or composers performed could help directors in choosing high quality repertoire for their ensembles. Specifically, researchers have investigated the programming trends of various college conferences, noting which pieces and composers were performed most frequently. Paul

studied programming trends of collegiate wind ensembles in both the Pac-Ten conference (2011) and the Big Twelve conference (2012). He found similarities among both studies regarding the composers programmed and pieces performed. For example, Percy Grainger was the most programmed composer in both collegiate conferences he studied. That finding was identical to Powell's (2009) study of the programming trends among wind ensembles in the Big Ten conference where Grainger was also the most performed composer. In addition, works by Gustav Holst and Morten Lauridsen were performed with similar popularity. Wacker and Silvey (2016) conducted a similar study of the programming trends among Southeastern conference wind ensemble. They found that while Holst's *First Suite in E-Flat* was the most performed work, Percy Grainger was the most performed composer. Lastly, and in congruence with the previous studies, Wiltshire et al. (2010) found that Grainger was the most performed composer, and that works By Holst, Grainger, and Hindemith were among the most performed by wind ensembles in the Atlantic Coast conference.

It may not be surprising that Percy Grainger was the most performed composer in each of those studies, especially given the influence that Grainger and his music has had on the development of the wind ensemble as a musical medium. The second-most performed composer throughout those studies was Frank Ticheli—with the exception of the Big Twelve conference where John Philip Sousa was performed more than Ticheli (Paul, 2012) and the Southeastern conference where Leonard Bernstein was the second-most performed composer (Wacker & Silvey, 2016). Additionally, and as a result of those various studies, Wiltshire et al. (2010) suggested a possible core repertoire of works for wind band based upon those programming trends. That list consisted of 41 works for

wind ensemble and was determined based upon the results of the previously discussed studies on programming trends across various college conference. Such lists, as well as state lists for festivals, might be indicative of the sort of core curriculum suggested by Geraldi (2008)—although he cautioned against relying on those lists alone—and by which ensemble music educators may sufficiently provide instruction in music to their students.

Those researchers' examinations of college conference programming trends (Paul, 2011, 2012; Powell, 2009; Wacker & Silvey, 2016; Wiltshire et al., 2010) reveal a prevalence of many familiar names (e.g., Percy Grainger, Paul Hindemith, Frank Ticheli, John Mackey, and John Philip Sousa). However, the lists of most-performed composers generated by those studies revealed a troubling dearth of diversity. It is difficult to ignore the overwhelming number of White people—White men, specifically—whose works were featured on collegiate wind ensemble programs across the United States in those studies. Even the possible core repertoire suggested by Wiltshire et al. (2010) consists only of the works of White men. One might presume that such a lack of diversity extends to many state music lists, as well, and that such lists might be utilized by band directors when selecting repertoire for their ensembles.

Given that researchers have suggested the need for practitioners to consider issues of diversity and inclusion in music education (Hoffman, 2012; Peters, 2016; Robinson, 2017), this lack of race and gender diversity in repertoire selection among wind ensemble directors is concerning. Peters (2016) highlighted the disparity between the number of works composed by men and by women in an American collegiate music department. The inclusivity project was successful in (a) increasing the number of performances of

works by women throughout the music department, and (b) influencing how students in the music department perceived diversity in music selection and performance. Her work may have applications to the concert band model of music making and instruction, especially as music education researchers and practitioners continue to align themselves with more socially just ends and means.

Band directors at all levels, then, may benefit from taking the problem of diversity in concert programming under consideration, especially given the positive impact that inclusion in repertoire selection had on the students in Peters' (2016) study. The repertoire band directors choose to perform or study with their students may have both intentional and unintended consequences on students in that those choices may influence students' perceptions of the band tradition and their experiences within it. Therefore, if repertoire is indeed intended to (a) serve as the primary source of curricular content (Reynolds, 2000); and (b) assist directors in providing instruction in multiple musical areas (e.g., music history, theory, and composition) while meeting certain performance goals (Russell, 2006), it seems important for band directors to give considerable thought to who is writing the music they choose for students to study and perform. That notion extends beyond superficial perceptions of musical content or quality and compels band directors to consider such things as composer race, gender, sexual orientation, nationality, and background alongside musical quality and educational content when selecting repertoire. At colleges and universities, such considerations by band directors may influence the socialization processes of the preservice music teachers who participate in concert bands.

Preservice Music Teacher Socialization

Socialization is a complex and broad concept. Students are socialized through both formal and informal learning (Bouij, 2004), and the concept can generally be understood as the process by which individuals acquire the skills, beliefs, and traits necessary to participate in society (Handel, 2006; Isbell, 2015). Woodford (2002) explained that socialization occurs in two phases. First is primary socialization, which occurs in childhood and is influenced by significant others such as parents, other family members, and teachers. Secondary socialization, which occurs when people begin pursuing specialized skills and knowledge, is typically aligned with a person's specific career goals. Secondary socialization is often influenced by peers, professors, and other career mentors.

Bouij (2004) offered two different theories for the socialization of music teachers. The first was the role-identity theory in which individuals' identities become attached to specific roles such as musician or teacher. He identified four salient identities that music education students will have to navigate and make decisions about: musician/all-around musician, performer, pupil-centered teacher, and content-centered teacher. Music education students negotiate those identities as they make decisions about which best suits them. They seek support for those identities throughout their schooling with varying degrees of success. Ultimately the student or teacher will formulate meanings from their experiences and decide upon the role-identity that best suits them. For example, a content-centered teacher may allow their teaching to be heavily influenced by their upbringing and preparation as a performer, whereas a pupil-centered teacher may have

less interest in developing their musical ability than the content-centered teacher, but a much deeper interest in educating children and child development (Bouij, 2004).

His second theory, the theory of communicative action, suggested that the world around preservice music teachers is ever in flux and is often characterized by musical activities unique to a specific culture or context. Under this theory, teachers are often finding "new answers to the questions: "Who can I be?" and "Who do I want to be?"" (p. 12). In this sense, the socialization process is never complete. For example, the socialization process may manifest differently for students in a symphony orchestra ensemble as opposed to a wind ensemble. Likewise, socialization processes for preservice music teachers may be unique to the culture, values, and traditions of a specific school of music. Additionally, given that the theory of communicative action is often informed by a particular context it could speak directly to the more specified occupational socialization of preservice music teachers.

Isbell (2008) explained that occupational socialization is a more specific term that refers to "the manner in which individuals learn the norms and expectations of a given profession" (p. 8). In that study, Isbell examined the socialization and occupational identity of preservice music teacher via a questionnaire. He found parents, school music teachers, and private lessons instructors to be positive influences on preservice music teachers' decisions to begin and stick with an undergraduate music education degree program. Furthermore, and perhaps most intriguing to the present study, he found that influential experiences (e.g., concert band participation) were more predictive of preservice music teacher socialization and occupational identity than were individuals (e.g., conductors or professors).

Austin et al. (2012) investigated secondary socialization processes among preservice music teachers enrolled in one of three different schools of music. What those authors found was that performance seemed to influence the socialization process. Students enrolled in a music school with a prevalence of performance majors and where performance and education are often viewed as disparate entities reported less positive influences in their classes and experiences. Those students also expressed weaker teacher identities than students who were enrolled in a school of music where the number of performance and education majors was more balanced. Their findings suggested that the performance-heavy focus in schools of music may play a large role in the socialization of preservice music teachers. To that end, Roberts (1991, 1993) had suggested the performance culture in schools of music might actually inhibit the development of preservice music teacher identity because students were more often awarded social status based on their musical ability than their teaching ability. He reported music education students felt stigmatized by such a performance driven culture; however, more recent research (Isbell, 2008) has suggested otherwise. Indeed, there may be more evidence than not that music education students are beginning to assimilate and blend their musician and teacher identities.

Pellegrino (2009) articulated that identity is "fluid, dynamic, evolving, situated, layered, and constructed individually, socially, and culturally" (p. 50). This suggests that preservice music teachers navigate multiple facets of their identities at all times and that those facets of their identities will change and adapt to the various contexts in which music making and learning occur. That idea is similar to Wenger's (1998) theory of communities of practice in which a person navigates multiple facets of their identity as a

function of the shared beliefs, practices, and traditions held by the community, or communities, in which they participate. For Wenger, identity emerges as a culmination of a person's past and present membership in various communities of practice. Similarly, Pellegrino (2009) explained music teachers bring numerous meaningful experiences with them into the classroom, and as such, those experiences may influence their teaching and influence their students, as well. She also suggested a number of potential avenues for future research in which researchers could further examine how a music teacher's performer and teacher identities interact with and inform one another, which included examining how music making (e.g., social performances, either formal or informal) by music teachers might affect the teaching practices of music teachers.

In addition, several researchers have suggested that the performer and teacher identities may be more interconnected than separate. Berg (2014) referred to this blended identity for music teachers as the conductor-educator. She emphasized that the conductor-educator acted as a catalyst in the classroom, assisting students in developing a deep understanding of music and musical concepts while also attending to the unique affective potential of music and music performance. In essence, the conductor-educator is a blended model for music teacher identity that allows consideration for both the educational and artistic obligations that conductors and music teachers may have to their students (Noon, 2017). Johnson's (2014) exploration of music teacher identity development in undergraduate conducting classes highlighted the presence of a blended performer-teacher identity, as well. Participants in his study reported viewing conducting and teaching as heavily intertwined. Further, he explained that participants viewed their ensemble conductors and ensemble experiences as sources of learning in their teacher

preparation programs. Forrester's (2018) findings were similar to Johnson's. She conducted a multiple case study of inservice music educators, seeking to understand the connections between conducting and teaching. Although her participants did report some difficulties in responding to sounds in the moment (i.e., from the podium during a rehearsal), she found that her participants viewed conducting and teaching as interconnected. Taken together, those findings suggest (a) that preservice music teachers may benefit from activities and experiences designed to blend their performer and teacher identities; and (b) that collegiate ensemble experiences and conductors may play an important role in the development of preservice music teacher occupational identity.

Although Isbell (2015) outlined the various ways in which music teachers are socialized through their undergraduate music education programs, he concluded that there was no one specific approach to music teacher socialization that could be identified. He was explicit in stating that "effective music teaching … may appear or be interpreted very differently in one setting than in another" (p. 10). He further asserted that music educators should leave their degree programs prepared not just to teach music, but also to be agents of change within the profession and within their communities, similar to Elliott's (2007, 2012) suggestions that music education could be a vehicle for social transformation. He stressed the socialization processes that music teachers navigate in their undergraduate degree programs should continue to be examined so as to develop programs and curricula that will equip students with the tools and skills necessary to "realize a *truly* comprehensive music education—one that connects societal music with school music and promotes the study and making of music *by all*" (p. 11). Perhaps most importantly, Isbell concluded by arguing that public school music education programs

should feel compelled to incorporate meaningful musical experiences that are relevant to diverse populations. Although he may have been alluding to musical experiences outside the traditional large ensemble model, I am interested in examining the ways in which large ensembles might create such meaningful and relevant experiences.

Synthesis

Researchers have examined how music teachers have incorporated non-traditional curricula or ensemble experiences to the benefit of their students and as open music education programs to more diverse populations (Hess, 2014; Schmidt & Smith, 2017). However, what remains unknown is to what extent band directors at all levels address issues of diversity, inclusion, and social justice. Preliminary research in this area has revealed varying degrees of commitment among K-12 music teachers; although some agree that it is important to address issues of social justice (e.g., diversity and inclusion) in their repertoire choices, others have articulated some barriers (e.g., availability of ability-appropriate music) in studying and performing such music (Noon, 2019b).

Furthermore, some researchers have suggested a potential benefit to the inclusion of social justice content in music teacher education curricula (Escalante, 2019; Kindall-Smith, 2012; Kindall-Smith et al., 2011; Sands, 2007; Salvador & Kelly-McHale, 2017). Others have also examined preservice teachers' commitments to social justice in teaching (Hellman et al., 2015; Ludlow et al., 2008). Although those studies may be indicative of the ways in which preservice teachers are socialized through their engagement with social justice content, questions remain about how participation in a large ensemble that incorporates such content might influence the occupational socialization of preservice music teachers. Students enrolled in undergraduate music education programs are likely

primarily concerned with acquiring the knowledge and skills that will help them develop into successful music teachers. Because of that, and with the understanding that socialization can occur both formally and informally, it seems likely that preservice music may be socialized to the norms, values, and behaviors of band directing through their experiences in collegiate concert bands. Although there are many such behaviors that preservice music teachers may be socialized to through their collegiate concert band experiences, my focus in this study was on behaviors related specifically to concert programming—an important and necessary skill for band directors (Geraldi, 2008; Hopkins, 2013; Reynolds, 2000; Russell, 2006), and one that may benefit from adapting to the shifting paradigms in music education if large ensembles are to retain their relevance in school music programs.

CHAPTER 3

METHODOLOGY

In determining how best to answer my research questions, I envisioned a number of potential study designs, both quantitative and qualitative. After thoughtful examination of the research questions and the literature informing this study, however, I concluded that a qualitative approach would best answer the key research question: How do collegiate concert band experiences shape preservice music teachers' beliefs about concert programming? Furthermore, given individual assumptions and understandings regarding issues of social justice may differ among music students—as evidenced by previous research (Escalante, 2019; Robinson, 2017)—it seemed likely that individual preservice music educators may have differing and unique experiences with the varied repertoire they engage with in their concert bands. Thus, I determined that a qualitative approach would also best provide insight into my sub-questions: (1) In what ways does the study of works by underrepresented composers, or works that otherwise address issues of social justice, influence preservice music teachers' perspectives on band repertoire and concert programming? and (2) To what extent does engagement with such repertoire shape preservice music teachers' beliefs about social justice in music education?

Qualitative research is a contextual activity, meaning that qualitative researchers "study things in their natural settings, attempting to make sense of, or interpret,

phenomena in terms of the meanings people bring to them" (Denzin & Lincoln, 2011, p. 3). By studying the experiences of preservice music teachers' engagement with various band repertoire within the context of their ensemble participation, I could most authentically understand how their ensemble experiences influenced the phenomenon in question (i.e., preservice music teachers' perceptions of band repertoire and concert programming). In addition, qualitative inquiry allows researchers to interpret and share others' perspectives, which can highlight significances and meanings that could challenge assumptions, change perceptions, and contribute to a society's many ways of understanding and knowing (Glesne, 2016). Understanding the meanings and significance that preservice music teachers apply to their concert band experiences could assist conductors and music teacher educators in meeting the calls to develop music teachers' ability to be agents of social change (Elliott, 2012; Isbell, 2015).

Creswell (2013) further explained that qualitative research "begins with assumptions and the use of interpretive/theoretical frameworks that inform the study of research problems addressing the meaning individuals or groups ascribe to a social or human problem" (p. 44). The application of a theoretical framework from which to view and interpret participant experiences can assist not only in answering the research questions, but also in navigating the assumptions and subjectivity of the researcher. Although I have addressed my own role and subjectivity as a researcher later in this chapter, the assumptions I carried into this study were that preservice music teachers (a) have at least a superficial understanding of issues related to social justice, diversity, and inclusion in music education; (b) notice and reflect upon the composers and the meanings of the repertoire they encounter in their concert bands; and (c) are on an inbound

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trajectory within a conducting community of practice through concert band participation (Wenger, 1998).

Communities of Practice as a Conceptual Framework

The primary focus of communities of practice is learning as social participation, meaning that people are "active participants in the *practices* of social communities and constructing *identities* in relation to those communities" (Wenger, 1998, p. 4). As a social theory of learning, communities of practice can be understood as any group in which individual knowledge is socially constructed as a result of humans interacting with one another, sharing in similar practices, toward a common purpose or goal. Such participation, Wenger asserted, not only shapes our actions but also influences our identity. One particularly important feature of this theory is that communities of practice are typically informal. Within the context of schools, Wenger suggested, the most personally-transformative learning occurs not within the context of class curricula, but in the communities of practice in which students are members. In fact, Wenger noted that communities of practice are "an integral part of our daily lives. They are so informal and so pervasive that they rarely come into specific focus, but for the same reasons they are also quite familiar" (p. 6–7). The informality of communities of practice is a salient feature to the present study given that researchers have suggested that some socialization processes for preservice music teachers occur informally (Isbell, 2008; Woodford, 2002).

Participants in a community of practice can assume multiple roles and levels of engagement. Further, those roles can shift or fluctuate over time as people learn and develop new understandings of the practices within the community. There are multiple trajectories within a community of practice on which participants may place themselves

on; however, participants, especially within the context of a school or degree program, are often on a trajectory to become full members in a community of practice. Wenger (1998) described the tenets of full membership in a community of practice:

> When we are with a community of practice of which we are a full member, we are in familiar territory. We can handle ourselves competently. We experience competence and we are recognized as competent. We know how to engage with others. We understand why they do what they do because we understand the enterprise to which participants are accountable. Moreover, we share the resources they use to communicate and go about their activities. These dimension of competence … become dimensions of identity (p. 152).

The dimensions of competence, or practice, mentioned above are (a) mutual engagement, (b) a joint enterprise, and (c) a shared repertoire.

Mutual engagement refers to the ways in which people engage with one another in a community of practice. They learn how to interact from one another and what to expect from one another. In turn, people develop expectations about how to act and how to work together. As a dimension of identity, mutual engagement manifests as a type of individuality defined with respect to the community; a notion of being one part of a larger whole. As members of a community participate in a joint enterprise, they gain a specific focus and perspective. Thus, they develop an understanding of themselves and the role they play within the community (e.g., the role a principal flute player has in a band may differ from that of a timpanist). In this sense, identity is developed by way of individual perspectives and worldviews. Moreover, prolonged engagement within a community of practice enables participants to utilize and interpret the repertoire of that practice (e.g.,

the work of a conductor). One can make use of the history and repertoire of a practice because they have been a part of it. As a dimension of identity, this means to apply one's individual experiences, memories, and histories to create personal relationships with the repertoire of a practice.

Members in a community of practice may place themselves on different trajectories of participation (Lave & Wenger, 1991; Wenger, 1998), three of which are most easily observed among participants in a concert band. Some members may be on *peripheral trajectories*, never quite reaching full participation either by choice or necessity. Those on *inbound trajectories* are members of the community with prospects of becoming full participants. They are invested in future participation. Members on *insider trajectories* are full participants (e.g., band directors who are considered masters of their craft); however, they remain on a trajectory because their identity continues to evolve as the repertoire of the practice evolves (Wenger, 1998, p. 154). As participants negotiate their role in a community of practice, their trajectories serve as both a reflection of where they have come from but also of where they are going. In essence, a sense of identity emerges from their participation in the community of practice and their interactions with community members.

Indeed, Wenger's (1998) theory seems to be concerned with professional identity development. Andrew et al. (2008) reiterated that notion when they applied communities of practice theory to nursing. They noted that a community of practice is "primarily concerned with the development of professional identity once the individual is within a profession" (p. 251). They also suggested that individuals in traditional academic settings (e.g., a music school) might be identified and nurtured earlier than others in a community

of practice. In addition, Andrew et al. (2008) indicated that communities of practice could offer participants avenues by which to share in traditions, disseminate new knowledge, and co-construct meanings. Cousin and Deepwell (2005) shared similar conclusions and suggested that communities of practice might offer "an understanding of how we make meanings in a community setting" (p. 65) as it related to networked learning (i.e., a process of developing connections with people and information and communicating with one another in support of each individual's learning). Further, Cuddapah and Clayton (2011) found that communities of practice offered a place for new teachers to develop their skills and provide support for one another as they negotiated their trajectories.

Taken together, those findings from other fields may suggest that the fluid and social nature of communities of practice could encourage occupational socialization and professional identity development. It would seem as though communities of practice could allow groups of individuals to co-create meanings and develop their individual professional identities in specific contexts and in consort with their peers (Andrew et al., 2008; Cousin & Deepwell, 2005; Cuddapah & Clayton, 2011; Johnson, 2014; Wenger, 1998). Given an understanding that various socialization processes seem important to preservice music teacher identity development (Austin et al., 2012; Bouij, 2004; Isbell, 2008), examining member experiences as they negotiate the practices and traditions of a specific community of practice (like a concert band) could be valuable. Such an examination might deepen researchers' understanding the ways in which preservice music teachers are socialized to the norms and behaviors of the music education profession.

Collegiate concert bands constitute a unique community of practice in which participants represent various degree programs and career trajectories. As Johnson (2014) noted, student participation in a conductor-led ensemble makes them participants in a conducting community of practice. While many of the participants in such an ensemble (e.g., performance majors) will likely take on a peripheral role in that community, the preservice music teacher in a conductor-led ensemble has "most likely set their trajectory to become a full participant in the conducting community of practice" (Johnson, 2014, p. 120)—they are on an *inbound trajectory*. Because of this, preservice music teachers participating in collegiate bands may be more receptive to formal and informal processes of socialization over the course of their participation in those ensembles.

Researchers have found that band directors view conducting and teaching as more of a duality (Johnson, 2014; Forrester, 2018). Some have also suggested that the performer and teacher identities are not dichotomous and that they may best be perceived as a blended conductor-educator identity (Berg, 2014; Noon, 2019a), which supports Wenger's (1998) notion that identity is "more than just a single trajectory" (p. 159). Wenger suggested, instead, that identity consists of multiple connections between people and experiences, and most importantly, as a dimension of multi-membership across the many communities of practice in which people participate.

Because preservice music teacher identity emerges from various socialization activities and communities of practice, understanding how preservice music teachers navigate their roles within a conducting community of practice, such as a large ensemble, may help shed light on how those experiences socialize them to the norms and behaviors of the profession. In addition, concert band experiences afford students prolonged

engagement with varied types of wind band repertoire. As such, preservice music teachers might begin to develop their beliefs and values regarding repertoire and concert programming (a common discourse and necessary skill for band directors) through concert band participation. Hence, Wenger's (1998) communities of practice theory offers a unique lens from which to examine the socialization of preservice music teachers in concert bands.

The Multiple Case Study Design

This study was a qualitative, multiple-case study (Creswell & Poth, 2018; Yin, 2018). According to Creswell and Poth (2018), case studies may be beneficial because they allow the researcher to explore a particular issue or phenomenon in a specific context, through which a "detailed understanding emerges from examining a case or several cases" (p. 122). Further, Yin (2018) noted that multiple-case study designs are preferable to single-case designs, citing that single-case studies are vulnerable due to researchers putting "all [their] eggs in one basket," while emphasizing that "the analytic benefits of having two (or more) cases may be substantial" (p. 61). In addition, Yin noted the potential in multiple-case study design for direct and immediate replication of the study by applying the same design and research questions to multiple individuals or cases. In doing so, this sort of direct replication builds trustworthiness and credibility into the study procedures as well as in the findings.

In using the multiple-case study design, I searched for commonalities across the cases and also examined the distinct aspects of each individual case. In addition, this design allowed me to explore how the context (i.e., the specific ensemble played in or specific repertoire studied) and experience of each individual affected their beliefs on

repertoire study and programming. This study was bound by the participants' experiences and perceptions and the participants themselves will be bound by their participation in concert bands and their status as preservice music teachers. One should note, however, that although I examined a specific phenomenon, this study was not a phenomenological study (nor was it intended to be). I made no attempt to determine the *essence* of collegiate band participation among preservice music teachers; I sought only to understand how the phenomenon in question shaped one particular aspect of their experience and socialized them in one particular way.

Participants

I employed criterion sampling—selecting cases (individuals) that meet a specific set of criteria (Creswell & Poth, 2018)—to determine the pool of potential participants for this study. This sampling method ensured that all potential participants had similar experience with the phenomenon—that is, engagement with and prolonged study in collegiate bands and their repertory—being investigated (Creswell & Poth, 2018). To be eligible for participation, one had to be (a) an undergraduate music education major who was both (b) enrolled in one of the concert bands at the university, and (c) in at least their third year of study in their music teacher preparation program. Isbell (2008) cited that secondary socialization experiences are a significant predictor of occupational identity; therefore, it may be that students who are in at least their third year of study will have already developed and are continuing to develop a set of beliefs and values that will shape their music teacher identity, such as those related to the selection and study of repertoire for bands. Further, those criteria allowed for variance among participants on other factors (e.g., gender, race, sexual orientation, or primary instrument), although

variance on such factors was not a criterion I explicitly employed in selecting participants. Keeping the selection criteria few and experience- or academically-based allowed for a certain level of homogeneity among the participants on musical and educational factors, but also encouraged a degree of heterogeneity on other factors that fostered a desirable diversity in discussions and experiences (Wibeck et al., 2007).

Participants ($N = 4$) were initially invited to participate in the study via a letter that was distributed to members of three different concert bands during those ensembles' regular rehearsal times (see Appendix B). The letter detailed the purpose of the study as well as the role participants would play throughout the course of the study. If participants met the criteria, they were asked to contact me via email. One week after the I distributed the letter, no one had made contact.

After that one week period, I employed a purposeful sampling technique (Creswell & Poth, 2018) to select cases that I believed would be rich with data and provide deep insight into the phenomenon being examined. I contacted five potential participants who met the criteria for participation. Two responded and agreed to participate, one declined to participate, and the other two did not respond. After another week, I contacted five additional students who met the participation criteria. Two of those students responded and agreed to participate; the other two did not respond.

I had initially intended to conduct this study with five participants. The focus group portion of the data collection procedures was the driving factor in that determination. Wibeck et al. (2007) noted that focus group research can reveal the ways in which knowledge is co-constructed among groups of people. Their research revealed that small groups (less than eight individuals) seemed ideal for focus groups and their

conclusions suggested that groups of five were optimal for rich discussions in which participants could contribute equally. I contacted twelve additional potential participants (the remaining number of students known to me who met the criteria for participation), all of whom either declined to participate or did not respond to my email. Thus, I moved forward with four participants. Although the final number of participants was one less than the ideal suggested by Wibeck et al. (2007), the stories and perspectives of the four students who participated in this study allowed for thick and rich description (Creswell & Poth, 2018) of their experiences in their respective concert bands and their perceptions of band repertoire as it related to issues of social justice (e.g., diversity and inclusion). Furthermore, the small number of participants allowed opportunities for each participant's voice to be heard equally in the context of the focus group (Wibeck et al., 2007). In order to protect the identity of the participants, pseudonyms have been used for their names and other information that could potentially lead to their identification (such as the name of the university they attended) has been intentionally excluded from this and all subsequent chapters.

Setting

I conducted this study at a large, state flagship university in the southeastern United States whose school of music was accredited by the National Association of Schools of Music (https://nasm.arts-accredit.org). At the time of the study, the university had the Carnegie classification of Doctoral University – Very High Research Activity (R1; https://carnegieclassifications.iu.edu). There were three levels of concert band at the university, although one level (University Band) was split into two ensembles every spring semester. The Wind Ensemble served as the top band and was only open to

students to successfully auditioned into it. The Symphonic Winds constituted the second of the three levels and was also only available to those to successfully auditioned into it. The University Band was the third level; it was open to any student (including non-music majors) and did not require an audition. As a result of my examination of the repertoire lists and program notes from the concerts each of those ensembles performed between August 2017 and May 2019, I determined that the directors of each of those ensembles found value in programming and performing (a) works by composers of underrepresented groups (e.g., the musical works of Bremer, 1998; Cuong, 2015; and Alarcón, 2010) and (b) works that included either subtle and direct nods toward various societal issues (e.g., the musical works of Garner, 2019; Jolley, 2017; and Schoenberg, 2017).

Between August 2017 and May 2019, the bands at the university performed 114 individual works. Nineteen percent (19%, $n = 22$) of the total number of works performed by the bands during that time were works by composers of underrepresented races, genders, or sexual orientations. That timeframe constitutes the two academic years I had been directly involved (i.e., direct interaction between myself and the ensemble members) with the concert bands prior to my designing and beginning this research project. In addition, an examination of more recent programs—performances that occurred between August 2019 and December 2019 after I initially designed this study and my direct engagement with the students had lessened significantly—suggested a steadfast commitment to representation in repertoire selection. Those programs included works by composers such as Omar Thomas, Jennifer Jolley, Jennifer Higdon, and Viet Cuong. The bands performed 27 works between August 2019 and December 2019; about

19% of those works (*n* = 5) were works by composers of underrepresented races, genders, or sexual orientations.

The bands at the university have programmed music that addresses other issues of social justice, as well. For example, the Wind Ensemble performed a work by composer Jennifer Jolley (2017) that addressed gun violence in the United States. Jolley wrote the piece specifically to memorialize the victims of the University of Texas tower shooting in 1966. That ensemble also performed a work by Adam Schoenberg (2017) that addressed issues related to immigration in the United States and in general. During the data collection phase of this study, the Symphonic Winds performed a work by Omar Thomas (2015) that also addressed gun violence and memorialized the victims of the Mother Emmanuel African Methodist Episcopal Church shooting in 2015. Lastly, the Wind Ensemble premiered an 80-minute work by David Kirkland Garner (2019) that addressed the complicated history of the southern United States, including the numerous monuments erected in honor of Confederate icons and the lynching of African Americans from the late 17th century to the present day.

Based upon the data presented above, it seems clear to me that the directors of the bands at the university are thoughtful and purposeful in their approaches to repertoire selection. The increase in the number of pieces performed by composers of historically underrepresented groups seems to suggest that the conductors make concerted efforts to consider issues related to social justice, diversity, and inclusion when choosing repertoire for their ensembles to study and perform. A summary of each ensemble's performance data at the university from August 2017 to December 2019 is available in Table 3.1 at the end of this chapter.

Data Collection and Analysis

Data in this study came from multiple sources. According to Yin (2018), multiple sources of data collection allow for a more thorough examination of phenomena in real-world contexts. He also explained that "any case study finding or conclusion is likely to be more convincing and accurate if it is based on several different sources of information" (Yin, 2018, p. 127). This is a qualitative analysis technique known as triangulation. Data for this study included two participant interviews, one focus group, and one participant email prompt as well as ensemble syllabi, repertoire lists, and programs. The representative documents from each of the ensembles allowed me to determine and highlight the extent to which those ensembles and their conductors valued diversity, inclusion, and the programming and study of music by underrepresented composers or otherwise conveyed messages about societal issues.

Prior to the first interview, I sent the participants a short questionnaire that collected information about their ensemble participation. They were asked what year they were in school and what ensemble(s) they have played in throughout their time at the university. In addition to information about their school progression, I collected demographic information—including race, gender identity, age, and sexual orientation—from each of the participants. Descriptive data for each of the four participants are included in Table 3.2 at the end of this chapter.

I interviewed each participant twice. Each interview was semi-structured and one-on-one. In the first interview, I gathered background information on each participant such as where they grew up, when they started studying music, and what factors influenced their decision to pursue a career in music education. I also asked them to think about the

music they have studied and performed in their concert band ensemble(s) and to talk about memorable or otherwise lasting experiences they have had with that repertoire. I used the end of the first interview as an opportunity to frame the participants' thinking toward the goals of this study. Within 24 hours of the completion of the first interview, each participant received an email that asked them to respond to the following prompt:

> Reflect upon the experiences you have had with the various pieces of music you have played in your concert band during your time at the university. While you are encouraged to think broadly about all the music you've played in the bands, you are also encouraged to reflect upon those works written by composers of underrepresented groups or that address social issues. Write about those experiences in depth. How have they impacted you as a musician and music teacher? How might those pieces inform decisions you make in your future career?

Participants' responses to the questions in the first interview and the email prompt informed the structure and questions of the second interview—which focused more specifically on each participant's unique experiences with band repertoire and their perceptions of the function of band repertoire in rehearsal and performance. Protocols and questions for both interviews are available in Appendix B.

After the one-on-one interviews were completed, I conducted a focus group with all four participants to gather more data and deeper insight into their experiences and beliefs regarding repertoire and concert programming. Focus groups have been deemed valuable as a research method because they allow researchers to examine "how views are constructed, expressed, defended, and (sometimes) modified in the context of discussion

and debate with others" (Wilkinson, 1998, p. 186). Conducting a focus group with the participants provided me with better understanding of not only the individual participants' beliefs and experiences in their concert band ensembles, but also of their collective experiences, shared beliefs, and the ways in which those experiences and beliefs differed. Questions and stimuli for the focus group discussion are in Appendix C.

In the middle of the data collection process, a novel coronavirus (COVID-19) outbreak had reached the United States, prompting the closure of many universities. Performances were canceled and most college coursework was moved online as large gatherings of people were actively discouraged as a means of mitigating the spread of the disease. As such, I was compelled to reconsider how to complete the second interview with each participant as well as the focus group. Online interviews and focus groups have become a useful means of data collection for certain scenarios, especially as the development of technologies such as Skype (https://www.skype.com) have made videoconferencing with multiple people in various locations easier and more reliable (Eros, 2014; Galloway, 2011; James & Busher, 2009; Roulston, 2014; Salmons, 2010).

Although the use of Skype proved beneficial for the remainder of my data collection, I needed to consider a number of extraneous factors. From a logistical standpoint, I needed to ensure that my participants had access to a reliable internet connection and familiarity with Skype (Roulston, 2014). All the participants in my study indicated that they were comfortable with (a) meeting via Skype, and (b) allowing me to record the audio and video of our conversation. Second, because it is difficult to ensure absolute confidentiality of the conversations on both ends (Galloway, 2011; Roulston, 2014), I needed to take extra care in asking questions that could be perceived as sensitive

to the participants. In addition, the secure connection via Skype helped to ensure that the conversations could only be accessed by me and the participants. Lastly, Eros (2014) suggested that virtual focus groups may lack a certain level of interpersonal dynamics and rapport while also noting that it may be difficult for both participants and researchers to read and interpret facial expressions or other body language. Given that I had already completed one interview with each participant face-to-face, I had developed a good initial rapport with them as a researcher. Additionally, because all the participants are in the same cohort of undergraduate music education majors, they often shared classes and ensemble experiences together; therefore, they had already developed a positive interpersonal dynamic (Eros, 2014) prior to the start of this research project. Further, given that I had interacted with the participants in a guest conductor role for two years prior to the start of this study, the switch to Skype for the remainder of the data collection phase was likely inconsequential.

I audio recorded and the first interview using a Zoom H1 Handy Recorder. I recorded the second interview and the focus group using the built-in call recording feature in Skype. The recordings were then imported into and transcribed using Otter Voice Meeting Notes (https://otter.ai). Once the Otter software completed the transcription, I listened to the audio recording and followed along with the computer-generated transcription, making edits where necessary. I then analyzed the data using NVivo software (https://www.qsrinternational.com/nvivo), looking for themes related to how participants' beliefs about repertoire and concert programming began to emerge within a conducting community of practice. First, I examined the data for each individual participant, drawing conclusions from each individual case as they related to the primary

research question and the sub-questions. After I analyzed individual case data, I analyzed data across cases (particularly the focus group data), looking not just for commonalities among participants, but also areas of disagreement and differences among participant experiences.

To complete my analysis, I employed a three-stage coding process that I applied both within and across cases that separated the data into either organizational, substantive, or theoretical categories (Maxwell, 2013). In the first stage, data were coded and organized into categories that aligned with the body of research that has informed this study: social justice in music education, band repertoire and concert programming, and preservice music teacher socialization. In the second stage, I used an inductive, open-coding procedure to create substantive categories for the data as they related to each participant's words, actions, perceptions, and experiences (e.g., future goals, influences, or conflicts). As such, those categories varied between participants but informed both individual- and cross-case analyses. The final stage in the coding process categorized the data based on elements of Wenger's (1998) communities of practice theory such as membership trajectories, identity negotiation, or shared enterprises. Just as in the second stage, I inferred those categories from participants' words.

Researcher Role and Subjectivity

A good practice in any qualitative research is reflexivity—that is, the researcher owning and naming their biases and assumptions while also examining, throughout the research project, how those assumptions may influence and impact their interpretations of the data (Creswell & Poth, 2018). I recognize that I have strong beliefs about the importance of diversity in concert programming and addressing social justice in music

education. Those beliefs played a role in this project because I investigated one aspect of something I feel very strongly about. I also have a strong identity as a band director and conductor-educator, meaning that I hold certain beliefs, assumptions, and expectations about what band and band music education is or should be. Those beliefs have been challenged and have evolved over time as I have begun to look deeply and think critically about what it means to be a conductor-educator in academia and what the role of large ensemble music education is or should be in the present day (Noon, 2017).

My beliefs and experiences as a conductor-educator and music teacher educator constitute an important dimension of my identity as a researcher. Because of those beliefs and experiences, it was essential for me to remain cognizant of my own subjectivities by reflecting on my assumptions and critically examining my interpretations as I examined the data. After analyzing the transcripts from each interview and the focus group, I performed a reflective process in which I asked myself if the meanings I uncovered were my meanings or those of my participants. This extra layer of analysis was useful in my viewing the data as more abstract and further removed from my own convictions as a conductor-educator and music teacher educator.

Moreover, I am not an outsider to the musical communities of practice in which my participants are members. At the time I began this project, I had been a participating member in the same conducting community of practice as my participants for two years; however, as a conductor-educator, I was on an insider trajectory, meaning that my participants likely viewed me as a full participant in the community. That position had potential to make the participants wary of sharing their most authentic experiences; however, I discovered that they seemed to perceive the nuances of my status as a student

conductor-educator and researcher. That distinction, I believe, aided in my building a positive rapport with my participants over the two years I acted as a guest conductor in their ensembles. That closeness played a positively influential role in the study. As a result, participants seemed to feel very comfortable sharing their true and authentic feelings and experiences with me at every step in the research process.

Trustworthiness

I took a few important steps to develop and ensure trustworthiness in my analyses. First, throughout the analysis process, I conducted member checks with each of the participants. Member checks are a critical technique in qualitative research (Glesne, 2016; Maxwell, 2013). They allow the participants to play an important role in directing the data analysis process in that they are given the opportunity to confirm the researcher's accuracy or to make amendments to the researcher's interpretations of participants' words and experiences (Creswell & Poth, 2018). I did not ask the participants to check my raw data or coding procedures. Instead, I provided them with examples from the data and asked them to either confirm or clarify my understanding and interpretation of their stories. Member checks took place throughout the data collection process. Each participant was also provided a draft of their individual case analysis and asked to check it for accuracy and authenticity.

Data were triangulated as themes emerged to build accuracy and credibility in the findings (Yin, 2018). Further, I enlisted the assistance of an external reviewer—a music teacher educator with expertise in qualitative methodologies who was familiar with Wenger's (1998) communities of practice theory—to check my coding procedures and analyses. That reviewer examined my data, transcripts, coding framework, and my

categorizations to affirm my interpretations of the data (Creswell & Poth, 2018). By

engaging in those processes, I further refined my analyses and subsequent conclusions.

Taking those steps helped to prevent researcher bias from negatively influencing the

research process. In addition, those trustworthiness measures aided in producing findings

that were as objective as possible and grounded in the participants' lived experiences

(Creswell & Poth, 2018; Glesne, 2016; Maxwell, 2013).

Table 3.1 *Performance Data by Ensemble between August 2017 and December 2019*

Ensemble	Total Works Programmed	Specific Pieces Performed
Wind Ensemble	42	*Choral and Ostinato Fantástico* – Blas Atehortúa *Circuits* – Cindy McTee *Come Sunday* – Omar Thomas *Duende* – Luis Serrano Alarcón *El Muro* – Ricardo Lorenz *Lost Gulch Lookout* – Kristin Kuster *Migration, Symphony No. 2* – Adam Schoenberg[*] *Red hot sun turning over* – David Kirkland Garner[*] *Reliable Sources* – Nico Muhly *Second Fanfare for the Uncommon Woman* – Joan Tower *Shadja-maalika: Modal Illusions* – Asha Srinivasan *Soundings* – Cindy McTee *Sunan Dances* – Dorothy Chang *The Eyes of the World are Upon You* – Jennifer Jolley[*] *Quicksilver: Concerto for Alto Saxophone* – Stacy Garrop
Symphonic Winds	41	*Alegorias del Rey Mangoberry* – Ricardo Lorenz *Early Light* – Carolyn Bremmer *Moments of Silence* – Andrew Boss[*]
University Band	58	*A Fraternal Prelude* – Gary Nash *Albanian Dance* – Shelley Hanson *Chasing Sunlight* – Cait Nishimura *Conversations* – Chandler Wilson[*] *Diamond Tide* – Viet Cuong *Mambo Perro Loco* – Julie Giroux *...My Consciousness* – Daniel Montoya, Jr. *New Wade 'n Water* – Adolphus Hailstork *Of Honor and Valor* – Ayatey Shabazz *One Life Beautiful* – Julie Giroux *Rhythm Stand* – Jennifer Higdon *Tight Squeeze* – Alex Shapiro

Note. "Specific Pieces Performed" indicates works that were written by underrepresented composers or works that address other societal issues.

[*]Denotes a work that addresses a specific societal issue (e.g., gun violence).

Table 3.2 *Participant Descriptions*

Name	Race	Gender	Sexual Orientation	Year in School	Instrument	Ensemble(s) participated in
Ariel	White	Female	Straight	3	Clarinet	University Band Symphonic Winds
Evan	Black	Male	Bisexual	3	Euphonium	University Band Symphonic Winds
Frances	White	Female	Straight	3	Clarinet	University Band Symphonic Winds Wind Ensemble
Sarah	White	Female	Gay	4	Saxophone	University Band Symphonic Winds

CHAPTER 4

INDIVIDUAL CASE FINDINGS

A crucial element of case study research is the ability to provide thick, rich description of the participants' experiences with the phenomenon being examined (Creswell & Poth, 2018). This is typically accomplished through (a) prolonged engagement with the both the participants and the phenomenon and (b) conducting detailed and thorough interviews with the participants (Glesne, 2016; Maxwell, 2013). In addition, the multiple case study design could allow for an additional level of understanding of a given phenomenon when coupled with prolonged engagement and detailed interviewing. As Denzin and Lincoln (2011) pointed out, "the combination of multiple methodological practices, empirical materials, perspectives, and observers in a single study … adds rigor, breadth, complexity, richness, and depth to any inquiry" (p. 5).

One method for gaining deep understanding in a multiple case study is to examine the data within each case separately, to understand how each individual in the study engages with the phenomenon in question (Yin, 2018). In this study, I was seeking to understand how collegiate concert band participation influenced the socialization (how they acquire the values and norms of a given profession) of preservice music teachers with respect to concert programming. Specifically, I was interested in exploring to what extent the participants' engagement with specific types of repertoire (e.g., music written by composers from underrepresented groups or that addresses other issues of social justice) shaped their beliefs about the purpose of band repertoire an how they would

choose music for their future students to perform. Although one goal of this study was to search for similarities across cases, an important feature was to first document how each individual engaged with the repertoire in their concert bands. This was primarily because individuals enter music education programs or concert band ensembles with varying interests, perspectives, and prior experiences. Therefore, I chose to analyze data as it pertained to each individual case prior to examining the data across cases.

I have presented those analyses in this chapter for each of the four participants in this study. Participants completed (a) two one-on-one interviews, (b) a writing prompt between the first and second interview, and (c) a focus group that took place after all interviews and writing prompts were complete. The interviews and the focus group explored their concert band experiences as well as their perceptions of social justice and diversity in music education. The writing prompt gave the participants an opportunity to reflect deeply on specific pieces of music they have played.

I examined the transcripts (from each of the two interviews and the focus group) as well as the participants' writing responses in search of data that highlighted each individual's experiences with the repertoire they encountered in their respective concert band setting. Those data were triangulated with other data collected such as course syllabi, concert programs, and program notes from specific pieces mentioned by the participants during our conversations. In addition, I sought the clarification of the participants via member checks throughout my analysis process. I also provided each of them with a draft of their individual case findings so that they could confirm or clarify my interpretations (Creswell & Poth, 2018).

I applied Wenger's (1998) theory of communities of practice as a conceptual framework for my analyses and interpretations. According to that theory, participants within a community of practice could take one of a few trajectories depending on their level of engagement within that community. Those on an insider trajectory—considered full members—are considered masters of the practices and traditions of the community. Someone on an inbound trajectory participates in the practices and traditions of the community with the goal of becoming a full member. Conversely, someone on a peripheral trajectory would give minimal participation or have no interest in becoming a full member. Wenger's (1998) theory, applied as a conceptual framework for this study, situates preservice music teachers on an inbound trajectory within their concert bands. As persons on an inbound trajectory, preservice music teachers participate in a conducting community of practice (like a concert band) with the goal of becoming an insider, or full member—a conductor—within that community (Johnson, 2014). As a result, preservice music educators in collegiate concert bands might be both directly and indirectly influenced by their experiences with band repertoire and by the conductors who choose it for them to study and perform.

With that framework as a guide, I summarized my findings within each case as they related to my key research question and sub-questions. The key research question was: How do collegiate concert band experiences shape preservice music teachers' beliefs about concert programming? The sub-questions were: (1) In what ways does the study of works by underrepresented composers, or works that address other issues of social justice, influence preservice music teachers' perspectives on band repertoire and concert programming? and (2) To what extent does engagement with such repertoire

shape preservice music teachers' beliefs about social justice in music education? Additionally, I have highlighted ways in which one could understand the participants' experiences as formative within the context of Wenger's (1998) theory of communities of practice.

Case Study 1: Ariel

Ariel was a junior music education major and member of the clarinet studio at the university. She performed as a member of the Symphonic Winds for most of her degree program, but her first-year ensemble experience was as a member of the University Band. Although she found that experience enjoyable, educative, and enriching, she did admit that she was too nervous to audition for placement in either the Wind Ensemble or Symphonic Winds during her first year. Her participation in both of those ensembles gave her experiences working with different conductors and studying a variety of pieces for concert band.

She grew up in a suburban city about two hours away from the university. In addition, Ariel had an interest in teaching from an early age. When asked about how she decided to pursue a career in teaching music, she began by saying:

> I always kind of knew that I was going to be a teacher. Both my grandmothers were teachers. My uncle was a teacher. Neither of my parents were but [it was] kind of in my blood. And I thought I was going to be an art teacher. I'm not good at art. (interview, March 6, 2020)

Her familial support for the teaching profession fostered an interest in teaching from a young age, and despite her ultimate decision not to pursue a career in teaching visual art

(the type of art she referred to in the above quote), her early interest in art in general may have influenced her later interest and connection with the art of music.

She began studying the clarinet in sixth grade and eventually started private lessons in high school. Her high school band program was popular and large; there were over 100 students involved in multiple performing ensembles. She highlighted that program's emphasis on competitive marching band—the band participated regularly in Bands of America marching competitions and even traveled to a national competition every three years. Those experiences were formative; her position as a section leader gave her practice at teaching and working with peers early in her development as a teacher:

> It was probably that whole combination [of experiences]. My senior year I was
> section leader with two other people. We had a clarinet tech … [but] she would let
> us run the sectionals instead of her. She would give some little blips and have
> some comments, but she just let us click the sticks and give comments first. So, I
> feel like that was really when I figured out that I'm actually pretty okay at
> teaching. (interview, March 6, 2020)

That culmination of events and experiences, from studying music privately to being a section leader, in the latter half of her high school years heavily influenced her decision to teach music.

Over the course of our conversations, Ariel and I discussed her experiences in both University Band and Symphonic Winds, which pieces she has played that have meant the most to her, and how she would like to choose music for her ensembles in the future. We also discussed more broad topics such as social justice in music education and

diversity and inclusion in concert programming. She made a number of connections between those broad topics and her concert band experiences which I have organized under the themes of (a) community and relationships, (b) connecting with repertoire, and (c) band repertoire and social justice. Through our conversations, I began to understand how her engagement with band repertoire and how her interactions with the conductors who chose that repertoire influenced her development as a music teacher and band director.

Community and Relationships

In our second interview, Ariel told me that people had often equated her to a duck; they described her ability to adapt to changes and control her reactions in certain situations as water rolling off the back of a duck. When I asked her to elaborate on that metaphor, she told me, "I'm very fluid. I can understand situations and adapt my situation to whatever else is going on around here" (interview, March 17, 2020). The ability to adapt to her surroundings seemed important to her, especially in her teaching and her thoughts on programming for her future ensembles. Her willingness to adapt her thoughts about repertoire and teaching to specific situations manifested in her emphasis on community and relationships.

In both of our conversations, she stressed to me that her teaching would reflect her surroundings. As we discussed her attitudes toward programming, she made it clear that she valued the notion of representation in concert programming. At the end of our first interview, I asked her what criteria she would use to determine which pieces of music she would put on any particular program. Her three primary criteria were (a) the students' ability to play the piece, (b) whether the audience will enjoy the piece, and (c)

who the composer is (interview, March 6, 2020). Building relationships with and understanding her individual students' musical abilities and needs seemed important to Ariel, especially regarding concert programming. Earlier in that interview she explained to me that it was important for her to select music that her students could find meaningful and they could connect with. She also described why it was important for her to allow her students to have a voice in the concert programming process:

> I want to at least have one piece that the kids pick on a concert. If that means buying a couple pieces, having them play through [them] … and having the kids vote on it, having something that at least I know they want to play and enjoy playing [is important]. (interview, March 6, 2020).

She continued by saying that, along with the student experience, she was aware of the perceptions of audience members. She stressed to me the importance of programming pieces that can "encourage audience participation so that … they are actually enjoying and getting to be a part of it in some way" (interview, March 6, 2020). Ultimately, she felt it most important to choose music someone can make a connection with. She reiterated that point in both her writing response and in our second interview. At the university, Ariel mentioned, the conductors of her ensembles used program notes and composer interactions as a means of creating those connections for the ensemble members and the audience. She expressed an intent to apply that practice in her own teaching in the future.

Connecting with Repertoire

One such experience had a lasting impression—an interaction with composer Omar Thomas. Thomas was in residence at the university in preparation for a

performance with the Wind Ensemble. As a part of that residency, the composer held a rehearsal clinic with the Symphonic Winds on a piece of his entitled *Of Our New Day Begun*, which was to be performed the following semester. The piece was written to honor the victims of the shooting at the Emanuel African Methodist Episcopal Church in Charleston in 2015 (Thomas, 2015). A defining element of the work is the song, *Lift Every Voice and Sing*. Ariel recalled feeling some uneasiness toward that piece initially:

> [A] piece about an event that was so personal for that specific, you know, cultural group was very intimidating just because, I don't know why … I was scared we weren't going to represent it well enough. … I don't know a whole lot of the African-American culture, so to see or to experience all that not knowing really that I would do it the right way or play it the right way or sing it the right way … I definitely could feel the apprehension. (interview, March 6, 2020).

In our second interview, however, she told me her interaction with the composer during that rehearsal clinic shed some light on the piece for her that eased some of that wariness. She said, "He was awesome, coming in and explaining what exactly each part of the piece was. … It was a really educational experience" (interview, March 17, 2020). When asked how that experience shaped her, Ariel explained:

> Playing those pieces [and] bringing in those composers gives the students a little bit more insight as to why they wrote the piece when they wrote it. You can read the program notes, but [when] you hear it from the actual composer it adds another level of understanding. (interview, March 17, 2020).

Furthermore, she expressed a desire to provide those experiences for her students in the future and that such pieces—those that are written by composers of underrepresented

groups or those that address other issues of social justice—are important for students to study and perform. As Ariel collected goals and desires for her future students, she developed a potential repertoire of practice (i.e., norms and behaviors of someone in a position as a professional band director; Isbell, 2008, 2015; Wenger, 1998). In the future, as she negotiates her inbound trajectory toward full membership, she will continue to develop that repertoire as a function of her interactions with band music, her conductors, and other significant people in her development.

Band Repertoire and Social Justice

Ariel took a more neutral approach toward issues that could be deemed as controversial, uncomfortable, or polarizing (e.g., gun violence or immigration); however, she remained adamant in our conversations that the extent to which she would address such issues depended on the context and community in which she worked. She was explicit in stating that she was not an outwardly political person (interview, March 6, 2020). Because of that, she was careful in her responses to questions regarding issues of social justice. Yet, her experiences with such repertoire, and especially with the work of Omar Thomas, influenced how she thought about the purpose of band repertoire and how she might choose music for her future ensembles. Although Ariel had a desire not to ignore social justice issues in concert band music, she seemed primarily concerned with a necessity to contextualize that music for her students.

Ariel defined social justice with terms like "equity" and "basic human rights" (interview, March 17, 2020). She further explained that she perceived the role of social justice in music education to include such actions as playing pieces that convey messages about societal issues or seeking out music by underrepresented composers. She wrote that

"playing pieces that have deeper meanings behind them, whether it's the person who wrote it or the story that goes with it, is important" (writing prompt, March 16, 2020). Contextualizing music for the audience and the ensemble was a pedagogical technique that Ariel observed from her ensemble conductors. Her performances with the Symphonic Winds and the University Band were often accompanied by program notes for the audience that were intended to provide the reader with information about the works programmed on a given concert as well as their composers.

In addition, her experience interacting with Omar Thomas on his music fostered in her a deeper understanding of *Of Our New Day Begun* and a greater appreciation for the musical styles and cultures that influenced Thomas in his composition. In her writing prompt response, Ariel mentioned other contextualized experiences in which the conductor of her ensemble provided historical or cultural context for the pieces such as an understanding of the folk song influences of a specific piece. Another example included the addition of a traditional Irish pub band that performed alongside the ensemble. For Ariel, contextualizing music through documents or experiences like those above are essential to the music making process: "It enriches the experience and it enriches the students with a little bit more knowledge. … I feel like it would help [ensemble members] play it better because they understand it better" (interview, March 17, 2020). Her comment was indicative of her understanding of the conductor's purposeful contextualizing of certain pieces of music. As she reflected on the practices of her conductor, she may have made decisions on what repertoire-specific behaviors she may or may not practice in her own teaching. That reflecting assisted her in navigating her inbound trajectory in the community of practice toward full membership (Cuddapah &

Clayton, 2011; Johnson, 2014; Wenger, 1998)—that is, entering the profession as a band director.

Synthesis

Ariel indicated that the community in which she worked could be a driving force for contextualizing her work and her repertoire choices. As was mentioned earlier, she was not an openly vocal person regarding political or potentially uncomfortable issues; therefore, her approach to programming works that directly address societal issues would likely be contextually situated and informed by her community. In our first interview, Ariel suggested that the community she worked in may play an important role in determining how or even if she would program and perform a work of music that conveyed a message about a certain societal issue (e.g., gun violence or immigration). She told me, "It's always based on community. So, if you have a community that's leaning really far one way about a certain subject, it's probably not a good idea to play something that completely does the opposite" (interview, March 6, 2020). That statement suggested that Ariel might reconsider or carefully approach programming a work of music that addresses an issue such as gun violence, immigration, or LGBTQ+ rights in a community where such messages may be considered socially tense or politically polarizing.

Notwithstanding the potential for conflict that could exist in programming works that address social issues, Ariel asserted that she "didn't want to ignore those issues" in her programming practices (interview, March 17, 2020) and expressed positive attitudes toward studying those works and the events or issues that inform them. Furthermore, she conveyed a sense of responsibility to share those works with her future students and

stated that she was committed to choosing at least one such work—whether that be a work with that addresses social issues or a work written by a composer from a historically underrepresented group—on every concert.

When I asked Ariel how she thought her concert band experiences at the university had influenced sense of responsibility or otherwise shaped her beliefs about concert programming, she told me:

> You know, by playing pieces that are memorable. And, you know, [the conductors] emphasizing that this is important because it was written by this composer or has talked about this issue really has shaped my understanding of why we play some pieces and why there are pieces like that and why we take them seriously. (interview, March 17, 2020)

Perhaps band repertoire could function as more than just a series of concert pieces. Perhaps, in the right context, band ensembles could be a vehicle for social change. Ariel alluded to that in her response to the writing prompt. She closed it by stating, with regard to music that conveys messages about societal issues, "I want to have my students play pieces that make them think about things like that. I want them to get more out of a piece of music than just a score on a piece of paper or learning a new way articulate." Perhaps Ariel could accomplish this goal through her commitment to diverse, contextualized, and community-situated concert programming practices.

Case Study 2: Evan

Evan self-identified as Black, bisexual male. At the time of this study, he was one of only six Black members of the Symphonic Winds; there were 59 total students enrolled in the ensemble. He was a euphonium player, and spent most of his music

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education degree program (two out of three years) in the Symphonic Winds. Although he was a minority within the school of music and especially within his concert band, Evan did not feel as though his race acted as a barrier nor otherwise inhibited his access to music education and his development as a music teacher. Likewise, he expressed similar feelings regarding his identity as a bisexual person. Although not completely out to his extended family, he told me that he felt comfortable being out within the context of the school of music. He recalled feeling empowered to be out when he started at the university primarily because he was in a new context with new people:

> Once I got here [to the university], I was like, no one really knows me. Like, I've had people from my hometown come to school here, but those people already knew [about my sexual orientation]. … Once I got here, I was just like, okay, what happens if I do just say, "Yeah, this is who I am?" And everyone was okay with it. (interview, March 6, 2020).

He expressed similar sentiments about his identity as a Black man, noting that neither his race nor his sexual orientation were things he regularly thought about or considered as being potentially negative factors in his development as a music educator.

Evan grew up in the same state as the university, in a suburb of a city roughly 100 miles away. The high school band program he came from consisted of multiple ensembles. In his junior year, an additional ensemble was added that constituted the top wind band in the program; however, he specified that this group met outside of the school day. Evan participated in that ensemble during his high school years while also studying euphonium privately. Those experiences influenced his decision to pursue a career in music education.

During his senior year, Evan made a goal to make the all-state band. His private teacher agreed to help him reach that goal, and Evan recalls that she pushed him to audition and earn a spot in the ensemble. In addition, he remembered his private teacher keeping him level-headed and realistic about the level of competition involved in such an audition. He said, "She was like, 'I'm going to be really honest with you, you have a very slim chance of making it. But, we are going to do the best that we can do, and I'm still going to help you'" (interview, March 6, 2020). Through this interaction, Evan indicated that his private teacher was realistic, supportive, and always helpful. His teacher's approach to his learning was ultimately rewarded; Evan won a spot in the all-state band during his senior year. He expressed gratitude for his private teacher for her help, and mentioned that he still keeps in contact with her. That experience, Evan noted, was deeply influential in his decision to pursue a career in music teaching.

My conversations with Evan centered around his experiences in the concert bands at the university and how those experiences—as well as the pieces he studied in those ensembles—influenced his development as a music teacher. Throughout those conversations, Evan articulated a number of points that seemed to coalesce around his experiences with specific pieces of music, some of which he performed and others that he had only experienced as a listener. Over the course of our interviews, Evan reiterated notions of diversity, open-mindedness, and validation. He further expressed that his identity as a Black member of the LGBTQ+ community fostered a sense of empathy and flexibility in his approach to band teaching and to band repertoire.

Diversity and Open-Mindedness

As we were discussing his career goals as the beginning of our conversations, I asked Evan how he felt his identity as a Black, bisexual music educator might influence his career path. Although he mentioned that he did not perceive either of those facets of his identity as playing a negative role in his career path, he suggested that they may have an impact on his ability to approach and understand band repertoire. In approaching repertoire, he said:

> I don't think of it as like, I need to pick this piece because it's diverse or because it's by this composer, but instead I think of it like, it's a good piece and the composer just happens to be a minority, or a woman, or a member of the LGBTQ+ community. (interview, March 6, 2020)

Evan's comment in response to how his identity might impact his career suggested that (a) he is committed to seeking high-quality music for his future student to perform and (b) that a sensitivity for diversity is ingrained within him as a person and as a teacher.

Indeed, diversity in music education and in concert band programming was not a foreign concept for Evan. His band director during his final two years of high school was a person of color who made efforts to choose music from a diverse array of composers while also drawing his students' attention to those pieces. Although Evan said that his high school band director never engaged the students in in-depth discussions about diversity in programming, he did remember his teacher calling attention to it when necessary:

> He talked about it while we were in class. It wasn't like a whole conversation. It was more like, "I picked this piece because I want to include female composers

because they aren't represented as much." … And he would ask questions like, "How many pieces do we play by men?" … So, we'd have conversations, but it was mainly just to that level, it didn't really get any deeper. (interview, March 16, 2020).

Evan continued by explaining that he was appreciative of his high school band director's effort to engage in more representative programming practices. He mentioned that the concept of diversity in concert programming had been, in a sense, normalized for him through his high school band experiences. Because of that, he began his music education degree program with a level of commitment and understanding of social justice issues in band repertoire that his colleagues might not have had.

His pre-college musical experiences, Evan suggested, led him to feeling more open-minded about band repertoire. He recalled that his high school band experiences made him think as though he could and should play music from a diverse array of composers rather than relying on the typical composers whose music many school bands played. He indicated that he appreciated being able to pick high-quality music by an underrepresented composer as opposed to "just an old band piece that everyone plays" (interview, March 6, 2020). Further, he noted that his collegiate concert band experiences helped open his mind to alternative perceptions about band repertoire and concert programming that might not necessarily include those popular or standard works. He remarked that his college concert band experiences bolstered his sense of responsibility to seek diversity in concert programming:

When I first came here [to the university] I was like, okay, program underrepresented composers. But, in my mind, I was like, I have to play the

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standard pieces. Like I have to play the suites by Gustav Holst and I have to do all

that. …But now I'm like, there are pieces out there that aren't really talked about

that can be, and should be, at this level [a standard or staple] that aren't, and I

have a responsibility to be doing those pieces. (interview, March 16, 2020)

He referred to his experiences at the university with music by underrepresented

composers as being both formative in his musicianship and reaffirming of his belief in the

importance of studying and performing such works. His engagement with that repertoire

helped him negotiate his inbound trajectory within a conducting community of practice

like the Symphonic Winds (Cuddapah & Clayton, 2011; Johnson, 2014; Wenger, 1998).

As Evan engaged with music by underrepresented composers, he is also engaged with the

programming behaviors and values held by his conductors. In doing so, he may have

chosen to adopt similar behaviors and values that he could apply to his own teaching and

conducting in the future.

Validation Through Repertoire

Evan recalled a deeply influential experience listening to a piece of music by

composer Omar Thomas entitled *Come Sunday*, which was performed by the Wind

Ensemble at the university. The composer was also in residence at the university at the

time of the performance. Thomas wrote the piece in 2018; it pays tribute to the profound

role that the Hammond organ played in Black churches and worship services (program

note, November 19, 2019). It was composed in two movements—the first, slow and

soulful; the second, celebratory and boisterous. At the time of the performance, Evan was

a member of the Symphonic Winds. Because of that, he had the opportunity to attend the

Wind Ensemble concert on which Thomas' work was performed. He recounted the sense

of connection he felt to it right away. He said, "It just made me ecstatic. That's the music that I, and so many people I've talked to, know and understand and can relate to" (interview, March 16, 2020). The immediate connection and sense of joy Evan felt while listening to *Come Sunday* may be indicative of his upbringing in the Black community where he grew up. I inquired further as to where his sense of joy may come from; his response was insightful. At first, he mentioned feeling a sense of pride in listening to the performance of that piece:

> It made me feel proud, having Black music—especially Black church music— represented in a setting that's not typical [of that type of music]. And I felt proud seeing people experience and play music—music that so, so many Black people are a part of—well, they've never had the chance to like, perform music of that type. (interview, March 16, 2020)

It was interesting that although he was clearly moved personally by the experience of listening to *Come Sunday*, he was also interested in and excited about the experiences of the Wind Ensemble members who performed it. As he discussed this sense of pride, his eyes lit up, and his voice and speech were more dynamic and animated. That shift in his mannerisms indicated, to me, that his experience with Thomas' work was personal and profound. He continued:

> It's just the type of music that not everyone really hears. Unlike things that you hear normally on the radio, or anything like that. It's not like secretive or underground, but it's just not really talked about unless you go to a church like that or grew up like that. Like with my roommates, we all came from different backgrounds. They've never had to go to a Black church or anything like that. So,

they're like "Oh yeah, this is cool music, I guess." But for me it's like oh my god!

Everyone's gonna hear what I've had to hear for 10+ years every Sunday.

(interview, March 16, 2020).

For Evan, the experience of listening to *Come Sunday* was far more than just entertaining. It was a profoundly moving experience that connected him to his childhood experiences and to his upbringing. Furthermore, his explaining the experience of watching other people perform or listen to *Come Sunday* conveyed a sense of validation for Evan at a couple of levels. First, Evan felt as though Thomas' intentional scoring of Black worship music for wind ensemble gave credibility and validity to a style of music he grew up with and cherished. Hearing that music in a different venue (i.e., outside of a church) and in a different medium validated a belief he had in the quality, function, and potential for Black church music to be transformative. Second, Evan's experience of *Come Sunday* reaffirmed his identity as a classically trained Black musician. That affirmation was also supported by a rehearsal clinic he participated in with Omar Thomas on another work of his entitled *Of Our New Day Begun*. He told me after that experience he felt "validation. Like, this is somewhere I could be [in a concert band] and this is something I could continue doing [music school]" (interview, March 16, 2020).

Synthesis

Evan's experiences with music written by composers from underrepresented groups or music that addresses other social issues influenced his perceptions of band repertoire and how he would approach selecting repertoire for his students in the future. As he reflected on his experiences in the Symphonic Winds and University Band, he considered how he might want to replicate them for his future students. He reiterated to

me a commitment to diversity in concert programming. Furthermore, he indicated the ways in which those programming behaviors would manifest would be contingent upon the demographics and interests of those in his music program and in his community. He told me, "If I end up teaching at a place that's very diverse, I would try … and figure out how I can best represent their music, and have them play music by people from their background" (interview, March 16, 2020).

It seems as though his collegiate concert band experiences influenced his beliefs about band repertoire and concert programming. He entered his music education degree program with perhaps a deeper understanding and commitment to issues of social justice in music education than some of his peers, and his participation in the concert bands seemed to have bolstered that commitment. Moreover, as someone who felt a profound sense of validation and representation in the music he performed at the university, it would make sense that Evan would want to emulate those experiences for his own students. Those repertoires of practice—equitable programming practices and working for social justice in music education—are important elements of engagement in a community of practice (Cousin & Deepwell, 2005; Lave & Wenger, 1991; Wenger, 1998). According to Wenger's theory (1998), as Evan engaged with those repertoires of practice, he likely developed personal meaning from them and, consequently, came to understand himself better as a member of the community of practice. In the future, as he continues to observe those practices in his conductors, he may also continue to develop the behaviors that constitute his teacher-self.

Case Study 3: Frances

Frances was in her third year of study at the school of music, but in her fourth year at the university—she did not enter college as a music education major. Instead, she began her college years studying international business. As a member of the university's honors college, she was a driven and self-motivated student. Frances studied clarinet and participated in all three of the concert bands at the university. In addition, she served as a drum major in the university's marching band. In the latter position, she enjoyed getting to work with and teach the other members of the marching band. As a result, Frances developed a strong sense of herself as a music teacher.

She attended high school in one of the university's neighboring states. She remarked that her high school's music program was strong and attributed this strength to the proximity of another large university with a large music school. That closeness allowed for students, like herself, to study music privately with college-age students from that university. Additionally, that university offered various music camps and other similar activities that enriched Frances' high school music experience. She valued those supplemental experiences as they contributed to her development as a musician before she entered college.

Frances grew up in a musical family. Both her parents and her sister participated in high school band. She even had a grandfather who played trumpet in one of the United States Marine bands. Her family valued music education; they enrolled Frances in music enrichment classes as an infant and eventually she participated in a Kindermusik program. She began taking piano lessons when she was in 2nd grade, and joined band and started learning the clarinet in 6th grade. Despite this musical upbringing, when

Frances entered college, she declared an international business major. She attributed that

to her fondness for language and world travel. As an international business major,

however, she still participated in the university's marching band.

She described a defining moment—the moment that changed the direction of her

career—that occurred in the marching band during her sophomore year at the university:

> October of my sophomore year, the alumni band came to join the [marching]
>
> band. And I kind of had a realization—like, I thought it was so sweet that they
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> were so excited to be back with the band. But, I realized they only get to do this
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> like once a year or once every couple of years. It's not enough for me to only do it
>
> every once in a while. I want to do it every day. So, that's when I decided to
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> change my major. I kind of had to get a picture of what my life would be like
>
> without being a music teacher. And I didn't like what that looked like. (interview,
>
> March 4, 2020)

From that moment, Frances committed to studying music and becoming a music

educator. Her college marching band experience was influential in her development as a

teacher. That influence extended to her concert band experiences, as well, as evidenced

by our conversations.

Music and Communication

During our conversations, Frances described her experiences in the concert bands

at the university in detail. She was thoughtful in her reflections and cognizant of how her

identity as a teacher had been and was continuing to be shaped by her interactions with

her peers, her professors, and her music. Moreover, she was steadfast in her belief that

music can be used to convey complex and meaningful messages or to navigate difficult or nuanced issues. In her writing prompt, she wrote:

> Music seems to me the easiest way to communicate profound ideas in a culture that struggles so much with having challenging discussions. So long as we seek to be as respectful as possible while also being transparent, we have the opportunity to truly impact our students and our audiences. (writing prompt, March 17, 2020)

One such example of her understanding of music's communicative potential came in the form a piece she studied and performed just prior to the start of this study: Frank Ticheli's *Rest.* Although it was not a piece that necessarily fit under the umbrellas of diversity in programming or social justice, Frances shared her experience with this piece as a means for finding closure after losing a friend to suicide about a month prior to the performance of it. She recalled how she had been able to help that friend previously, yet she conceded that she felt "sad knowing that [she] couldn't help that time. It made [her] so sad and kind of mad and it was just, you know, real grief" (interview, March 4, 2020). Frances felt as though she was not able to achieve a sense of closure until the performance of *Rest*. She said that the performance was the best way she could think of to pay respect to her friend.

Her belief in the communicative potential of music seemed to guide her approach to music making in an ensemble setting. She believed deeply that music can change a person's perspective on a variety of social or personal issues. Likewise, that belief undergirded her perceptions about concert band programming and the function of social justice in band and in music education. Frances reiterated that idea throughout our

conversations as she shared with me other experiences with people and with pieces of music that aided in her socialization as a music teacher.

Role Models as Influences

Some of the most important influences in Frances' development through her concert band experiences were her her interactions with the conductor of the University Band, despite her primarily participating in the Wind Ensemble. As a young woman, Frances was acutely aware that band teaching is a male-dominated field. At the university, the conductor of the University Band was a woman of color who, at the time of this study, had just been appointed to a new position as the director of bands at a large university in the northeastern United States.

Frances viewed that conductor as a primary source of inspiration and of learning. Furthermore, she stated that her identity as a female band director was "empowered because [she's] been surrounded by so many incredible female band director role models" and that she had been "encouraged by their success" (interview, March 4, 2020). Interestingly, Frances also expressed that she found the University Band conductor to be a source of learning. She was inspired by the conductor's programming practices (see Table 3.1 in the previous chapter to view recent examples of that conductor's commitment to diversity in programming) as well as the pedagogical techniques she employed in her classes and rehearsals.

Another important role model for Frances was her primary music education professor. As another successful woman in the field of music education, Frances viewed that professor as a role model and a source for learning. Although she was not a regular conductor of any of the ensembles Frances played in, Frances credited the music

education professor for instilling in her a couple important dispositions. First, Frances told me that her professor ingrained in her a student-centered approach. "She [her music education professor] has this kind of mantra: Kids, then music, then band," Frances told me her professor's mantra would remind her to think about the interests and needs of her students first, especially when selecting repertoire. Second, Frances credited her experiences in that professor's methods courses as the primary factor in her decision to pursue a career in teaching middle school band, despite initially entering the music education program with a desire to teach high school band.

She also recalled conversations in those methods classes on the topic of diversity in concert programming and its importance—a concept she had direct and profound engagement with in her collegiate ensembles. Her viewing of those conductors and professors as primary sources of learning illustrated her status as a member of a conducting community of practice (Wenger, 1998). Both the University Band conductor and her primary music education professor were viewed as individuals on insider trajectories. That is, they were full members in their respective communities of practice—a position to which Frances aspired. As she observed those role models, she acquired values, dispositions, and practices that she believed would make her a successful band director. As she engaged those practices, Frances further navigated her inbound trajectory toward her goal of attaining full membership within the community.

Repertoire as an Influence

Two pieces of music—both written by composers from underrepresented races—stood out for Frances as memorable and formative moments in her Wind Ensemble experience. The first was Omar Thomas' *Come Sunday*, a two-movement work for wind

ensemble inspired by the Hammond organ and its central role in the worship services of Black churches in the United States (program note, November 19, 2019). She described the piece as a genuine reflection of the composer's background and culture. For her, the experience of playing a piece of music in a style she was not familiar with felt both educative and authentic. As a result of that authenticity, as well as the opportunity she had to interact with the composer when he was in residence at the university, Frances felt as though she was able to connect with the piece and with Thomas' culture in a personal and genuine way. In reflecting on her experience with *Come Sunday*, she noted:

> The piece also stands as proof of the fact that pieces written by diverse composers can also be of great quality, just like pieces written by non-diverse composers can be of poor quality. The background of the composer does not dictate the quality [of the piece], it just informs the content of their output. (writing prompt, March 17, 2020)

In Frances' view, band directors should always seek to program high-quality music. However, her comment above suggested that she was both (a) cognizant of the need to seek diversity in concert programming and (b) resistant to the idea of programming diverse composers' music for the sake of diversity alone. Rather, she would seek diversity in her programming under the criteria she has (or will have) set in place for determining what pieces of music have both educational value and artistic merit.

Prior to her experience with *Come Sunday*, she had a memorable interaction with a piece by Venezuelan composer Ricardo Lorenz entitled *El Muro* (Spanish for "The Wall"). Lorenz composed the piece in 2008. He embedded throughout the work multiple styles of music from Latin America. Lorenz wrote the work as a means of musically

breaking down the barriers that separate people—especially those of people in his native Venezuela. However, one could potentially view the piece as a political commentary on the immigration and refugee crises that have occurred at the southern border of the United States, particularly during the Trump administration. And indeed, the Wind Ensemble conductor's intentional pairing of Lorenz's work on the same program with Adam Schoenberg's *Migration, Symphony No. 2*—a work that explicitly connected ideas related to immigration with politics in the United States—may have made the possible political undertones of Lorenz's work more apparent (program notes, October 27, 2019).

Frances seemed to experience *El Muro* both ways. She understood that the work was fraught with conflict; however, she perceived that conflict as coming from the physical walls that might divide and separate human beings from one another. As Lorenz weaved between musical styles and cultures in the work, he attempted to break down those walls and illustrate the potential good that can come from erasing such barriers (program note, October 27, 2019). Frances seemed to have a firm understanding of the composer's intent in this manner. She said, "While it does intentionally incorporate some diverse musical styles, the value of the piece is really in the message" (writing prompt, march 17, 2020).

However, she also seemed to notice the potentially political undertones present in the piece. Although she was appreciative of the composer's intent in writing the work and incorporating and manipulating so many musical styles, she also expressed an understanding of and appreciation for the veiled political commentary present in the work as it was programmed on that particular concert. In her reflection on her experience with *El Muro,* she wrote:

Music has the opportunity to place the listeners and performers in a perspective that they may not have been aware of or wanted to think about before as long as such pieces are contextualized appropriately. In a political climate like ours today in the U. S., one would be hard-pressed to find any other way to share perspectives so effectively. (writing prompt, March 17, 2020).

Although her comment spoke to her nuanced understanding of the many potential meanings of a piece of music like *El Muro*, it also reflected Frances' belief in the communicative potential of band music. Moreover, her understanding of how her conductor contextualized such pieces reflected her inbound trajectory within the Wind Ensemble in that she sought to understand the practices of her conductors and to emulate them once she attained full membership in that community of practice (Cuddapah & Clayton, 2011; Johnson, 2014; Wenger, 1998).

Synthesis

Throughout our conversations, Frances emphasized the notion that wind ensemble repertoire can share stories or perspectives without being combative or polarizing. She valued that attribute of band music and believed it was unique to the medium. She also articulated, in every one of our conversations, that a teaching position would come with a responsibility to impart or otherwise share some values with her students. She believed that her role as a teacher was similar to the role of a parent; therefore, she was responsible for guiding some elements of her students' upbringing and development as humans. Part of that responsibility came in the form of seeking diverse music, written by diverse composers, that shared a diverse array of perspectives and stories. Doing so, she told me,

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could help ensure she achieved her primary goal of making all her students feel seen, heard, and cared for.

Furthermore, when I asked her in our final interview (March 17, 2020) how she would accomplish that goal, her answer was simple: "By any means and musical styles necessary to appeal to as many learners as possible." Her experiences in her concert bands at the university reinforced those beliefs and the values she held. In addition, they strengthened her commitment to diversity in concert programming and to understanding the lived experiences and perspectives of her future students. For Frances, wind ensemble repertoire is, or at least it could be, reflective of a pluralistic society and a diverse musical ethos.

Case Study 4: Sarah

Sarah was a saxophone player in her fourth year of study and self-identified as a gay woman. Although she had played in the Symphonic Winds, most of her ensemble participation was as a member of the University Band. She noted that she did not perceive herself as being one of the best saxophone players at the university; however, she also clarified that saxophone playing was not what interested her most about music and music education. Rather, she was primarily interested in teaching and sharing her love of music with her students. She enjoyed her time in University Band because that ensemble did not carry with it the level of performance-based stress that the Symphonic Winds or Wind Ensemble had.

She was a dynamic teacher and leader. At the university, she was one of the drum majors of the marching band. She took a lot of pride in that role and relished the opportunity to work with and teach her peers in the band. At the time of this study, she

was also teaching music in a local school to a small group of 5th-grade students. Her work with those students highlighted her commitment and interest in teaching over performing. She told me that her primary goal in working with those students was to foster an enjoyment and basic understanding of music within them. For her, music was a vehicle by which she could have an impact on the development of young people. Her primary goal in teaching was to create "good little humans" (interview, March 6, 2020) as opposed to technically flawless performances.

Sarah grew up in a suburban city in the Appalachian region of the United States. She did not come from a musical family. In fact, she recalled that she was the first in her family to study music. She started playing the clarinet in 5th grade. Although she enjoyed playing clarinet in band, it was not an activity she invested much time in. She remembered clarinet being easy to learn, but viewed it as an activity to engage in primarily for enjoyment—she was not as interested in developing a deep understanding of music at the time. However, she switched to saxophone in 8th grade and "liked [it] a lot more" (interview, March 6, 2020). When I asked for clarification on this moment during a member check, she indicated that her switching to saxophone, as well as her increased interest in music that resulted from it, was likely a driving factor in her developing the passion for music that would eventually lead her to pursuing a career in music education.

As a high school student, Sarah's peers in band, and the sense of community that came along with them, assisted in developing her passion for the band activity. Nevertheless, she entered the university as a business major. That decision was primarily

driven by parental influence and the potential for future monetary success; however, Sarah had little to no interest in the work of a business major:

> I was much more interested in music and teaching and I was really passionate about young people. … I think if I went into business and worked with just adults all the time I would be totally missing this calling of mine to work with young people. And I think that's what really solidified my choice to switch to music education. I like music, music is cool. But, I think what I'm really passionate about is the educational part of it. And working with young people. (interview, March 6, 2020)

As a result of her high school music experiences as well as her experiences in the marching band during her first year at the university, Sarah chose to pursue a career in music teaching and band directing.

As a member of the University Band, Sarah had interactions with a variety of different pieces of music, from standards to lesser-known works by underrepresented composers. Further, she had been playing in that ensemble under the direction of a conductor whom she viewed as an inspiration and a role model. Those interactions converged in that ensemble experience and positively impacted her development as a teacher. Throughout our conversations, Sarah and I discussed her experiences with her role models, her identity as a gay, female band director, her passion for representation in music education, and her feelings of personal affirmation in band music. No matter how those conversations transpired, Sarah always returned to one point which may have been the driving force in all her actions as a teacher: "I don't want anyone to grow up feeling like there's nobody like them" (interview, March 6, 2020).

Strong Role Models

Sarah attributed much of her positive experience in the University Band to her conductor, a woman of color whom Sarah viewed as a significant source for learning—especially regarding band teaching and music selection. That conductor made a concerted effort to program music that was educational, engaging, and diverse (in terms of both musical style and composer identity, see Table 3.1). Additionally, she was deeply engaged with a professional organization that sought to provide band directors with high-quality recordings of music by underrepresented composers in an effort to foster more equitable programming practices among band directors. Because of that conductor's commitment, Sarah perhaps experienced more diversity in her band experiences than that other participants. She found value in the diverse array of music she played in University Band for a couple of reasons.

First, the diversity of the composers whose music she played developed in her a broader sense of the styles of music written for wind ensembles. Although she had played music written in more traditional band styles (e.g., marches) before, her University Band experiences fostered a deep appreciation for band music that incorporates other musical styles, like jazz, or band music that authentically represents or recreates the musical styles and traditions of another culture. Through purposeful and equitable programming practices, the University Band conductor managed to play music by numerous composers who are, for example, women or people of color (e.g., Julie Giroux, Viet Cuong, or Chandler Wilson). Additionally, some of that music incorporated a variety of musical styles (e.g., jazz or popular music).

Second, Sarah valued the many pedagogical techniques that the University Band conductor highlighted in her rehearsals. In fact, Sarah suggested that what she learned about teaching music from that repertoire and how her ensemble conductor approached rehearsals might be of more value than the musical experiences she may have had during a rehearsal or performance:

> She [the University Band conductor] is the light of my life! I look up to her so much. She has shown me a lot of teaching techniques that I try to emulate and copy. Even when I had her for my conducting classes, I would see things that they do and be like, "Oh my gosh, I want to do that." … So, I feel like, being in the ensemble, I've learned less about playing my own instrument and more about, like, how to lead a rehearsal in an ensemble. (interview, March 6, 2020).

Although she learned some about playing her instrument within the context of a wind ensemble, her focus on the pedagogical techniques she observed highlighted her position on an inbound trajectory (Johnson, 2014; Wenger, 1998) within a conducting community of practice. As she observed those techniques, she recognized them as successful practices within the community of practice. Moreover, she recognized that as she engaged in those practices in her own career, she could easily shift from an inbound trajectory to an insider trajectory.

Representation in Music Education

Sarah placed a high value on the notion that music education should be representative of the students who participate in it, rather than teaching students to adapt to certain norms and traditions in music education that may or may not be personally

meaningful. She made this point while also reiterating her argument that she does not want her students to feel like they cannot relate to someone else:

> I want my students to feel represented through the music. I think that's really important. I don't want, you know, 20 years down the line for my students to get to their senior year and think, "Oh my gosh, I've never played a piece by this type of person" because then what have I been doing for the last four years [at the university]? (interview, March 16, 2020)

Sarah had a moment in University Band similar to the situation she mentioned above when she was studying a piece by composer Viet Cuong entitled *Diamond Tide*. As she was reflecting on her experience with that piece, she came to the realization that she had not played a piece of music by an Asian composer before. She was shocked at that realization. She further recalled a controversy that occurred earlier in the school year in which Larry Clark—a popular composer of school band and orchestra music—was exposed for wrongdoing as he was publishing music under a pseudonym that implied his works were written by a Japanese woman. Compounding the issue, Clark was notorious for publishing music that could be perceived as authentic representations of Japanese music and culture under that pseudonym. Sarah was animated in discussing this issue:

> We talked about that guy who pretended to be an Asian woman, which is crazy. … I was just thinking: How many teachers went out of their way, like, "Oh, I've never played a piece by someone who's Asian. Let's play this one!" And a White guy is reaping the benefits of people trying to be diverse. That's crazy! (interview, March 16, 2020)

As we discussed that situation further, I asked Sarah what sorts of things she might do to ensure truthful and authentic representation in her programming choices. She responded:

> I'll try to find music by people whose identity I can verify. Like, getting an interview from them, or trying to find their website or something that proves they're a real person. And I guess there are already a lot of [underrepresented] composers out there who are really vocal about their work and who they are and everything. So, I don't think it would be super hard to find music. (interview, March 16, 2020)

Her experience playing music by an underrepresented composer like Viet Cuong, when coupled with her recollection of an event in which underrepresented composers (i.e., Japanese people and women) were overshadowed by someone in a place of privilege, assisted Sarah in cementing her commitment to representation in her teaching and in her music selections. She further reiterated that point in the focus group, and remarked that her music selections would be representative of her students, first, before they would be representative of herself and her own interests. Having seen such representative programming behaviors in her University Band conductor, Sarah came to understand that they are essential within a conducting community of practice like a concert band. Furthermore, she understood that, by engaging in those practices, she could develop full membership within that community (Cuddapah & Clayton, 2011; Wenger, 1998).

Identity Affirmation through Repertoire

Sarah's identity as a gay, female band director was affirmed and reaffirmed in her study of music and development as a music teacher. She said that she did not know she

was gay until she came to college. She stated that she was "blissfully ignorant" to that knowledge, perhaps due in part to her religious upbringing in a smaller community (focus group, March 21, 2020). She further recalled deep feelings of conflict as she entered college and began to reconcile her sexual orientation with her religious identity. As she reflected on those trying moments in her life, she made a connection with a piece of music by composer David Maslanka entitled *Give Us This Day*. Although the piece itself did not have any direct connection to such an identity conflict, she recalled how it provided an affirmation of that struggle, and consequently, of her identity:

> It [*Give Us This Day*] did remind me of my time in church, and because it was so dark and angry, it reminded me of when I was battling that inner thing with myself. It was so uncomfortable and raw. I had no idea that is was going to affect me in any way. (focus group, March 21, 2020)

Her experience with Maslanka's work enabled her to navigate that struggle she experienced then—and was still experiencing at the time of this study. She admitted, however, that that struggle was primarily between her being gay and being a teacher in the southern United States (an important point of inquiry in the development of her overall teacher identity, but beyond the scope of the present research study).

Her identity as a gay, female band director was reaffirmed through her interactions with the works of other composers. She mentioned two composers, specifically: Julie Giroux and Jennifer Higdon. Both composers identify as female members of the LGBTQ+ community. Although Sarah did not speak about any specific work by Giroux, she did explain how it felt when she found out that Giroux was gay and what that might mean for her future students:

I found out Julie Giroux is gay—that made me feel so good! I felt amazing, and

now I'm like, definitely playing some of her stuff. That's maybe problematic, but

she has some good stuff, so it's okay. And I hope when I play those things, maybe

I don't say it explicitly, but maybe I say, "Go look her up. See what you find."

They might find something cool! And maybe if it doesn't do anything positive for

someone's life … it could be positive for someone else. They could learn that and

say, "Oh, this person is like me. That's kind of cool." (interview, March 6, 2020)

She recalled similar feelings when she learned that Jennifer Higdon was a member of the

LGBTQ+ community, as well. In University Band, she played a piece of Higdon's

entitled *Rhythm Stand*. Through the experience of performing Higdon's work, as well as

in her knowledge of Julie Giroux, Sarah's identity as a gay, female band director was

bolstered and reaffirmed.

Synthesis

Sarah's experiences in University Band exposed her to a variety of pedagogical

practices in the context of diverse music for band. As she navigated those experiences,

she found that her identity was validated through the repertoire that her conductor chose

for her (and her peers) to study and perform. Presumably, that finding could apply to

other preservice music teachers in collegiate wind ensembles, as well, regardless of their

gender or sexual identity. Further, it seems that if such a notion could apply to

preservice music teachers in bands, it could also apply to any student who participates in

bands (or any other ensemble), regardless of their age. Because of this, Sarah felt a

responsibility to make repertoire selections that would be representative of the students

she would eventually be teaching.

One of Sarah's primary goals in teaching was to ensure that every one of her students felt as though they could relate to another person. By diversifying her repertoire selections through incorporating multiple musical styles and selecting music by underrepresented composers, Sarah could use the music her future ensembles might play as a means of achieving that goal. Her conductor in University Band made a purposeful effort to practice such programming behaviors. Those behaviors, and the music that Sarah played as a result of them, influenced Sarah's perceptions of band music and concert programming. Her prolonged engagement with University Band and her conductor allowed her to develop a varied repertoire of practice—that is, the norms and behaviors of those who are full members in a community of practice (Andrew et al., 2008; Cuddapah & Clayton, 2011; Johnson, 2014; Wenger, 1998)—that she expressed an intent to apply to her future career.

CHAPTER 5

CROSS-CASE FINDINGS

After completing an analysis of the unique features and elements of each individual case, another essential component of a multiple case study involves examining and interpreting the data across cases and between participants. This process is referred to as a cross-case analysis (Creswell & Poth, 2018). This process includes triangulating and analyzing all the data collected from each individual case in search of similarities and differences between the cases. Such an examination is generally understood as a thematic analysis (Creswell & Poth, 2018). In completing a thematic analysis, the researcher may gain a broader understanding of the phenomenon being studied within a specific social context. To be clear, a cross-case thematic analysis should not be intended as a way to generalize findings to a larger population; rather, it is intended to further understand the complexity of the phenomenon. As Glesne (2016) concluded, applying those methods (e.g., cross-case examination or thematic analysis) in case study research allows the researcher to "focus on the complexity of the case, on its uniqueness, and on its linkages to the social context of which it is a part" (p. 290).

Ariel, Evan, Frances, and Sarah were all undergraduate music education majors. Ariel, Evan, and Frances were in their third year of study in their degree program and Sarah was in her fourth. Evan was the only male participant in this study as well as the only person of color; however, both he and Sarah were members of the LGBTQ+ community (See Table 3.2). Despite the similarities that existed among many of the

participants in this study, each of them had unique experiences within the context of their collegiate concert bands. Each of them played a variety of repertoire that ranged from standards and classics to lesser-known works and world premieres. As they each navigated their concert band experiences as well as their engagement with certain pieces of music, their perceptions of band repertoire and concert programming began to emerge. All four of the participants in this study either began to develop, or further refined, their beliefs about how they might consider issues of equity, inclusion, and social justice when selecting repertoire for their students to study and perform. Those beliefs emerged as a result of their (a) prolonged engagement in one or more concert bands at the university, (b) observations of their conductors and those conductors' repertoire selection behaviors, and (c) connections with specific pieces of music they have performed.

I examined the data within and across cases in search of themes that related to the participants' experiences and perceptions as well as their fluctuating trajectories as inbound members in a conducting community of practice (Johnson, 2014; Wenger, 1998). Recall that as preservice music teachers participating in a collegiate concert band, the participants were all on inbound trajectories within that community of practice. Each of the participants viewed themselves as the person standing on the podium in their future careers. As a result, an inbound trajectory, as described by Wenger (1998) and applied in a concert band context, sets the participants on a path from ensemble member to conductor-educator. Further, Johnson (2014) explained that, at least for preservice music teachers, collegiate concert bands could be viewed as a conducting community of practice because the conductor is viewed as the insider, or full member, in that community.

I conducted member checks throughout the analysis process to ensure that I was interpreting the words and experiences of the participants correctly (Creswell & Poth, 2018). As I came to conclusions, I asked participants to confirm or clarify my understandings by providing them with examples of my data as well as my interpretations. After completing my analyses and member checks, four salient themes emerged that were common across all cases. They were (a) knowledge of repertoire, (b) community as context, (c) repertoire should be representative, and (d) fostering socially just band experiences. In this chapter, I have presented my cross-case findings related to each of those themes. In addition, I have contextualized those findings within the framework of Wenger's (1998) communities of practice theory. Furthermore, I have highlighted ways in which the participants have been socialized (i.e., how they have developed specific attitudes and dispositions as music teachers; Isbell, 2008; Woodford, 2002) to the norms and behaviors of repertoire selection—a seemingly uncomplicated, but rather important skill for band directors, especially given that repertoire often serves as a primary source for curricular content (Geraldi, 2008; Hopkins, 2013; Reynolds, 2000; Russell, 2006).

Knowledge of Repertoire

Not surprisingly, given that participants' interactions with band repertoire were central, conversations related to the participants' knowledge of band repertoire (or their lack thereof) became commonplace. Those conversations unfolded in a few ways. First, as a result of their participation in various concert bands, the participants in this study developed a broader knowledge of band repertoire in that they were able to recall music written by a variety of composers in with a variety of styles and difficulty levels. Second,

they revealed a knowledge of resources available to them to seek out music by underrepresented composers. And third, they expressed conflict—feelings of wariness or under-preparedness—with their knowledge of repertoire as it related to issues of equity, inclusion, and social justice.

Prior to entering their degree programs, the participants had a variety of experiences with concert band repertoire. Ariel expressed that she could not recall many of the pieces she had performed in her high school band. She suggested that her director may have taken a frivolous approach to repertoire selection characterized by frequent turnover in pieces being studied and performed. She told me there was a sort of "let's just do it, let's just get through it" attitude in her high school band when it came to repertoire and performance (interview, March 6, 2020). Further, Ariel's high school band never played music by widely recognized composers within the band repertoire, such as Gustav Holst or Frank Ticheli. Because of that, she entered her degree program feeling as if she had less knowledge of repertoire—especially pieces or composers that may be considered as standards—than her peers.

Frances and Sarah recalled having a basic knowledge of repertoire coming into their undergraduate degree programs. In that sense, they may have had more exposure to or at least a generalized knowledge of those pieces or composers considered standard in the repertoire that Ariel may not have had. Nevertheless, both reported their collegiate concert band experiences as having an impact on their knowledge of repertoire. For example, Sarah's experiences with the music of Jennifer Higdon and Viet Cuong broadened her knowledge of repertoire by highlighting the impact and educative potential of music written by composers of underrepresented groups. She discussed the potential

pedagogical features of Cuong's piece, *Diamond Tide*, and Higdon's piece, *Rhythm Stand*. She cited, for example, the use of "wine glasses and … metallics" in the percussion section in Cuong's work, noting that it might be "cool for a group with a lot of percussionists" to "get them playing something other than snare drum" (interview, March 16, 2020). She also described *Rhythm Stand* as being "able to help young musicians grow" while still playing "good music" (interview, March 16, 2020). Additionally, she noted that Jennifer Higdon is an example of a "good composer who isn't a straight, White man" (writing prompt, March 15, 2020). Further, Sarah mentioned that she would remember those pieces as potential works to program for her students when she enters the profession as a band director: "In my four years at [the university], I have never played the same piece twice. I have been exposed to so many wonderful composers and pieces that I hope to use when I teach my own classes" (writing prompt, March 15, 2020).

Evan had different experiences with repertoire prior to entering his music education degree program. His high school band director made efforts to seek out and program music written by underrepresented composers. Furthermore, that band director used those pieces as opportunities to open dialogues with his students about representation in band music and concert programming. Because of that, Evan entered the university having already experienced some of the socialization processes involved in developing repertoire selection behaviors by means of his interactions with his high school band director about the repertoire he performed (Isbell, 2008). For Evan, those attitudes toward concert programming had become normalized by the time he entered the music education program at the university. For the other participants, this was not the case.

Nevertheless, all of the participants reported that their college concert band experiences had broaden their knowledge of repertoire such that they began to collect a number of resources that they indicated they would utilize as they searched for high-quality band music written by underrepresented composers. All four participants explicitly stated that they would seek pieces of music for their students to study from the Institute for Composer Diversity (https://www.composerdiversity.com). That database is an ever-expanding resource for band directors of all levels. Users can filter pieces by such factors as difficulty, instrumentation, length, composer gender, or composer race. Frances also mentioned the potential for seeking the assistance of colleagues or online professional development groups on Facebook:

> I think there are probably a lot of people with a lot of knowledge about this kind of programming that could help you, or provide resources for you, or help you understand what to look out for. … If you're not sure about a piece of music, you should get in touch with your network. (focus group, March 21, 2020)

Sarah agreed with Frances and mentioned that she was a part of one such professional development group on Facebook specifically for female band directors. She remarked that there had been numerous conversations in that group about programming music by underrepresented composers. She also mentioned a database compiled by composer Jodie Blackshaw (https://www.jodieblackshaw.com) that is dedicated to music written by women.

Interestingly, despite the resources that the participants said they would refer to for programming support and guidance, a collective uneasiness remained prevalent. Those feelings of wariness stemmed from a perception among the participants that they

were either (a) under-prepared to address issues of equity, inclusion, and social justice in concert programming or (b) not quite aware of how quickly they would need to be making those decisions. For example, Sarah said:

> I kind of feel like I'm less prepared than I thought I was. I feel like there's still so much to learn about literature and then just about teaching [in general] while being mindful of all these different aspects of it. Which is good, but also a little bit uncomfortable. (focus group, March 21, 2020)

Evan agreed with Sarah's statement and expressed a similar discomfort; however, his comfort seemed not so much centered on repertoire as on how his teacher-self would influence his students through his teaching and repertoire choices:

> I've known about like, the actual methods part of how to do that [program underrepresented composers]. But, who I would become as a teacher? I've been thinking about that and how I'm going to influence the students with my teaching and repertoire. I've had to do a lot of introspective thinking about that. (focus group, March 21, 2020)

Those comments are indicative of the ways in which this research process influenced the participants' thinking. Prior to the start of this study, it could have been that the participants had thought little about how their concert band experiences could shape their teacher identities and socialize them to the norms of being a band director. Sarah even mentioned that she had not thought much about it at the beginning of our first interview. It seems, however, that as the participants reflected on their concert band experiences throughout this research process, they developed a deeper understanding of

their individual knowledge of repertoire and how that repertoire may impact their students.

In addition, they also expressed varying degrees of surprise about their commitment to repertoire knowledge and how soon they would be relying on that knowledge to make important decisions for their students. Ariel remarked that her reflections on her experiences were eye-opening:

> It [the research/reflection process] reminded me that I need to actually be thinking about these things … because we're going to be doing the thing—we're going to have a job—hopefully in a year or two, and it's just mind-blowing that we actually have to be thinking about all of this. (focus group, March 21, 2020)

Furthermore, Frances agreed with Sarah's self-assessment regarding her knowledge of repertoire, yet also articulated a strong sense of commitment toward seeking and performing music written by underrepresented composers or that otherwise conveys messages about societal issues:

> I definitely, like Sarah, am not super secure in my knowledge of repertoire, but I realized that I have much stronger opinions about it than I thought. … I want to make sure that, like, my female students feel particularly supported and encouraged. And then just for all students, just making sure that there is a culture of respect for all people and their ability to achieve. That's something I want to make important to the culture of my program, and I realized that the kind of music I program and the way I talk about it can very heavily influence that. (focus group, March 21, 2020)

The participants' varied experiences and reflections are characteristic of their varied positions on their inbound trajectories within their respective communities of practice (Cuddapah & Clayton, 2011; Wenger, 1998). As they engaged with concert band repertoire in their own way, they not only developed opinions about that music, but they also began to develop beliefs about whether they would or should program the same (or similar) music with their own students in the future. In that regard, those experiences within their communities of practice both (a) moved the participants closer to full membership within that community and (b) helped socialize them to the norms and behaviors of band directing. Moreover, all four participants shared in the realization that they had not actively considered how their concert band experiences might influence their beliefs about concert programming. This could speak to the notion that socialization processes can occur both formally and informally (Bouij, 2004; Woodford, 2002). Their participation within their respective communities of practice may have fostered for informal socialization processes. Furthermore, preservice music teachers may come to understand the importance of community and context—or community as context—in their repertoire selection choices as a result of their prolonged participation in their concert band communities.

Community as Context

Community as context is perhaps best understood through a more abstract lens of community than Wenger's (1998) theory. In this instance, community is best described as the physical context (e.g., classroom, school, or city) in which a band program carries out its practices. It is comprised of—and informed by—students, teachers, parents, administrators, and even the general public. The practices, norms, and values of a

community are socially constructed by those who participate within it. Within education, "the school and the classroom are envisaged socially as groups of people who share various relationships with one another in safe communities" (Jorgensen, 2011, p. 38). Although schools and classrooms may constitute one or more communities, students enrolled in music programs may enter those smaller musical communities with the values, norms, expectations, and interests of a larger community of individuals (which might exist inside or outside the school). For the participants in this study, an understanding and consideration of that larger community could provide context for their future repertoire choices. It should be noted, however, that a thorough examination of how community might provide context for their programming choices is well beyond the scope of this study. Because the participants were on inbound trajectories (Johnson, 2014; Wenger, 1998), they had yet to be situated within a specific musical community (i.e., a school or a city); therefore, the communities they described in this study were entirely hypothetical. In summary, they were not yet band directors but they believed that they would need to consider the context of the community in which they will teach when selecting repertoire.

Individual case findings revealed that Frances placed an emphasis on her desire to contextualize the pieces of music she chose to perform—especially if those pieces addressed issues of social justice or contained content that might otherwise be considered potentially controversial. She asserted that, in doing so, the members of both the ensemble and the audience would be more empowered to develop their own personal meanings and connections with the music. She suggested, as well, that providing context for such music could be the "easiest way to communicate profound ideas in a culture that

struggles so much with having challenging discussions" (writing prompt, March 17, 2020). Yet, what was most interesting among each of the cases (Frances included) was that they all considered their future musical community as a potential source of context for their repertoire choices.

Ariel was the first to mention that she would take the values and interests of her community into account when selecting music for her concerts. She articulated that her programming choices would always be "based on community" (interview, March, 6, 2020). She expanded by suggesting that she would need to be cognizant of the social norms and values of the community in which she worked when programming music. In her view, she would be taking a risk to program and perform a piece of music that addressed an issue of social justice (e.g., a piece that celebrated the rights and accomplishments of trans people) if the general consensus of the community in which her program was situated held opposing views.

Sarah expressed a similar viewpoint. Although she shared concerns regarding whether or not she would (or could) be out to her students, she also expressed that much of her repertoire choices would be informed by the community she worked in:

> I want to make it clear that we're going to play good stuff by good people and we're not going to ignore things like who the composer is. … It kind of also depends on the area where I teach and the culture there, like with the parents and the school. If I start teaching back where I'm from I would be shot down! But, I think if I started teaching in a city like [city where the university is], I think I could bring these ideas into my teaching more quickly and keep building on them. (interview, March 16, 2020)

Throughout our conversations, she seemed to be very aware of how the perceptions of others in the community could influence her life both in and outside the classroom. She recounted a few occasions in which she experienced harassment and fear as an out, gay woman in the southern United States. Because of those experiences, Sarah developed a nuanced approach to community in the classroom and she was thoughtful of how to best support and validate the many identities and cultures in her future classroom.

Evan recalled his high school band community as one in which the director made a concerted effort to program works by underrepresented composers. As a result, his pre-college band experiences, specifically with regard to the repertoire he interacted with, were different than those of the other participants in this study. He described the culture of support among his high school music community by explaining that music "is very important [in that area], and a lot of the programs there flourish because the community understands how important music is" (interview, March 6, 2020). Evan also felt that it was important to program works by underrepresented composers or works that otherwise convey messages about societal issues; however, he—perhaps more strongly the other participants—expressed a sense of responsibility in using such repertoire to broaden the community's perspectives or to try and change some aspect of society.

Evan spoke specifically about the importance of including music that addresses social issues in his future band program:

These are topics that need to be discussed and sometimes it's not as easy to just sit down and talk about it or listen to a lecture about it. That's the great thing about being a music teacher. We have a medium that we can use to start those discussions. Like, online the media is just words back and forth. Sometimes it's

just like, [we can] listen to the music and understand better what people are trying

to convey. (interview, March 6, 2020)

Although his comment emphasized the importance of discussing issues in the classroom

that could create conflict or discomfort among the students, he further clarified by

indicating that students could be the catalyst for social change within a community:

Being able to discuss issues with your students or being able to perform pieces

like that [that address social issues] allows issues to be brought to light. So, not

only the students, but other people, too, can see the issues. And if we want to try

and change it, the students can be the starting point. (interview, March 16, 2020)

Evan, like Frances, believed heavily in the communicative potential that music has—

especially music that conveys messages about societal issues. Even further, he seemed to

have a desire to use the music he programs for his future students to perform as a spring

board for dialogue on subjects that may be considered sensitive or uncomfortable.

Although their experiences within their respective concert bands have varied, the

participants all expressed a commitment to considering the values, norms, and interests of

their communities when selecting repertoire for their future students. Some did not

mention it specifically, yet all four of the participants seemed cognizant of the impact a

band program may have outside the walls of a school. Because of that, they indicated that

their approaches to repertoire selection would be nuanced, especially with regard to

music that conveys messages about societal issues. It is likely that they were socialized to

this behavior through their interactions with their peers, conductors, and audiences during

their concert band experiences.

Isbell (2008) explained identity is developed through socialization processes, and that identity is often influenced by a person's perceptions of themselves and their experiences. It is also impacted by others' perceptions of them as members of the community. As the participants in this study engaged with their concert band experiences, they observed the ways in which their conductors chose and contextualized repertoire within their community. Participants also perceived—through performance experiences—the community's reception of those pieces. Those observations and performances are socialization processes, and as a result of those processes, the preservice music teachers in this study developed a set of beliefs and values about choosing repertoire for their students.

Repertoire Should be Representative

Ariel, Evan, Frances, and Sarah may all have had differing opinions about their knowledge of repertoire or how they would engage their communities; however, they all agreed that the repertoire they choose in their future careers should be representative not just for the sake of equity, but for the sake of their students, as well. All of them believed in the importance of selecting high-quality music for their students to study while also remaining committed to seeking out high-quality music by composers of underrepresented groups. It was important to each of the participants that their future students connect personally and are able to see themselves in the music they perform. Although they indicated varying degrees of responsibility to program such music, they all expressed a commitment to exposing their kids to great music by all kinds of composers.

The belief that the students should be able to identify with and connect personally to the repertoire they perform was held by all the participants. Ariel spoke in more broad terms about the importance of connection and representation in band repertoire:

> I teach kids first, and I think that goes into, you know, what you play and what you put in front of a student. If you put a piece in front of a student that makes them feel something about what they're experiencing right now, or what they've experienced in their life, it leaves an impact on them. And it leaves an impact on the rest of the students in the room, too, if they see that [another] student has a deeper connection with the piece. (focus group, March 21, 2020)

Her comment reflected her desire for students to connect their own lived experiences to the music they study and perform. Presumably, those students' experiences might be directly tied their identities. As a result, they may feel themselves being represented or otherwise validated by the repertoire their teacher has chosen for them to play. Evan added another level of depth to Ariel's comment:

> I'm going to have repertoire that represents my students. But, if I was teaching at a school that wasn't necessarily the most diverse, I would still choose music that helps represent them, but I also want to teach them about the other parts of the world. (focus group, March 21, 2020)

Evan spoke more directly toward representing the many cultures and backgrounds of his students through the repertoire, whereas Ariel focused more on students' ability to hear and connect their life experiences to the music. Both perspectives indicated a desire for students to connect some aspect of their personal identity to the music they study and perform. Furthermore, Evan noted that while it is important for students to feel

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represented by the repertoire they perform, it is equally important for them to engage with music from other cultures or by composers whose background may be quite different from their students.

Sarah agreed with Evan's assertion that students should engage with music that is both representative of them and representative of other cultures or backgrounds. She also added that music could be a vehicle to address topics regarding other cultures, backgrounds, or even issues of social justice:

> I think that music, and band music specifically, is such a good vehicle to give students lessons through [a lens] that makes them a little bit easier to swallow. Like, instead of having to talk about social justice topics the whole time, maybe you can just introduce the topic and then play the music. Let the music speak for itself. (focus group, March 21, 2020)

She continued by explaining that by allowing the music to speak for itself, her students would be able to form their own meanings and understandings of the music and whatever topic it may address. Allowing students to create their own understandings would assist their growth as both musicians and people.

Whether the repertoire was representative of their students or of other cultures, the participants in this study all agreed that (a) representation in programming should be a goal and (b) one way to ensure representation is by seeking out and intentionally programming music by composers of underrepresented races, genders, or sexual orientations. Even still, each of the participants agreed that such works should not be programmed merely for the sake of diversity. Rather, they agreed that their decisions to program such works for their students would be contingent on whether they could deem

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those works as both high-quality (i.e., rich in artistic and educational value) and authentic in their representations of topics, cultures, and communities.

Evan stated more bluntly than the others that the quality of the music he chooses for his future students would be his primary consideration. Yet, he still emphasized that it was important to him that he expose his students to music by underrepresented composers. He explained:

> With picking repertoire and all, I don't think of it as, "I need to pick this [piece] because it's by a diverse composer" but like, "It's a good piece, and this composer also happens to be a minority, or a woman, or part of the LGBT community." I see it from that point of view. (interview, March 6, 2020)

When Evan refers to a piece of music as "good" above, he is referring to its artistic qualities and educative potential. For him, selecting music for his students that was written by underrepresented composers should extend beyond the notion of doing so just for the sake of equity and diversity.

Sarah felt the same way. She was committed to performing music by underrepresented composers so long as the music itself is rich in artistic and educational value. She expressed that programming such music was a moral imperative for her; she needed to "fight the good fight so that one day other people don't have to" (interview, March 16, 2020). She did not want any of her students to experience what she felt upon realizing she had not played a piece of music by an Asian composer until her fourth year of college study. Furthermore, she expressed frustration at the notion of composers who falsely represent themselves or other cultures in their music:

I can't help but think about those White guys who write something called, like, "The Majestic Eagle" or something like that, and it's supposed to be based off some Native American thing that they clearly have never experienced. It's just so ridiculous … because they have no stock in that culture or those ideas. It just seems so fake. I would never listen to something like that and think, "Oh yeah, that really reminds me of the Native American people." It's just something they're [those composers] are shoving in front of students so they can like, get that diversity experience or something. But it's not diversity. (focus group, March 21, 2020)

The others agreed with Sarah's point and recalled their experiences with a piece by Omar Thomas entitled *Come Sunday*. Evan talked about that experience as a source of validation. In listening to that piece, he felt pride in not only his identity as a Black musician and music teacher, but also for the musical styles of the churches in which he was raised. *Come Sunday* constituted a genuine representation of the church music Evan grew up with written by a Black composer. As a result, Evan connected deeply with that piece, and expressed a desire to provide similar experiences for his students.

Notions of authenticity pervaded the participants' perceptions of representation in band repertoire. Reflecting further on his experience with *Come Sunday*, Evan explained:

For the longest time, if I ever heard about great Black musicians, they came from the jazz or pop or hip-hop genre and never really from the classical arena. So, in the back of my head I wondered if we [Black people] had good classical music. And then Omar Thomas just floats in and hands us music from our culture that is authentic. (focus group, March 21, 2020)

Frances added some additional thoughts on her perceptions of Thomas' piece and on authenticity in band music in general:

> I would wager that, for someone like you [Evan] who grew up in that kind of church community, it's not just about the way that the music sounds. It's about the experience that it gives people and it's about the way that it makes people feel. And so, no matter how good the composer, if they're someone that isn't genuine to a culture—if they aren't authentic—no matter how hard they try, they aren't going to be able to create that experience. (focus group, March 21, 2020)

The participants in this study all agreed that the repertoire they will choose for their ensembles will be (a) of high artistic and educational quality, (b) representative of both their students and of a variety of topics and cultures, and (c) authentic in those representations. Some indicated that representation could come in the form of assisting students in making connections between the music and their personal experiences. For all of them, representation also meant choosing music by composers from a variety of cultures, identities, or backgrounds. In any case, the participants agreed that repertoire selection should be representative. Furthermore, they concurred that doing so might foster a culture in their classrooms that is open-minded, inclusive, and socially just.

Fostering Socially Just Band Experiences

Although the participants' responses varied when I asked them to define social justice in their own terms, a number of key terms were common between them. Terms like equity, inclusion, diversity, and access were mentioned by all four participants. In the focus group, I asked them to define social justice collectively. By and large, they agreed

that equity among people was perhaps most important, especially with regard to music education. Frances said:

> I think a big part of social justice is not equality, but equity. I think we need to be aware of what everyone's needs are and how they're being met. And then I think we need to do everything we can to accommodate them and help everyone meet their needs and reach their personal goals. (focus group, March 21, 2020)

Sarah agreed, and added that she preferred the notion of equity over equality "because some people need a little bit more, and others are doing just fine where they're at" (focus group, March 21, 2020). Evan further articulated that equity included concepts like representation and diversity, and indicated that "everyone in [his] classroom was represented in an equitable way" (focus group, March 21, 2020). Ariel agreed with Evan's assessment:

> You know, everybody comes from a different place. Everybody comes from a different culture and background and part of social justice and equity is … making sure that everyone is getting what they need and that they are being represented the way they need to be. (focus group, March 21, 2020)

Each of the participants expressed a desire to foster a classroom culture that celebrated diverse cultures, backgrounds, and experiences. It is important that the culture of their future classrooms makes students feel validated and safe to express themselves (insofar as a truly safe space can be manufactured in a classroom). Their expressed desires to create such classroom environments were indicative of their personal commitments to social justice in teaching and music making. In addition, they viewed

social justice as playing a pivotal role in music education. They also saw themselves as agents for creating and modeling socially just teaching practices.

Evan felt a sense of responsibility to bring issues of social justice into his classroom. He viewed himself as a catalyst for potentially meaningful dialogue on those topics through music education. Social issues are often issues that matter to students, and because of that, Evan wished to make certain those issues and topics would not be ignored in his band room. Having attended a high school whose band director addressed issues of social justice and diversity through the music selected for Evan and his peers, Evan came to understand how socially just band experiences may impact students in a positive manner. In his experiences, an atmosphere of inclusion, community, and validation was generated from his band directors' (both in high school and college) efforts to foster socially just ensemble experiences in which a variety of identities and cultures could be represented and celebrated.

Ariel shared similar feelings as Evan in that she did not wish to ignore issues of social justice in her band classroom. She expressed a desire to ensure that multiple cultures and composers from those cultures are represented in her music program. Those aspirations were shared by Frances and Sarah, as well. Interestingly, Sarah felt as though band was more apt to address issues of social justice than other large ensemble music experiences like choir or orchestra:

> It seems like there is a lot of literature based on social justice issues for band. And so, I feel like that is the place in music [education] where you can kind of reach the most people on those issues. That might just be because most band music is so much newer than so much of the chorus and orchestra stuff. I also feel like band

draws in so many different kinds of people, and if we're [those that participate in

bands] gonna be made up of those kinds of people then we should be working

toward the issues that affect those people. (interview, March 16, 2020)

She further explained that her perceptions of band being more receptive of social justice

issues than other large ensembles was largely influenced by the chorus and orchestra at

her high school and the types of students who participated in those ensembles. Typically,

she recalled, those ensembles were comprised of more White students and more affluent

students than her high school band. Nevertheless, her comment underscored her

commitment to addressing issues of social justice in her classroom as they might relate to

and directly affect her students.

Frances shared similar views, but also focused on the potential music has to

communicate with and unify people. In this way, she viewed music as both a carrier of

strong messages and an escape from them. Although she believed that music could be

used to convey messages about issues of social justice, she also believed that it could

convey those messages in a manner that encouraged individuals to formulate their own

meanings from them. That sort of communication may foster a culture of inclusion and

unity in her classroom:

I think we are currently in a culture [in the United States] that struggles to

celebrate anything, to find anything to unify over. So, I think we have an

opportunity … to pass on some values to our students. I personally want to pick

repertoire that teaches students to unify as a group and to celebrate each other for

all different reasons and in all different ways. (focus group, March 21, 2020)

The participants all expressed a commitment to nurturing an inclusive and safe culture for the students within their future classrooms. In their view, creating an understanding among their students that all people and all perspectives are important and welcomed was essential to the fostering of band experiences aligned with social justice aims. Sarah summarized feelings shared by all the participants:

> [We] definitely want to make it clear that our classroom is a safe space and that there's no room for hate in the classroom no matter who, or what, you are and what you think. We can all have disagreements, but be civil and kind to one another. (interview, March 6, 2020)

They also reflected on the cultures their collegiate bands have created, mentioning that they felt safe and welcomed. For example, the syllabi for all of the concert bands at the university included only gender-neutral descriptions of performance attire options for the members. Although it may seem innocuous, the purposeful removal of gendered language regarding concert attire reflected a belief shared by those directors that persons of any gender identity or expression are welcome in their ensembles.

Despite their collective commitment to fostering socially just band experiences in their future careers, the participants expressed the potential for discomfort among their students in addressing such issues:

> Playing pieces like that [by underrepresented composers or that otherwise addresses social issues] … creates that environment to talk about it or to just get them to experience something that they're not completely comfortable with. But it gets them thinking more deeply about what the piece is about. (Ariel; focus group, March 21, 2020)

Ariel indicated that she considered uncomfortable topics, when shared through band repertoire, important for the development and growth of her future students. Not surprisingly, the others expressed similar feelings. Sarah, for example, explained why she thought band music could assist students in navigating uncomfortable topics or situations when she said, "I think it's really important to their development to play things that make them uncomfortable. That's such an important part of growing up—facing those things. I think music is such a wonderful way to get through that" (focus group, March 21, 2020).

As preservice music teachers participating in a conducting community of practice (Johnson, 2014; Wenger, 1998), the participants in this study observed the practices and behaviors of their conductors—the full members in those communities—throughout their collegiate concert band experiences. During that time, they observed their conductors engaging in programming practices (i.e., selecting repertoire for them to perform in their ensembles) that are representative of a variety of races, genders, and sexual orientations, and also that address issues of social justice. Their experiences with those works that met either (or both) of those criteria have likely indirectly socialized (Isbell, 2008; Woodford, 2002) the participants to a specific set of norms and behaviors of band directing that are aligned toward socially just ends. As a result, a set of values and beliefs emerged in each of the participants that are grounded by a notion that equitable and representative programming practices can foster socially just band experiences for students and communities.

CHAPTER 6

DISCUSSION

The purpose of this study was to determine how collegiate concert band experiences shaped preservice music teachers' beliefs about concert programming. Specifically, I sought to understand (a) how the study of works by underrepresented composers, or works that address issues of social justice, influenced preservice music teachers' perspectives on band repertoire and concert programming and (b) the extent to which engagement with such repertoire shaped preservice music teachers' beliefs about social justice in music education. I framed the study inside Wenger's (1998) theory of communities of practice. Doing so provided insight into how occupational socialization processes (i.e., how preservice music teachers acquire the skills and behaviors of successful music teachers) might occur within the context of a conducting community of practice like a concert band (Johnson, 2014).

People in a community of practice will often take on a specific trajectory as it relates to their level of engagement within that community. According to Wenger (1998) those who are full members of the community are on an insider trajectory in which they engage with and modify the practices of that community while guiding the other members through a joint enterprise. Members on an inbound trajectory participate in the practices and traditions of the community with the goal of attaining full membership. As Johnson (2014) explained, collegiate concert bands (or any conductor-led ensemble) are

best understood as conducting communities of practice. The conductor is viewed as a person with full membership in the community as they are often the one guiding the rest of the ensemble through the practices and traditions of the community. Preservice music teachers, then, are on an inbound trajectory within that community because their goal—typically attained by acquiring teaching credentials and obtaining a job as a band director in a school—is full membership within that community. As preservice music teachers develop along that trajectory toward full membership as band directors, they cultivate a set of values and beliefs about the profession based upon the experiences they have had and the behaviors they have observed.

To answer the key research question and sub-questions, I examined the participants' experiences within their concert bands and with specific pieces of music. I also sought insight into how the participants perceived the teaching and programming behaviors of their conductors. In doing so, I was able to focus each participant's thinking on issues related to repertoire and concert programming while also acquiring an understanding of how their inbound trajectories were affected by repertoire and concert programming within the context of their concert band (Wenger, 1998). I discovered that collegiate concert band experiences likely influence preservice music teachers' socialization to the norms, values, and behaviors of being a band director (Isbell, 2008). Specifically, I learned that those experiences shape preservice music teachers' beliefs about concert programming in three distinct and important ways.

Socialization in Concert Bands

Participants' observations of their conductors' teaching and concert programming behaviors encouraged the development or refinement of their own teaching and

programming behaviors. This notion is supported by the work of other researchers who have suggested that preservice music teachers may see their ensemble conductors as primary sources for learning or identity development (Isbell, 2008; Johnson, 2014). For the participants in this study, observing their conductors teach, rehearse, and contextualize the music they performed gave them an understanding of how those conductors (a) extracted pedagogical material from the repertoire they choose (Reynolds, 2000) and (b) balanced the artistic qualities of the repertoire with their educational goals (Berg, 2014; Noon, 2017).

Although examining the effects of direct observation was not a component of this study, it should be noted that observation has been found to be an effective tool in preservice music teacher development. Specifically, researchers have shown that (a) self-observation and reflection may aid in the development of teaching and conducting skills (Noon, 2019a; Yarbrough, 1987); and (b) observation of significant others in students' lives (e.g., an ensemble conductor) may assist them in discerning a set of teaching or conducting practices or behaviors they may want to emulate in their future careers (Haston & Russell, 2012). Although there are potential benefits to direct observation of self and others, it should be noted that the participants in this study did not directly observe the specific programming behaviors that their conductors engaged in. Rather, they were the beneficiaries of those behaviors and decisions. Nevertheless, as they observed the programming choices of their conductors, the participants noted those conductors' efforts to program with issues of social justice (e.g., equity, diversity, or other societal topics) in mind.

That sort of indirect observation is indicative of how preservice music teachers may be socialized to the norms and behaviors of teaching music in informal or indirect ways (Bouij, 2004; Isbell, 2008, 2015; Woodford, 2002). Preservice music teachers in concert bands are not directly engaged, nor necessarily concerned, with the acquisition of teaching skills or behaviors while in the context of a rehearsal or performance. Yet, the participants in this study were indirectly and informally being socialized to at least one necessary skill for band directors—that is, concert programming behaviors—through their experiences in those ensembles. As they studied and performed the works chosen for them by their conductors, the participants developed their own meanings about the music, the composers, and the importance of considering issues of representation and social justice in selecting repertoire. The conductors likely did not select that music with the purpose of developing those skills within the preservice music teachers in their ensembles. Nevertheless, the conductors' programming decisions seem to have influenced the socialization of the participants in this study such that they expressed a sense of obligation to programming music by underrepresented composers or music that otherwise conveys messages about societal issues.

Concert Programming Practices

The participants' experiences with music written by underrepresented composers strengthened their commitment to representative programming behaviors. Throughout their time in the concert bands at the university, each of the participants studied and performed works of music by composers from historically underrepresented groups. Those experiences left lasting impressions on the participants. For example, Evan felt as though his engagement with Omar Thomas' music reaffirmed his identity as a Black

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musician and validated the style of music with which he was raised. Sarah recalled a similar sense of affirmation in studying music written by composers who are also members of the LGBTQ+ community. Although it may be a more recent trend among collegiate bands—as previous studies on collegiate band programming have indicated a severe lack of diversity (Paul, 2011, 2012; Powell, 2009; Wacker & Silvey, 2016; Wiltshire et al., 2010)—it seems the purposeful programming of such works by college band directors may be of benefit to the development of similar behaviors in preservice music teachers.

Both Ariel and Frances expressed discomfort in approaching music that conveyed messages about societal issues such as immigration or gun violence; however, they also described those experiences as profound and important to their development as musicians and music teachers. Frances articulated that music was an optimal vehicle for "communicat[ing] profound ideas" about societal issues, especially as they relate to politics or social justice (writing prompt, March 17, 2020). Sarah concurred and expressed that music may help students approach discomforting topics more easily than lectures or class discussions. Their perceptions are congruent with the findings of other researchers, who—although they were not examining social justice in a concert band setting—found that interactive activities and open and direct dialogue may foster positive dispositions for social justice among preservice music teachers (Escalante, 2019; Robinson, 2017).

Teaching for Social Justice

Engagement with music by underrepresented composers or that otherwise conveyed messages about societal issues bolstered the participants' commitment to

teaching for social justice in their future classrooms. Previous researchers have examined the potential benefits of including social justice content in music education curricula (Escalante, 2019; Kindall-Smith, 2012; Robinson, 2017). The participants' experiences with such content in their concert bands suggest an added benefit from the inclusion and discussion of social justice material in the concert band setting. Each of the participants in this study expressed a desire to foster a safe classroom culture where the identities and experiences of their students are welcomed and celebrated and where all of their students will have equitable access to resources. Further, they indicated a desire to program music by underrepresented composers or music that contains social justice content for their students. Through their study of similar works in their college concert bands, the participants developed deep connections with that music that they wish to replicate for their future students.

As Ariel, Evan, Frances, and Sarah engaged in their collegiate concert band experiences, they navigated their inbound trajectories toward attaining full membership within a conducting community of practice (Cuddapah & Clayton, 2011; Johnson, 2014; Wenger, 1998). As they engaged in various socialization processes (Isbell, 2008) in their concert bands—through their interactions with their peers, their conductors, and the repertoire—the participants began to develop a set of beliefs, values, and practices that they believed would make them successful as full members of a conducting community of practice in which they would be able to guide their students' engagements with the traditions and the repertory of that community in meaningful ways (Andrew et al., 2008; Cousin & Deepwell, 2005; Wenger, 1998). Moreover, as preservice music teachers engage in those socialization processes and further negotiate their inbound trajectories,

they will develop an understanding of their music teacher identity as it relates to their community. By programming concert band repertoire that is written by underrepresented composers or repertoire that conveys messages about societal issues, college band directors may cultivate similar behaviors among the preservice music teachers that participate in their ensembles.

Chubbock (2010) explained that perhaps the most important aspect in teaching for social justice is not necessarily to ask questions about where injustices occur, but rather to seek solutions to those injustices that propagate equity, access, and justice (in general). One way that band directors might seek solutions to societal issues in their teaching is through the study and performance of works that were inspired by those issues. Despite the fact that this study examined works by underrepresented composers and works that convey messages about societal issues as discrete sets of musical pieces, they both constitute facets of socially just concert programming behaviors. Selecting works by underrepresented composers promotes diversity, equity, and representation in concert bands. Works that convey messages about societal issues like gun violence or immigration may promote dialogue, understanding, or social change. For the participants in this study, their interactions with such works over the course of their participation in concert bands developed or reinforced their desire to provide their future students with socially just band experiences.

Limitations

This multiple case study is bound by the experiences of the participants within one particular musical context and community. As such, attempts to generalize my findings to larger populations of preservice music teachers must be made with caution, if

at all. As Creswell and Poth (2018) noted, it is not necessarily a goal of this type of qualitative inquiry to generalize one's findings or make inferences about a larger population as one might do in quantitative research. Instead, the researcher seeks to understand participants' experiences with a specific phenomenon in a specific context. Through thorough data collection and analysis, themes may emerge and conclusions can be made about how the participants experience the phenomenon in question. Those themes and findings may apply to other contexts in similar ways, but that may not always be the case. Therefore, the findings from this study are best understood as deeply connected to the specific context of the university bands in which they participated.

Another important note to make is that, despite my efforts to allow for maximum variance on demographic factors among the participants, many of the participants in this study shared similar demographics. As a result, certain voices are underrepresented or missing from this study. Three out of the four participants in this study identified as male, and although Evan's insights and experiences were certainly valuable to this study, one cannot presume that his experiences would be similar those of his male colleagues. It also should not be overlooked that Evan was the only participant that identified as a person of color. There are some underrepresented or missing voices from this study (e.g., trans people or people of color), many of whom may experience their concert band repertoire in ways similar or different to the participants in this study. Nevertheless, it is likely that the demographics of the participants in this study were reflective of the school of music population at the university.

Furthermore, I focused my study on but one aspect of preservice music teacher socialization. I centered this study on understanding the ways in which the participants'

engagement with specific kinds of repertoire influenced their beliefs about concert programming and how they would select repertoire for their future students. My findings have suggested that engagement with music by underrepresented composers or music that contains conveys messages about societal issues may foster a disposition toward representative and socially just programming practices among preservice music teachers. Other important socialization processes may also occur throughout preservice music teachers' concert band experiences such as the development of rehearsal skills through observation or listening skills through participation; however, such processes were beyond the scope of this study.

Implications

Implications for Music Teacher Education

Based upon my findings from this study, there are a number of implications for music teacher educators seeking to better prepare their students for successful careers as ensemble music educators. Given that previous research has suggested that music education students might benefit from the inclusion of social justice content in their music education coursework (Escalante, 2019; Kindall-Smith, 2012; Robinson, 2017), it may be prudent for music teacher educators to include discourse on topics such as diversity in concert programming or navigating social justice content in concert repertoire. Doing so may assist preservice music teachers in developing a level of comfort with that material that could strengthen their ability to address those issues in their future careers. It may also provide a space in music teacher education curricula for students to engage in civil and meaningful discussion about those topics. Additionally, music teacher educators may benefit from providing resources in their course curricula

for their students to search for and explore works by underrepresented composers such as the Institute for Composer Diversity (https://www.composerdiversity.com) or the And We Were Heard organization (https://www.andwewereheard.org). It may be that allowing preservice music teachers to engage with music by underrepresented composers both in and outside of their ensemble experience could strengthen the occupational socialization processes that encourage representative programming behaviors.

Further, if it is a goal of a music teacher preparation program to develop teachers who can successfully respond to issues of equity, diversity, or social justice in their classrooms and communities, it may be advantageous to consider ways in which music teacher educators and ensemble conductors could work concurrently within a school of music. For example, music teacher educators may consider the inclusion of repertoire played in the concert bands at a university within their methods coursework—especially if that music is written by underrepresented composers or conveys messages about societal issues. In doing so, preservice music teachers could engage with those works in multiple ways. Such a multi-faceted approach might augment their understandings of the repertoire and its relationship to larger aims of social justice in music education.

Implications for Music Education

There are some implications for the larger field of music education based on my findings, as well. Given that some of the participants in this study described identity-affirming experiences with some of the repertoire they played, an understanding of the various cultures and musical styles that have influenced and shaped a student's childhood may benefit music educators. In addition, music educators could benefit from seeking out ways in which they can incorporate those cultures and musical styles into their programs.

The experiences described by Evan and Sarah in this study had a sincere impact on their development as musicians and as people. They also felt as though their identity and culture had been validated through their musical experiences (Peters, 2016).

Band directors might also consider incorporating social justice content into their programs via the repertoire they choose for their students. The participants in this study articulated feelings of discomfort when approaching music that contained social justice content. What was most important in this study was their framing of that discomfort as valuable to the development of young people. By engaging with social justice content through repertoire, the participants felt as though they were given a safe space to develop and express their own understandings and meanings regarding social justice issues (Escalante, 2019; Robinson, 2017). The incorporation of social justice content and repertoire in band programs may create spaces in which band directors can assist students in navigating nuanced topics; therefore, they may provide their students important context for the repertoire they choose. Doing so may also strengthen students' ability to think deeply and critically about music and its functions in societies.

Furthermore, band directors should abandon the argument that the identity of the composer does not matter, and that repertoire should be chosen for performance based on its perceived artistic and educational quality only. Sarah aptly explained the impetus for abandoning the quality-only argument for choosing repertoire:

> I could teach in a place that is very unlike me, and if none of my students are like me, then I don't really have a good reason to play music that makes *me* [vocal emphasis] feel good and that's like me. I need to adjust what I'm doing to my students … I need to change what I'm doing so that I can give them what they

deserve. Because what they deserve is a good education that represents and is

tailored to them. (focus group, March 21, 2020).

The experiences of the participants in this study highlight the ways in which the identity

of a composer or the content of a piece of music can be profoundly impactful on

musicians. Those experiences have not only affected their perceptions of band repertoire,

they have also had an impact on their identity development as musicians and teachers.

Presumably, such profound experiences are not limited to preservice music teachers; any

music student could benefit from those experiences in similar ways. Therefore, it would

be prudent for band directors to consider issues of composer identity and social justice

when selecting repertoire for their students to play.

Recommendations for Further Research

The socialization processes that preservice music teachers undergo during their

undergraduate degree programs are many. They may occur directly (e.g., as a result of

methods courses) or indirectly (e.g., as a result of concerts or other performances or in

rehearsals; Isbell, 2008; Woodford, 2002). Researchers have examined many of the ways

in which preservice music teachers, or undergraduate music majors in general, are

socialized during their undergraduate degree programs (Austin, et al., 2012: Isbell, 2008,

2015). Yet, there is much to be known still about the extent to which (it at all) preservice

music teachers are socialized within the context of their large ensemble experiences. For

example, Austin, et al. (2012) and Isbell (2008) examined the socialization processes of

students within the community of particular schools of music. Researchers may benefit

from narrowing the scope of previous studies and focusing on the socialization processes

that may occur in specific contexts like large ensembles or methods courses.

In this study, I focused on understanding only one socialized behavior that band directors regularly engage in—that is, concert programming. What I learned over the course of this research project was that the socialization processes that occur in concert bands may be more indirect than direct. That was evidenced by the participants' reflections in the focus group. Frances, for instance, expressed that she had not realized her opinions on repertoire were so strong. Sarah also mentioned that she had not given much consideration to issues related to concert programming prior to the start of this study. Because of that, further study into the informal processes of socialization that preservice music teachers experience may provide music teacher educators a deeper understanding of how undergraduate music education majors develop throughout their degree programs. Researchers could examine informal socialization processes, for example, by investigating how preservice music teachers' observations of their concert band conductors in rehearsals or performances might influence their acquisition of teaching or rehearsal skills. Or, researchers may examine how social values and belief systems (i.e., those not directly taught in schools) influence identity development among preservice music teachers.

Further research into the unique ways in which preservice music teachers engage with their concert band experiences may also be beneficial. I investigated how specific kinds of band repertoire influence the development of programming behaviors among preservice music teachers. Yet, additional investigation of other potential influences may provide a more complete picture of preservice music teacher socialization in concert bands. For example, three out of four participants reported their conductors as significant sources of learning. Therefore, an investigation of how conductors might influence

preservice music teacher development within the context of concert band rehearsals and performances may be warranted.

Lastly, the results from this qualitative inquiry may not be applicable to any other cohort of preservice music teachers; however, research studies may be designed that could gather more broad insight into the socialization processes of preservice music teachers in concert bands. A survey of those students that includes items assessing their attitudes toward representative programming behaviors may prove to be insightful; however, an understanding of collegiate band directors' attitudes toward such behavior may be warranted beforehand. Moreover, an examination of the effects of synchronous engagement—between concert bands and music education coursework—with works by underrepresented composers or with social justice content among could provide a meaningful glimpse into the socialization and development of music teachers committed to social justice.

Conclusion

Music education is an evolving field. In recent years, scholars and practitioners have begun to center their discourses and practices on issues of social justice (Elliott, 2007, 2012; Escalante, 2019; Koza, 2006; Peters, 2016; Robinson, 2017). Because of this, music teacher educators may now be tasked with developing positive dispositions toward social justice among preservice music teachers. Ideally, those students—many of whom will likely teach large ensembles—will enter the teaching profession with the skills and tools necessary to navigate issues related to equity, access, inclusion, and diversity within their schools and classrooms.

The repertoire that directors choose for their ensembles can address issues related to social justice. That repertoire can also have deep, meaningful, and lasting impacts on student musicians. The participants in this study reflected on experiences they had with specific pieces of music that left a lasting impression on them. Those experiences were formative in that they have significantly impacted how they will approach concert programming and teaching once they graduate and begin their careers. Although they have certainly had many meaningful musical experiences, their engagement with notions of representation and social justice in band repertoire have only bolstered their commitment to replicating those experiences for their students. Therefore, as music education practices continue to align with socially just means and ends, it seems important to cultivate representative programming behaviors among preservice music teachers. Doing so could foster concert band experiences that are culturally relevant, socially just, richly educational, and deeply meaningful—for students, for teachers, and for communities.

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APPENDIX A

IRB APPROVAL LETTER

UNIVERSITY OF
SOUTH CAROLINA

INSTITUTIONAL REVIEW BOARD FOR HUMAN RESEARCH
APPROVAL LETTER for EXEMPT REVIEW

Christian Noon
813 Assembly St.
Columbia, SC 29208 USA

Re: **Pro00096744**

Dear Mr. Christian Noon:

This is to certify that the research study *Emerging Concert* **Programming Beliefs in Preservice Music Teachers through Collegiate Band Experiences** was reviewed in accordance with 45 CFR 46.104(d)(2) and 45 CFR 46.111(a)(7), the study received an exemption from Human Research Subject Regulations on **1/27/2020**. No further action or Institutional Review Board (IRB) oversight is required, as long as the study remains the same. However, the Principal Investigator must inform the Office of Research Compliance of any changes in procedures involving human subjects. Changes to the current research study could result in a reclassification of the study and further review by the IRB.

Because this study was determined to be exempt from further IRB oversight, consent document(s), if applicable, are not stamped with an expiration date.

All research related records are to be retained for at least three (3) years after termination of the study.

The Office of Research Compliance is an administrative office that supports the University of South Carolina Institutional Review Board (USC IRB). If you have questions, contact Lisa Johnson at lisaj@mailbox.sc.edu or (803) 777-6670.

Sincerely,

Lisa M. Johnson
ORC Assistant Director and IRB Manager

APPENDIX B

INITIAL PARTICIPANT INVITATION LETTER

Dear Colleagues,

You are being invited to participate in a research study I am conducting. With this research study, I am examining preservice music teachers' (PMTs) experiences in their collegiate concert bands. Specifically, I am seeking an understanding of how PMTs' experiences with collegiate band repertoire influence their perceptions of teaching band and choosing music for band ensembles.

To be eligible to participate in this study, you need to be (a) an undergraduate music education major in at least your third year of study at UofSC, and (b) enrolled in either the wind ensemble, symphonic winds, or university bands.
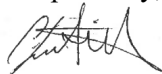
As a participant in this study, you will participate in two one-on-one interviews with me as well as one focus group with myself and the other participants. In addition, you will be asked to complete one writing prompt. Each interview will take approximately one hour; the focus group will take 60–90 minutes. The data collected in this study will be stored securely, and all participants will be assigned a pseudonym to protect their confidentiality. The results of this study will constitute my dissertation at UofSC and may also be published or presented at professional meetings; however, your identity will not be revealed.

Taking part in the study is your decision. You do not have to be in this study if you do not want to. You may also quit being in the study at any time or decide not to answer any question you are not comfortable answering. Participation in the study is entirely voluntary, and there are no penalties for non-participation. You will not be compensated for your participation in this study. I will be happy to answer any questions you have about the study. You may contact me at cnoon@email.sc.edu if you have study-related questions or problems. If you have any questions about your rights as a research participant, you may contact the Office of Research Compliance at the University of South Carolina at 803-777-7095.

If you would like to participate, please send an email to cnoon@email.sc.edu with the subject line "Study Participant" and include your name, the name(s) of the ensemble(s) in which you are currently enrolled in and have played in during your time at UofSC, and the best email address with which I can reach you.

Thank you for your consideration.

Respectfully,

Christian M. Noon
cnoon@email.sc.edu

INTERVIEW PROTOCOLS

Interview 1

Say   Do I have your permission to record this interview?

Say   Before we begin, I want to remind you of your role as a participant in this study. Your participation in this interview, and any subsequent interview or study-related activity, is entirely voluntary. You may choose to end this interview at any time, and you may also choose to withdraw from the study at any time. You may also choose to not respond to any of the questions I ask you if doing so makes you uncomfortable or if you just do not want to for any reason. Do you understand?

Q1   **Tell me about your background—where you grew up, how you came to study music, and what made you want to pursue a career in music education.**

Q2   **After you graduate, what type of teaching position would you like to have?**

Q3   **In what ways do you think your background, race, or gender might influence your career path?**

Q4   **How do you think your concert band experience in college has prepared you for teaching band?**

Q5   **Describe one or two of your most memorable experiences you have had in the concert bands here.**

Q6   **How has the music you've played in the concert bands here influenced your thinking about band music or teaching band?**

Say   Is there anything else you would like to say that we have not talked about at this point?

Say   Later today, you will receive an email from me with a writing prompt for you to respond to. There is no length requirement; however, I encourage you to be as thorough as possible. The more thorough you are, the more accurately I will be able to understand your experiences.

Say   We are scheduled to meet again at [meeting date/time], does that still work?

Say   Our next interview will focus on your experiences with specific pieces, your beliefs regarding issues of social justice in band music and in music teaching. The writing prompt is intended to help frame your thinking in preparation for our second interview Do you have any questions?

Say   Thank you!

Interview 2

Say   Do I have your permission to record this interview?

Say   Before we begin, I want to remind you of your role as a participant in this study. Your participation in this interview, and any subsequent interview or study-related activity, is entirely voluntary. You may choose to end this interview at any time, and you may also choose to withdraw from the study at any time. You may also choose to not respond to any of the questions I ask you if doing so makes you uncomfortable or if you just do not want to for any reason. Do you understand?

Q1   How do you define social justice?

Q2   What do you see is the role of social justice in music education?

Q3   How do your beliefs and your identity as a music teacher fit within that role?

Q4   In what ways has your concert band experience at the university been influenced by social justice?

Q5   In your writing prompt, you highlighted some examples of pieces written by historically underrepresented composers [give examples]. What was it about those pieces that stuck with you?

Q6   How might you replicate those experiences in your own band program and with your own students?

Q7   Do you feel a moral responsibility to program pieces like [same examples as above] when you are in your teaching career? Why or why not?

Q8   How do you think your concert band experience has influenced your beliefs about that responsibility?

Say   Is there anything else you would like to say that we have not talked about at this point?

Say   We are scheduled to meet again at [meeting date/time] for the focus group with the other participants. Does that time still work for you?

Say   As I mentioned previously, the focus group is just an opportunity for you and I to meet with the other participants and have a conversation about many of the things we have discussed in our one-on-one interviews. It is mostly an opportunity for you and the others to share your experiences with one another and talk about how those experiences have shaped you as a music teacher. My role in that conversation will be as a facilitator, asking questions and helping to guide the conversation when necessary. Do you have any questions?

Say   Thank you!

FOCUS GROUP QUESTIONS AND STIMULI

Say Thank you all for joining this focus group today. Before we begin, will each of you please verbalize with a "yes" or "no" whether you are okay with this session being recorded.

Say This session will be focused mostly on your discussions with one another. There are no right or wrong answers, and I think you will find numerous points of discussion, agreement, or even disagreement along the way. My role is to assist in moving the conversation along while also keeping us all on track should we head down a tangent for too long.

Q1 **Please share your thoughts about this research process. What have you learned about yourself as a music teacher?**

Q2 **What have you learned about concert band music (either from the pieces you have played or in general)? *Stimulus 1***

Q3 **In what ways have you personally felt represented in the music you have performed at the university? *Stimulus 2***

Q4 **Tell us about a time where you have felt uncomfortable playing a piece of music. How did you navigate that experience? *Follow up 1***

Q5 **What is social justice? *Stimulus 3, Follow up 2***

Q6 **How has the music you've played in the concert bands here influenced your thinking about band music, teaching band, or concert programming?**

S1 **Ask about pieces like *Come Sunday, of Our New Day Begun, El Muro***

S2 **Evan – *Come Sunday*; Sarah – Giroux/Higdon**

S3 **Keywords: Equity, access, inclusion, diversity, human rights**

F1 **Do you feel as though experiences like that are important for students? Why or why not?**

F2 **What is the role of social justice in music education? In band?**

Say Is there anything else anyone would like to say that we have not talked about at this point?

Say Thank you all so much for agreeing to participate in this study! I have really enjoyed getting to know each of you better and I have also enjoyed getting to share your stories and experiences. You will be hearing from me soon; I will be asking you to review parts of my analysis that pertain to each of you just so you can confirm or clarify things for me.

Say Thanks again!

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