

**Integrating Popular Music and Informal Music Learning Practices:
A Multiple Case Study of Secondary School Music Teachers Enacting Change
in Music Education**

Martina Vasil

**Dissertation submitted
to the College of Creative Arts
at West Virginia University**

in partial fulfillment of the requirements for the degree of

**Doctor of Philosophy in
Music Education**

**Janet Robbins, Ph.D., Chair
Molly A. Weaver, Ph.D.
Sandra Schwartz, Ph.D.
Christopher Wilkinson, Ph.D.
Sharon Hayes, Ph.D.**

School of Music

**Morgantown, West Virginia
2015**

**Keywords: Change Process, Informal Music Learning Practices, K–12 Music Education,
Music Teaching and Learning, Popular Music, Secondary School Music, Teacher-Initiated
Reform**

Copyright 2015 Martina Vasil

ProQuest Number: 3743553

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 3743553

Published by ProQuest LLC (2015). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

ABSTRACT

Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary School Music Teachers Enacting Change in Music Education

Martina Vasil

The purpose of this study was to examine the practices and perspectives of music teachers who integrated popular music and informal music learning practices into their secondary school music programs. A primary goal was to understand music teachers' perspectives on the process of enacting change. The data for this parallel multiple-case study were four semi-structured interviews, two school site visits and observations, documents, and a researcher journal. The content of teachers' interviews was synthesized in the form of four narratives. Teachers' pathways to becoming more reform-minded were marked by shifts in professional identity away from teacher-centered, autocratic mindsets toward student-centered, democratic approaches to music teaching and learning. The change process was natural for teachers. The tensions that typically surround popular music, informal music learning practices, and secondary music education (i.e., institutional constraints, music teachers' uncertainty, music teachers' views of popular music, and limited resources and professional development opportunities) were minimal for teachers in this study. Thematic analysis revealed eight characteristics of effective teacher-initiated change in secondary music education: (1) holistic and gradual change processes, (2) teacher reflection and inquiry, (3) teacher autonomy, (4) enabling institutional factors, (5) use of a variety of supportive networks, (6) student-centered pedagogy, (7) teacher-selected professional development, and (8) a balance of structure and chaos and formal and informal music learning practices. Teachers demonstrated the power of local change centered on democratic, student-centered practices and serve as exemplars for how K–12 teachers can step into traditionally structured music programs and create educational experiences for their adolescent students that are more relevant and engaging than what is currently being offered in many secondary music programs in the United States.

DEDICATION

I dedicate this dissertation to my family. *Moja rodina je môj život a moja sila.*

ACKNOWLEDGEMENTS

I am grateful to the members of my dissertation committee. Throughout my graduate studies, you have helped me improve upon my writing and research skills as I developed into a scholar and music teacher educator. First, I wish to extend my deepest thanks to my dissertation chair and academic muse, Dr. Janet Robbins. This study would not be possible without your support and friendship. I appreciate the many hours you put into counsel and revisions. Your questions and “ponderings” have no doubt made this research study more thorough and thoughtful. Thank you from the bottom of my heart. Dr. Molly Weaver, your attention to detail has always inspired me and I am thankful to have your critical eye examine my work. I have learned so much from you about research and writing. Dr. Sandra Schwartz and Dr. Chris Wilkinson, I always looked forward to your feedback, as you both found ways to strengthen my work by providing thoughtful insights. You both have helped me be a more concise writer and presenter. Dr. Sharon Hayes, I appreciated your valuable feedback as a qualitative researcher and your thoughts on how my work fits within the larger world of educational research.

I would like to thank my participants for opening their classrooms to me and sharing their stories. I delighted in learning more about your teaching and your programs, and I am very grateful of the time you gave to this study. You inspire and motivate me to try new strategies in my own classes with far less fear and self-doubt.

Thank you to my parents, Jozef and Emilia. You always encouraged me to follow my heart, and I cannot thank you enough for always believing in me. Thank you to my two older sisters, Andrea and Michaela, for your calls, surprise packages, and handwritten notes of encouragement throughout graduate school. To my partner David—all my love. Your support and presence proved unshakable throughout the highs and lows of my dissertation journey.

Thank you for listening to me and reading my work. To my friend Amanda for providing entertainment and much-needed distractions from time to time, and to my friends Cori, Lindsay, and Joyce for their thoughtful edits and feedback. Finally, hugs are needed for my furry companions, who kept me sane. Bailey earned co-authorship of this work, and although I unexpectedly had to say a sad farewell to Pepe this summer, I joyfully welcomed Tig Notaro this fall.

TABLE OF CONTENTS

Chapter One: Introduction	1
Statement of Problem.....	4
Purpose of the Study	7
Research Questions.....	7
Definitions.....	8
Delimitations.....	9
Chapter Two: Review of Related Literature.....	10
Historical Context.....	10
Tensions	16
Music Teachers' Views of Popular Music.....	17
Music Teachers' Uncertainty	19
Limited Resources and Professional Development Opportunities	23
Institutional Constraints.....	24
Popular Music and Informal Music Learning Practices	25
Change in Education.....	30
Approaches to Educational Change.....	30
The Change Process.....	32
Change in Music Education.....	33

Summary	40
Chapter Three: Research Methods.....	43
Case Study	43
Participants	45
Selection Strategies	45
Data Collection	48
Semi-Structured Interviews	49
Site Visits and Observations	51
Documents	51
Researcher Journal	52
Confidentiality	52
Data Analysis	52
Trustworthiness.....	53
Role of the Researcher	54
Chapter Four: Becoming Reform-Minded Teachers	58
Kaitlyn.....	58
Student Experiences.....	59
Orff Schulwerk.....	61
Alivia.....	62

Student Experiences.....	63
Teachers Using Popular Music	64
The Pennsylvania Governor’s School for the Arts	65
Urban Music Education	66
Dylan.....	68
Being a Popular Musician.....	69
Max	72
Student Experiences.....	74
Graduate School.....	74
Discussion.....	77
Chapter Five: Enacting Change in Secondary Music Programs.....	81
Kaitlyn.....	83
The Scope of Change	83
The Content of Change	86
Summary	97
Alivia.....	98
The Scope of Change	98
The Content of Change	102
Summary.....	112

Dylan.....	112
The Scope of Change	112
The Content of Change	114
Summary.....	128
Max	128
The Scope of Change	128
The Content of Change	130
Summary	141
Discussion.....	141
Building a Rationale for Change.....	142
The Context of Change	143
Integrating Popular Music and Informal Music Learning Practices	144
The Process of Change.....	144
Chapter Six: Effective Teacher-Initiated Change in Secondary Music Education: Discussion and Implications.....	146
Characteristics of Effective Teacher-Initiated Change	147
Holistic and Gradual Change Processes	147
Teacher Reflection and Inquiry	149
Teacher Autonomy.....	150
Enabling Institutional Factors	151

Use of a Variety of Supportive Networks.....	153
Student-Centered Pedagogy.....	157
Teacher-Selected Professional Development	158
Balance.....	159
Implications for Secondary Music Education.....	163
Student-Centered and Democratic Practices.....	164
Authenticity.....	165
Creativity.....	167
Implications for Music Teacher Education.....	168
Directions for Future Research	171
Conclusion	173
REFERENCES	175
APPENDIX A: Email to Music Teacher Educators	194
APPENDIX B: Email to Executive Directors of State Organizations.....	195
APPENDIX C: Call for Participants.....	196
APPENDIX D: Research Participant Consent Form	197
APPENDIX E: Principal Consent Form.....	200
APPENDIX F: Interview Protocols	202
APPENDIX G: Institutional Review Board Approval Letter.....	206

LIST OF TABLES

Table 1: Participant Demographic Information	48
Table 2: Interview Timeline.....	50

LIST OF FIGURES

Figure 1: Factors that Create Tension Around Popular Music, Informal Music Learning Practices, and Secondary School Music Education16

Figure 2: A Concept of Informal and Formal Learning Practices29

Figure 3: Conceptual Model of Change in Music Education34

Figure 4: The Change Process: The Locus, Scope, and Content of Change81

Figure 5: The Change Process in Teacher-Initiated Reform: Locus of Change (Internal), Scope of Change (Meso and Micro Contexts), and Content of Change (Why and How Change is Enacted)83

Figure 6: Kaitlyn’s Music Room84

Figure 7: Melodic Ostinato90

Figure 8: Cajón Rhythmic Pattern91

Figure 9: Kaitlyn’s Course Development at GT97

Figure 10: Alivia’s Music Room from the Right.....99

Figure 11: Alivia’s Music Room from the Left.....99

Figure 12: Alivia’s Course Development at HCS.....111

Figure 13: Dylan’s Music Room.....113

Figure 14: JamHub.....119

Figure 15: Dylan’s Course Development at MHS.....127

Figure 16: Max’s Music Room.....129

Figure 17: Max's Course Development at FMS	140
Figure 18: A Concept of Informal and Formal Learning Practices	163

CHAPTER ONE

INTRODUCTION

Since the 1960s, it has been recognized that youth cultures are distinct from adult cultures in the United States (Allsup, Westerlund, & Shieh, 2012; Humphreys, 2004; Mark, 1994/2010). Youth cultures embody the knowledge and understandings of adolescents between the ages of 12 and 18. These cultures are as diverse and creative as the young people they represent, and they evolve with each passing generation (Allsup et al., 2012; Campbell, Connell, & Beegle, 2007; Spruce & Odena, 2012).

Music is central to youth cultures because it helps adolescents establish and support their identities as they mentally and physically grow into adulthood (Campbell et al., 2007; Gracyk, 2004; Laughey, 2006). Many young people become increasingly self-conscious and struggle to understand who they are during adolescence. Music is a way for them to explore multiple identities and to understand how others see them. They can “try on” music that reflects different attitudes, behaviors, and lifestyle choices and decide which identities best suit them (Arnett, 1995; Hargreaves, Marshall, & North, 2003; North & Hargreaves, 1999).

Youths engage with many different types of music, but most prefer, listen to, and create popular music (Clements, 2008; Hargreaves & Marshall, 2003; Hargreaves & North, 1997; Mark, 1994/2010; North, Hargreaves, & O’Neill, 2000; Rentz, 1994; Roe, 1985). Researchers suggest that adolescents prefer popular music to other types of music, in particular Western European art music, because it helps communicate their emotions and is aesthetically pleasing (North et al., 2000; Wells & Hakanen, 1991). Adolescents see popular music as a reflection of their identities and find this aspect of popular music to be empowering. As Rodriguez (2004) explains, “listeners perceive the style [of popular music] as an emulation of their dress, language, preferred activities, or temperament” (p. 15).

Adolescents use popular music to align more closely with their peers and to establish independence from the adults in their lives such as parents and teachers (Allsup et al., 2012; Arnett, 1995; Campbell et al., 2007; Clements, 2008; Finnäs, 1989; Gantz, Gartenberg, Pearson, & Shiller, 1978; North & Hargreaves, 1999; North et al., 2000; Roe, 1985). Indeed, many listen to the popular music their peer groups prefer and believe that this preference indicates a particular social status (Finnäs, 1989; Green, 2006).

Adolescents prefer not only to listen to popular music but also to perform popular music and to compose in popular styles. They engage with popular music in many contexts outside of institutions: online communities, garage bands, community centers, and their homes. When they engage in creating and performing popular music, they primarily use informal music learning practices. The following characteristics define the informal music learning practices of adolescent popular musicians: music making is a social event; aural musicianship is central to learning and creating music; most groups of adolescent popular musicians engage in collaborative composing; musicians are self-directed learners; and the learning process is holistic.

First, making music is a social event. Music is made with friends who are close in age and have similar musical preferences. Friendship is essential to group formation, and keeping good relationships is important to the survival of the group (Campbell, 1995; Green, 2002).

Aural musicianship is central to learning and creating music. Rehearsals and performances depend on musicians learning and performing music by ear (Green, 2002, 2008). Budding musicians listen to recordings or live performances to isolate vocal or instrumental parts they want to recreate (Campbell, 1995; Green, 2002, 2008). Adolescents imitate their favorite singers and instrumental performers until they can match their idols' sounds and musical styles. Sometimes adolescents take on elements of their favorite artist's persona in the process (Green, 2002, 2008).

After a period of time dedicated to recreating songs, many adolescent popular musicians begin composing collaboratively. One musician brings a riff or idea to rehearsal and pairs of musicians or the whole group works it out (Green, 2002, 2008). The musical styles and structures with which they are familiar are points of departure for creation (Campbell, 1995; Green, 2004; Lilliestam, 1996). Collaborative composing may be done nonverbally through eye contact and active listening (Campbell, 1995) or through pauses in rehearsal and communicating verbally (Abramo, 2011).

Adolescent popular musicians are self-directed learners (Green, 2006). They want to learn and create music in primarily non-adult-mediated environments, typically in bands outside of school (Kuzmich, 1991; Rusinek, 2008). Adolescents are interested in autonomy, hands-on learning, a wide variety of learning tasks, and a mixture of large- and small-group learning (Howell, 2002; Myers, 1994).

Finally, the process of learning music is holistic for adolescent popular musicians (Davis, 2005; Green, 2002, 2008). They integrate many musical skills and varied knowledge throughout the informal music learning process. When engaged in learning and performing songs, young musicians simultaneously listen, play, sing, improvise, and compose (Green, 2008). They embody many roles when creating and performing music: composer, arranger, performer, teacher, and learner (Boespflug, 1999). According to Allsup (2008), adolescent popular musicians focus on the process of making music; although performances may occur, they are not a primary goal.

In sum, music and music making are central to adolescents' lives. Adolescents connect with popular music in particular because it plays a strong role in peer acceptance, identity formation, and establishment of independence from adults. Adolescents engage primarily in

informal music learning practices when they create and perform music in popular styles. These practices are student-centered, democratic, and collaborative (Allsup, 2008).

Statement of Problem

“The authenticity of secondary school music, and its relation to music outside school is at the heart of the problem of contemporary music education” (Hargreaves et al., 2003, p. 156). For adolescents, secondary school music is authentic if it strongly relates to the music they know outside of school (Allsup et al., 2012). Adolescents also determine the authenticity of secondary school music by how it is taught. “If experiences in the music classroom do not affirm the identities students have constructed for themselves, the classroom is felt as inauthentic, perhaps even detrimental to adolescent self-esteem and self-image” (Allsup et al., 2012, p. 466). In order for secondary school music programs to be authentic, it is important for music teachers to use content and pedagogy that connect with students’ lives both outside and inside of school.

Unfortunately, adolescents’ musical preferences and popular music learning practices are often poorly addressed in secondary school music education, and therefore these programs do not meet the needs and interests of the majority of young people (Fowler, 1970; Leonhard, 1964; Reimer, 2003; Robertson, 1958; Williams, 2007). Student enrollment in secondary school music programs is low, particularly for traditional large ensembles such as band, choir, and orchestra (Kratus, 2013; Lamont & Maton, 2008; Music for All, 2004). In 1970, Fowler estimated that only 15–20 percent of secondary students enrolled in traditional large ensembles. More recently, Kratus (2013) and Williams (2007) reported that enrollment in traditional large ensembles is low and continues to decrease.

Adolescents who create and engage in music informally often cannot find a place for their musical abilities within traditional large ensembles. Many do not have the necessary skills to audition successfully for traditional large ensembles. Most choose not to enroll in traditional

large ensembles because the instrumentation, repertoire, and learning processes appear unfamiliar or irrelevant (Greher, 2008; Seifried, 2002). The few who do join these ensembles leave once they discover that they do not enjoy the autocratic and highly structured learning environments (Davis, 2005; Seifried, 2002).

The success of traditional large ensembles has long defined music education, but such a focus on performance groups has taken up much time and energy and included too few students (Reimer, 2012; Robertson, 1958). Music educators have been called to change their practices—to broaden what and how they teach to create more authentic music-learning environments and to draw more students into secondary school music programs. Experimenting with alternative types of music classes, integrating popular music, and incorporating more informal music learning practices are crucial if more students are to be involved in secondary school music programs (Green, 2008; Reimer, 2003, 2012; Rodriguez, 2004). As Reimer (2012) states, “our choices now are whether to stand pat, comfortably yet dangerously narrow and with increasing irrelevance to the real musical lives being lived by our clientele, or to open ourselves with confidence to a world of new musical/educational perspectives” (p. 27).

Change is difficult for many music teachers who may be hesitant to include popular music and informal music learning practices or are unsuccessful in their attempts (Choate, 1968; Isbell, 2007; Mark, 1994/2010). Their views of popular music, their uncertainty about how to integrate popular music and informal music learning practices, limited resources and professional development opportunities, and institutional constraints are factors that create tensions that are difficult to overcome (Abramo & Austin, 2014; Abril, 2009; Allsup, 2003; Colley, 2008; Green, 2008; Hess, 2013; Kastner, 2012).

Understanding how to effectively enact change in education remains elusive (Hargreaves, 1994, 2005). Studies of music teachers using popular music and informal music learning

practices in their classes provide snapshots of change in that they describe *what* teachers are doing in their classrooms in a particular moment or over a short time period, but not *how* they got there. A small number of secondary music teachers have created popular music/rock ensembles (Cohen & Roudabush, 2008; Gardner, 2008; Newsom, 1998) or have integrated informal music learning practices in their secondary general music classes (Abramo, 2011; Butler, 2009; Buzza, 2009; Randles, 2012; Trapp, 2012). Some music teachers have transformed their traditional large ensembles to include informal music learning practices (Beitler & Thornton, 2008; Orzolek, 2008).

Further research is needed on the context and substance of educational change (Hargreaves, 1994, 2005). There is a need to understand more completely secondary music teachers' change processes, which include a *locus of change* (the impetus for change), a *scope of change* (the setting where change was implemented), and the *content of change* (specific areas of teaching/learning that were addressed) (Campbell, Thompson, & Barrett, 2010; Randles, 2013).

It is particularly important to understand the process of change from teachers' perspectives because, "in much of the writing on teaching and teachers' work, teachers' voices have been curiously absent, or been used as mere echoes for preferred and presumed theories of educational researchers" (Hargreaves, 1994, p. 4). Teachers who have been able to implement new ideas and enact change may provide strategies for navigating the tensions that too often surround popular music, informal music learning practices, and secondary music education. These teachers may offer ways to effectively make music-learning experiences in secondary music education more authentic and attractive to students. According to Davis (2005),

We need to find ways to bring into formal music learning the ownership, agency, relevance, and means of personal expression that will enable our students to begin to feel

as passionate about school music experiences as they do about non-school music experiences. (p. 17)

Understanding secondary music teachers' change processes may lead to better-informed actions to improve secondary school music education and close the gap between music in and out of school. This kind of local change has the potential to attract more secondary students to music programs and prompt change on a larger scale, making music education programs more inclusive and diverse.

Purpose of the Study

The purpose of this study is to examine the practices and perspectives of music teachers who integrate popular music and informal music learning practices into their secondary school music classes. A primary goal is to understand music teachers' perspectives on the process of enacting this change.

Research Questions

1. What are music teachers' perspectives on the process of change in their secondary school music classes?
2. How do secondary school music teachers integrate popular music into their classes?
3. How do secondary school music teachers integrate informal music learning practices into their classes?
4. In what ways do music teachers' personal histories, knowledge, or experiences contribute to their efficacies and skills when enacting change in their classes?
5. What conditions enable secondary school music teachers to enact change?
6. What are tensions that challenge and slow the process of secondary school music teachers' enactments of change?

Definitions

Adolescents are young people aged 12–18 (in the United States, students in grades 6–12) (Campbell et al., 2007; Spruce & Odena, 2012).

American refers to people residing in the United States.

Enacting change occurs when secondary school music teachers integrate popular music and informal music learning practices into existing or in newly created secondary school music classes.

Formal music learning practices include teacher-directed music instruction that takes place typically within educational institutions, such as schools (Allsup, 2008).

Informal music learning practices include self-directed learning experiences through social interaction, typically outside of educational institutions (Allsup, 2008). When musicians use informal music learning practices, they learn and create music aurally and holistically, engage in collaborative composing, and are autonomous learners.

Popular music refers to music consumed by a large population of people. This consumption can be measured by the position of a piece of music on the Billboard 100 (and other ranking systems) and the amount of revenue that the piece of music generates. Songs that are sold as sheet music, included on movie soundtracks, or are prominent in media qualify as popular music (Rodriguez, 2004). Popular music develops with each generation of youths as newer popular styles replace older ones. In contrast to more traditional musics, such as folk music, popular music is not handed down from generation to generation but is constantly evolving (Mark 1994/2000). Performers of popular music primarily use informal music learning practices to learn and perform musical pieces (Green, 2006; Rodriguez, 2004).

Secondary schools include middle school (grades 6–8), junior high schools (grades 7–9), or senior high schools (grades 9–12).

Delimitations

The purpose of this study is to examine the practices and perspectives of music teachers who integrate popular music and informal music learning practices into their secondary school music classes. A primary goal is to understand music teachers' perspectives on the process of enacting this change. The study is limited to music teachers who teach in a middle, junior high, or senior high school in the United States. They must teach a secondary school music class that is a part of the school curriculum and not an extracurricular activity. The class must include both popular music and informal music learning practices. In addition, the class must be open to all students in the school and not require an audition in order to participate.

The effectiveness of music teacher education is not a focus of this study, nor is this study necessarily tied to adolescents' participation in secondary school music programs. This study does not attempt to evaluate secondary school music programs in any way, nor does it examine the role of technology, specifically. I have limited my literature review to research studies on popular music and informal music learning practices with young people aged 12–18 years. This study is limited to inservice music teachers. Because I am interested in how teachers in secondary schools in the United States have enacted change in their programs, the experiences of preservice teachers in a university environment are not relevant to this study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter is divided into four sections. The first section examines the history of including popular music and informal music learning practices in K–12 schools in the United States. The second section addresses the tensions that commonly arise when music teachers attempt to bring popular music and informal music learning practices into the classroom. The third section reviews the literature on adolescents' informal music learning practices when engaging with popular music outside of schools. The final section discusses change in music education, particularly initiatives to integrate popular music and informal music learning practices.

Historical Context

Popular music was included in schools in the United States long before informal music learning practices were integrated. In the 18th century, singing masters composed music that was widely commercialized and popular with the settlers. This repertory was largely sacred vocal music or adaptations of classical Western European art music, distinguishing it from the music considered popular in modern society. Nevertheless, these popular tunes were well known by the colonists, and singing masters used these songs to prepare people to sing better in church and to enhance school and community relations (Humphreys, 2004).

It was not until the 1967 Tanglewood Symposium, over two hundred years later, that professional music education organizations began to recognize popular music as a suitable subject for American schools. The Music Educators National Conference (MENC, currently the National Association for Music Education) organized the Tanglewood Symposium to redefine the role of music education in society and to address issues in music education (Mark & Gary, 2007).

Among the many issues that Tanglewood was to address was the fact that 80% of K–12 students were not enrolled in school music programs (Sarig, 1969). MENC officials and music educators attending the symposium recognized the need to broaden music education curricula and agreed that all kinds of music, including popular music, should be included (Choate, 1968; Mark & Gary, 2007). “Music of all periods, styles, forms, and cultures belong [*sic*] in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen age [*sic*] music” (Mark & Gary, 2007, p. 365). Attendees also agreed that the needs and interests of students should be better addressed. “Greater emphasis should be placed on helping the individual student to fulfill his needs, goals, and potentials” (Mark & Gary, 2007, p. 365). The Goals and Objectives Project (GO Project) was created in 1969 to implement these ideas (Mark & Gary, 2007).

Two years after Tanglewood was held, MENC partnered with the Extension Music Department of the University of Wisconsin and the U.S. Office of Education to sponsor the Youth Music Institute. Held at the University of Wisconsin July 7–August 1, 1969, the Youth Music Institute brought teachers into contact with adolescent popular musicians in an attempt to open communication. Eighteen high school youth music groups selected nationwide explained the meaning behind their music to teachers and taught teachers how to create their styles of popular music. Teachers were encouraged to experiment with amplification equipment and instruments such as electric organs and guitars. Professional popular musicians also attended, performed, lectured, and talked with teachers and students. While dialogue did open up at this meeting, teachers and students were not always understanding of each other’s views. Initial conversations reflected teachers’ biases against youth music and young people’s defensiveness of popular music. Only later did teachers begin to realize that including students in curricular planning and design would open their music classes to students who they thought were

unreachable. This change in attitude from teachers helped improve communication between them and the young people at the Institute (Sarig, 1969).

More efforts were made to help teachers integrate popular music into secondary school music programs. As part of the GO Project, a variety of committees were formed to support and strengthen new teaching practices for popular music. The National Association of Jazz Educators (NAJE) was founded in part to guide the development of popular music curricula for schools and colleges (MacCluskey, 1979). Arrangements of popular tunes became available to music teachers, but they were often new songs arranged according to Western European art music aesthetics. If a good arrangement became available, it was often superseded by a new popular tune, and arrangers could not keep up with the turnover (MacCluskey, 1969).

Over the next several decades MENC supported dialogue on popular music in music education, primarily through its publications. Special issues of the *Music Educators Journal* (*MEJ*) were dedicated to popular music: “Youth Music: A Special Report” (1969), “Popular Music and Education” (1979), and “Pop Music and Music Education” (1991). The discussion moved from why it was important to include popular music to how to include it in curricula. In the 1991 issue, authors had many more ideas for how to integrate popular music, such as creating alternative ensembles that employed the instrumentation of popular music groups (guitars, drumset, keyboards) to produce popular music.

By the 1990s, many secondary school music programs included popular music in the curriculum. Popular music was included in basal music series and arranged as band and choral pieces. However, secondary school music teachers largely ignored the informal music learning practices of popular musicians and the aesthetics of popular music (Cutietta, 1991; Green, 2006). Instead, secondary school music teachers used popular music to allow students to mingle and socialize or to pique students’ interests before moving on to classical repertoire (Cutietta, 1991).

One exception was the work of David Welsh, who founded the non-profit organization Little Kids Rock in 2002. Little Kids Rock provides training, instruments, curricular resources, and support for music teachers who want to offer rock band music classes for their students. Teaching methods are rooted in informal music learning practices (Little Kids Rock, 2015).

In 2004, Rodriguez edited a collection of essays on popular music in music education entitled *Bridging the Gap: Popular Music and Music Education*. The 13 authors discussed a range of topics: informal music learning practices, the importance of including popular music in curricula, the history of popular music in American schools, best practices for discussing the history of popular music in lessons, international perspectives of popular music in schools, and the role of popular music in music teacher education. This book offered teachers a resource for understanding the history of popular music in education and strategies for including popular music and informal music learning practices in their classes.

Four years later, Green published *Music, Informal Learning and the School: A New Classroom Pedagogy* (2008). Green's book described her work with the Musical Futures Hertfordshire action research project in the United Kingdom. The research project was designed to investigate ways of engaging young people (aged 11–18) in music learning that is relevant to them and that connects the music in their lives both outside and inside of schools. To do this, researchers studied the implementation of the key characteristics of informal music learning in a number of U.K. secondary schools (O'Neill & Besspflug, 2011; Wright, 2011). Five key characteristics were that: (1) learners choose the music themselves, (2) music is learned aurally, through listening to and imitating recordings, (3) learning takes place in friendship groups, (4) skills and knowledge are acquired through self-study or peer teaching, and (5) learning is integrated; learners are performers, composers, improvisers, and listeners, with an emphasis on creating music (Green, 2008; Wright, 2011).

Green's (2008) project proposed a five-stage curriculum. In Stage 1, students brought in music of their choice and covered the song (i.e., copied the song aurally) with no guidance from the teacher. Stage 2 offered a more structured approach, as students were given a CD that separated a popular song into instrumental and vocal tracks. Students covered the song and received stronger guidance from the teacher. In Stage 3, students composed their own music. Teachers were encouraged to invite popular musicians from the community or within the school to perform their own pieces and explain their music making processes. Stage 4 was similar to Stage 1 except that students covered world fusion or classical music from television commercials. Finally, in Stage 5 students were given a CD that separated a piece of Western European art music into instrumental tracks that the students then covered by ear (Green, 2008).

In 2008, researchers on behalf of the Paul Hamlyn Foundation evaluated Green's Musical Futures research project and discovered that students were more motivated, more confident, and enjoyed music class more after participating in the program (Hallam, Creech, Sandford, Rinta, & Shave, 2010). Students were more engaged and focused, improved their musical skills, and demonstrated better behavior and leadership skills in music classes. Their abilities to work independently increased greatly. The program was considered to be a success, as a greater number of students opted to take music classes the year after this project was initiated (Wright, 2011).

After the success of Musical Futures, the Paul Hamlyn Foundation collaborated with the Innovation Unit, an organization that finds innovative solutions to social problems, to create Learning Futures (Price, 2011). Learning Futures is a learning community of 40 schools in the United Kingdom that continues to test new pedagogies and teaching and learning strategies for secondary school music programs. A primary goal of Learning Futures is to identify the organizational conditions needed to enhance learning environments (Price, 2011).

In 2011, approximately one third of U.K. secondary school music programs implemented Musical Futures. As a result, schools on average have seen a 42% increase in students ages 14–16 wanting to continue with music in school. Ninety-eight percent of the student participants prefer Musical Futures to other types of music lessons (Ronchetti, 2011 as cited in Wright, 2011). Success with Musical Futures also has been found in Australian schools that piloted the program in 2009 and in Canadian schools that piloted the program in 2011 (Jeanneret, 2010; O’Neill & Bessflug, 2011).

Green’s (2008) work was groundbreaking in that it offered American teachers a way to integrate informal music learning practices into the classroom and engage more students in school music programs. Surveys in the 2000s reflected an increased acceptance and integration of popular music and informal music learning practices in U.S. secondary school music programs. Schools added rock bands and popular music ensembles and included courses that taught skills (composing and songwriting) common to informal music learning practices. A national survey of U.S. secondary school music curricula revealed that 55% of responding schools had jazz/rock ensembles and 7% had composition courses (Abril & Gault, 2008). In Jones’s (2011) survey of secondary school music programs in the state of Illinois, 53% of responding schools incorporated units of instrumental study (guitar and keyboard), rock band, and songwriting in the general music classes. Six percent of responding schools offered an elective rock ensemble, and fewer than 1% included an elective class devoted solely to songwriting. Finally, Giebelhausen’s (2011) survey of Michigan secondary school music programs revealed that 3.13% of responding schools offered a class on popular music and 3.13% of responding schools offered songwriting or music composition classes.

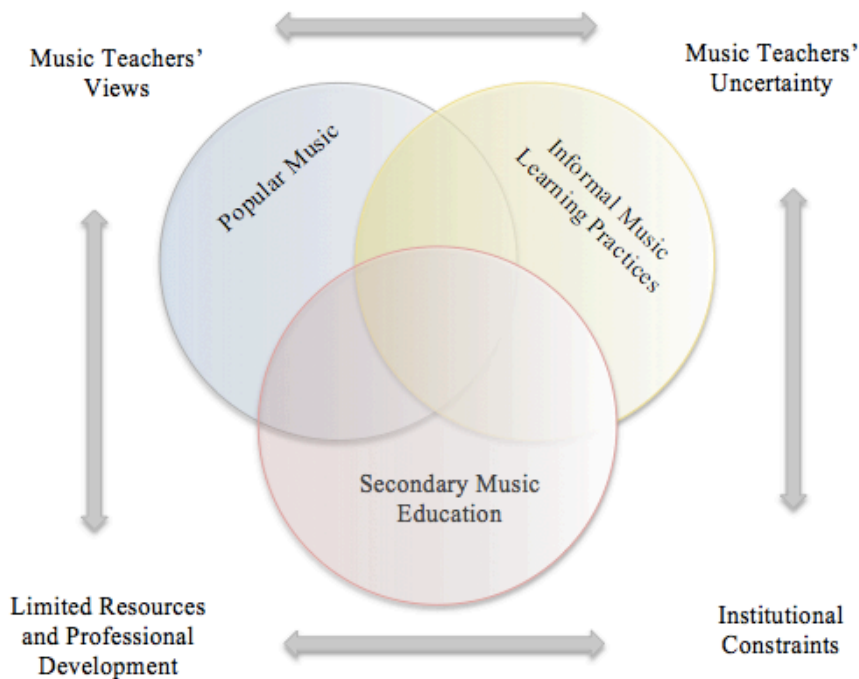
Although all three surveys found some inclusion of popular music and classes that offered skills commonly used in informal music learning practices, it is evident that traditional

large ensembles continue to dominate secondary school music programs in the United States. In the national survey by Abril and Gault (2008), 93% of schools offered band, 88% choir, and 42% orchestra. Similarly, the two state studies showed that traditional large ensemble offerings were high: 95% choir, 92% band, and 28% orchestra (Jones, 2011) and 96.88% band, 81.25% chorus, and 29.69% orchestra (Giebelhausen, 2011).

Tensions

Tensions make it difficult for music teachers to enact change. As I show in Figure 1, several factors create tensions when teachers attempt to bring popular music and informal music learning practices into secondary music education: music teachers' views of popular music, their uncertainty when integrating popular music and informal music learning practices into school music curricula, limited resources and professional development opportunities, and institutional constraints.

Figure 1: Factors that Create Tension Around Popular Music, Informal Music Learning Practices, and Secondary School Music Education



Music teachers' views of popular music. Music teachers often have negative or apathetic views of adolescents' musical preferences. These views are a source of tension when teachers contemplate including popular music in secondary school music curricula because they believe that popular music is aesthetically inferior to other kinds of music, popular music is inappropriate for school, and/or popular music is difficult for them to relate to.

Aesthetically inferior. Some music educators believe that popular music is aesthetically inferior to other kinds of music, such as folk and classical, and should not be included in schools (Fowler, 1970; Hebert, 2011; Hebert & Campbell, 2000; Housewright, 1969; Jaffurs, 2004b; Rodriguez, 2004). The view that popular music has no place in schools is rooted in the writings of Theodor W. Adorno, a 20th-century German sociologist, philosopher, and musicologist. He argued that capitalistic societies were producing music meant to appeal to passive consumers. As music becomes easier to understand, consumption increases and music becomes more and more alike (Allsup et al., 2012). Over time, many music teachers have been indoctrinated into the idea that popular music is aesthetically inferior to other, non-mass-produced music (Rodriguez, 2004).

Following Adorno, critics of popular music such as Scruton (1997) and Walker (2007) reiterated long-held elitist views of popular music that argue for the existence of high and low cultures. Common elitist assumptions are that the musical aesthetics and musical practices of Western European art music are universal and indicate superior music of a high culture (Hebert, 2011). Popular music holds its own aesthetic values that differ from the aesthetics of Western art music (Hebert, 2011; Hebert & Campbell, 2000); therefore elitists consider popular music to be music of a low culture.

According to Rodriguez (2004), many people do not expect popular music to have much substance or to be worthy of analysis and discussion because many popular songs are created

using formulas such as memorable melodies, catchy choruses, or instrumental “hooks.” Most popular music is created to appeal to a broad audience, typically people without backgrounds in music history, theory, or literature (Rodriguez, 2004). This may explain some teachers’ reluctance to include popular music in secondary school music programs. Further, Fowler (1970) suggested that some music teachers believe that the mass media saturates young people with popular music, limiting and fixating students’ tastes in “inferior” music. These teachers see it as their duty to counteract the effects of mass media and ensure that students have an understanding of “good music”—Western European art music.

Inappropriate for school. Allsup et al. (2012) noted that another critique of popular music in schools is that the lyrics can be inappropriate. Some lyrics address themes of violence, sex, drug abuse, and misogyny (Allsup et al., 2012), and teachers may not know how to approach such sensitive topics in the music class. Fowler (1970) reported that there is some concern that the messages found in popular music can lead to delinquent behavior, such as engagement in sex, drug abuse, and violence. According to Hebert and Campbell (2000), teachers worry about how popular musicians can influence students through the lifestyles they lead (substance abuse), their identities (sexual orientation), or controversial political views they may hold.

Some teachers worry that popular music can be physically harmful to students. Fowler (1970) discussed concerns about popular music physically harming students because the volume of music played at concerts and in students’ private spaces can be damaging to their hearing. Giddings (2008) and Grier (1991) explained that teachers worry about adolescents damaging their voices as they attempt to imitate aggressive vocals found in some popular songs.

Difficult to relate to. Scholars agree that many music teachers find current popular music difficult to relate to (Hughes, 1969; Jaffurs, 2004b; Rodriguez, 2004; Veblen, 2006). It is well known that students and teachers often do not value the same music (MacCluskey, 1979; Veblen,

2006). Teachers often identify with the music of their own youth and cannot find value in the music that appeals to their students (Green, 2006; Rodriguez, 2004). “While most music educators can remember quite well what music was on their own top-ten lists, what is currently on the Billboard charts may be completely unfamiliar and/or unappealing” (Rodriguez, 2004, p. 14). MacCluskey (1979) proposed that music teachers may turn away from the music that their students enjoy in favor of music with which they are personally familiar and that they appreciate.

Several researchers have written about the difficulties music teachers have when trying to keep pace with changing popular styles (Lamont, Hargreaves, Marshall, & Tarrant, 2003; Väkevä, 2006; Veblen, 2006). Veblen (2006) explained that the tastes, styles, and sensibilities of popular music are constantly in flux and that teachers struggle to choose repertoire that will resonate with students. Teachers also struggle to stay current with students’ changing musical interests (Green, 2006; Hess, 2013).

In turn, young people may find it difficult to relate to the popular music teachers value (Housewright, 1969; Väkevä, 2006). This type of mutual disrespect creates a volatile situation that must be handled carefully.

The dynamic pace with which styles and labels change in popular music does not necessarily endorse the 1960s conception of ‘pop classics’ . . . Nowhere can this be seen more clearly than in the ease with which new generations put down the idols of their parents. (Väkevä, 2006, p. 128)

Music teachers’ uncertainty. Many music teachers are uncertain about how to integrate popular music and informal music learning practices in their classes. Several facets of music teachers’ uncertainty include the dominance of formal training in higher education, difficulties in “breaking the cycle” of formal training, and musical inauthenticity in the classroom.

The dominance of formal training. Most music teachers do not feel prepared to integrate popular music and its associated informal music learning practices into their classes because they did not receive specialized training in these areas (Cutietta & Brennan, 1991; Giddings, 2008; Grier, 1991; Hargreaves & Marshall, 2003; Hebert, 2011; Hebert & Campbell, 2000; McPhail, 2013). Most music teachers have experience with and are trained in formal music practices exclusively. According to Allsup (2008), formal music practices are teacher-centered, autocratic, and characterized by systematic instruction. Music is typically learned through notation, and the focus is on producing a product or performance of high standards. For many music teachers, formal music education began during childhood or adolescence when they began taking lessons for voice or on their primary instrument and continued throughout their time in high school and college.

Music programs in higher education have remained largely unchanged from the 19th-century conservatory model (Greher, 2008; Kratus, 2009, 2014). Conservatories were designed to prepare professional musicians to perform as solo artists or to fill orchestras and opera houses, which were the center of European musical life at the time. The conservatory course of music study involves private instruction on a single instrument or voice, extensive conductor-led large ensembles or opera experience in 19th-century classical repertoire, sufficient theory training to enable reading music for ensembles, and an understanding of 19th-century literature. “The current model of collegiate music study makes sense *only* if it is thought of as a preparation for membership in a 19th-century orchestra or opera company” (Kratus, 2014, p. 34, italics original).

Most music teacher preparation programs emphasize formal music learning practices such as singing, playing, and reading notation over informal music learning practices such as aural learning, improvising, arranging, composing, and performing on amplified instruments (Abramo & Austin 2014; Heuser, 2008; Jaffurs, 2004a; Williams, 2007). Because such practices

are so prevalent in higher education, music education students have limited exposure to popular music and informal learning practices. According to a study by Wang and Humphreys (2009), only .54% of instructional time in higher education is devoted to popular music. This means that fewer than 20 hours are spent on popular music over the four years of a typical undergraduate music education program (Wang & Humphreys, 2009). Overall, it is still common for music education majors to graduate with little exposure to and experience with informal music learning practices and popular music (Borelli, 1979; Hebert, 2011).

Difficulties in “breaking the cycle.” According to MacCluskey (1969), it may be difficult for music teachers to break the musical habits and traditions they have known throughout their lives because teachers often teach the way they were taught. Many music teachers have pursued music education as a career path because of rewarding experiences in traditional large ensembles such as band, choir, and orchestra. For many secondary school music teachers, cultivating a high-performance, award-winning ensemble is the epitome of their professional careers, and many teachers want to preserve these traditions (Jorgensen, 2002). For secondary school music teachers, to contemplate methods and practices that are outside of “what worked for them” may be unfathomable.

For formally trained music teachers, engaging in and implementing practices that are student-centered, democratic, and characterized by less systematic instruction may be overwhelming or may make them feel like they have lost control of the classroom (Abramo & Austin, 2014; Beitler & Thornton, 2008; Green, 2008; Woody, 2007). In a study by Abramo and Austin (2014), the participant admitted that lack of experience in informal learning and non-ensemble music teaching made him reluctant to move away from using the formal music learning practices he learned in his music teacher education program. Many music teachers

simply do not know where to begin to change their pedagogy (Borelli, 1979; Cutietta & Brennan, 1991; Kastner, 2012; MacCluskey, 1969; Ruthmann, 2006).

Tension is present when students' musical interests and skills differ from the content and skills that formally trained teachers consider fundamental to secondary school music education (Abramo & Austin, 2014; McPhail, 2013; Ruthmann, 2006). Abramo and Austin (2014) examined the perspectives of both teacher and students in a high school composition class. While the teacher understood music performance as reproducing a composer's intent, students viewed it as recreating music with one's own intent in mind. The teacher thought about music melodically, while students thought about music harmonically; he also used different musical vocabulary than did students. The teacher struggled with the role of notation in composing, as many students composed without notation, especially when they used technology to create music.

The teacher in Ruthmann's (2006) study struggled to ensure that her students had theoretical understandings of music as well as aural and creative skills that are commonly associated with informal music learning practices (Ruthmann, 2006). McPhail's (2013) participants largely valued teaching Western European art music and formal music learning practices such as theoretical analysis and reading notation.

Musical inauthenticity in the classroom. Music teachers' lack of training and experience in popular music and informal music learning practices often leads to musical inauthenticity. As Cutietta (1991) noted,

Rare is the program that truly looks at pop music as having unique musical qualities to offer. Rarer still are programs or techniques that have been adapted to include pop music in a way that allows it to have musical integrity and authenticity. (p. 28)

Many music teachers do not have the musical knowledge or experience to make popular music sound authentic in their music classes (Cutietta & Brennan, 1991). Some may have

difficulties in acquiring the correct instruments for popular music, and others may not teach appropriate vocal techniques. The vocal quality in popular music is drastically different than formal bel canto tone quality, and most popular music is written for one voice, which does not translate well to ensembles (Hebert, 2011; Woody, 2007).

According to Finney and Philpott (2010), teachers may unconsciously revert back to formal practices without realizing it. They may change only the content of lessons without considering the most appropriate pedagogy for particular genres of music. For example, popular songs may be taught using formal practices, such as teaching the music from notation and conducting student performances. Some teachers have their bands and choirs retain the aesthetics of Western European art music and simply change the content to a popular song (Woody, 2007). Other teachers may believe that popular music is a good way to pique students' interests only to shift the focus to classical or folk music later in the lesson (Cutietta, 1991; Green, 2006). This "bait-and-switch" method ignores the unique musical qualities and educational value of learning popular music, and often students detect the teacher's ruse (Cutietta, 1991).

Limited resources and professional development opportunities. Limited resources and professional development opportunities give rise to a third tension when secondary school music teachers try to implement popular music and informal music learning practices. Curricula containing popular music and informal music learning practices are often difficult to acquire, and what does exist is underdeveloped. Mainstream music publishers rarely promote curricula for teaching popular music in the United States (Hebert & Campbell, 2000).

In Green's (2008) Musical Futures project, some teachers thought that they did not get enough support and could have used guidelines, resource packs, training, and opportunities to share ideas and best practices with others. Teachers also complained of uneven support from their school's senior management team (a staff structure similar to principals, supervisors, and

administrators in U.S. schools) in relation to the implementation of Musical Futures (Hallam et al., 2010).

In a study by Beitler and Thornton (2008), the teacher struggled to find resources when attempting to integrate composition and improvisation in her middle school band and orchestra program. She took courses on improvisation and attended workshops on using technology to enhance student compositions, but had difficulty in finding professional development opportunities that focused on the pedagogy of improvisation and composition for instrumentalists. The little she did discover was designed for jazz instrumentalists, not band and orchestra musicians.

Institutional constraints. Institutional constraints make it difficult for music teachers to implement new practices and content. According to Colley (2009), some school officials fear changes in traditional large ensembles and may not welcome programs that offer alternative ways to make music. As revealed in Ruthmann's (2006) dissertation, administrators were less than forthcoming when discussing the availability of financial resources and space when they were uncertain about or uncomfortable with a proposed middle-school music technology course. Gardner's (2008) study of a teacher's attempts to start a rock ensemble showed that some administrators and other music teachers were skeptical of the idea. The teacher had to demonstrate that there was enough student interest to justify the class and that it was logistically feasible.

Lack of time, insufficient funding, and inadequate space. Most traditional large ensembles are driven by repertoire of Western European classical music eras. Pressure to compete at state, regional, and national festivals and contests allows instrumental directors little rehearsal time to explore music and music processes outside of the Western European art music canon (Colley, 2008; Davis, 2005). Many secondary schools boast the successes of their

traditional large ensembles, and it may be difficult to implement different content and pedagogies if ensembles are expected to compete regularly and at a high level (Countryman, 2008). Teachers argue that the little time they have with students should be spent on learning music with which students have less familiarity—Western European art music (Allsup et al., 2012; Hebert & Campbell, 2000; Jaffurs, 2004b; Kuzmich, 1991; McPhail, 2013).

Scholars indicate that most schools cannot afford the high costs of purchasing software, recording equipment, and instruments needed to integrate popular music into the curriculum (Gardner, 2008; Green, 2008; Lamont et al., 2003). Many schools do not have the space that is typically needed for students to engage in informal music practices (working individually, in pairs, or in small groups) or the time in schedules to create alternative music classes outside of band, choir, or orchestra (Cutietta & Brennan, 1991; Green, 2008). Financial and space limitations can cause significant tensions for teachers attempting to enact change.

Outcomes-based learning. Finally, outcomes-based learning can make it difficult to implement informal music learning practices, which produce less concrete outcomes than do formal music learning practices (Countryman, 2008; Hebert, 2011). For example, a central quality of popular music, originality, is difficult to evaluate (Hebert, 2011; Ruthmann, 2006). Problems may result when teachers feel pressured by parents and administrators to provide concrete examples of assessment (Ruthmann, 2006). In a study by Abramo and Austin (2014), the participant worried what other teachers and administrators would think of the more loosely structured format of his class, which integrated popular music and informal music learning practices.

Popular Music and Informal Music Learning Practices

Interest in studying adolescent engagement with popular music and informal music learning practices has become much more prominent in music education within the past eight

years. Although early studies were conducted in the 1990s, a majority of studies were published after 2007. Lucy Green was one of the first researchers to examine the music learning processes of adolescent popular musicians. From 1998–1999 she conducted a series of interviews with fourteen musicians between the ages of 15 and 50 in the United Kingdom. Her study showed that popular musicians learn music aurally through imitating other musicians and studying recordings and performances. Her participants were self-motivated musicians who put in the hours needed to perfect their skills. Green concluded that popular musicians value expressiveness and feeling, develop the technicality needed to perform music, and hone their ability to collaborate with other musicians. Green published her findings on informal learning practices of popular musicians in *How Popular Musicians Learn: A Way Ahead for Music Education* (2002).

Around the same time that Green conducted her study on how popular musicians learn in the United Kingdom, researchers in the United States were investigating the processes that adolescents use to create and perform popular music outside of schools (Allsup, 2003; Campbell, 1995, 2010; Davis, 2005; Jaffurs, 2004b). Among the first was Campbell's study of two adolescent rock bands (1995). Campbell examined adolescents' compositional and rehearsal strategies and discovered that they learn music aurally in groups. Band members often learn music first by copying existing songs and then by moving on to create original music. Campbell learned that adolescents compose collaboratively; one member of the band brings in a musical idea and the whole group works on it. Friendship is key in helping bands achieve positive learning and rehearsal environments as well as in ensuring group longevity.

Following Campbell's work, three researchers conducted ethnographic studies of after-school garage bands (Allsup, 2003; Davis, 2005; Jaffurs, 2004b). In Allsup's (2003) study, high school band members were divided into two groups; one chose to be a jam band and adopted the informal music learning practices of popular musicians, while the other chose to be a classical

group that adhered to formal music learning practices. Students discovered that the notation used in classical music made it difficult to compose as a group and inhibited the flow of work. Alternatively, composing in a popular style was seen as fun, self-directed, and personally meaningful.

Similarly, Davis (2005) studied an after-school garage band and discovered that engaging in popular music and informal music learning practices helped members grow musically as composers and performers. Members of the band created a safe environment for each other, where musical ideas brought to the group belonged to everyone, and anyone was free to experiment with the ideas. Sometimes there was small group work, but usually the whole group contributed to the completion of a piece of music. Central to the group's success was a commitment to each other and to the music. Creating music was a holistic process, rooted in band members' shared musical vocabulary and interests. Compositions were fluid, often including sections of improvisation.

In a study by Jaffurs (2004b), students in an after-school rock group learned music aurally and used verbal and nonverbal communication skills to compose music. The rehearsal environment was collaborative, and members of the band engaged in peer learning and peer critique. Peer learning included students communicating with one another in order to learn the music. This communication could be nonverbal, such as a glance, or verbal, such as yelling at one another. Peer critique often was in the form of arguing with one another in order to improve the quality of the music.

Finally, Campbell's (2010) research on children's cultures both in and out of schools was published in her book *Songs in Their Heads: Music and Its Meaning in Children's Lives*. Although Campbell never used the term "adolescent" in this work, she included interviews of children who were in early adolescence. Campbell found that the music children prefer includes

melodic and rhythmic structures that become a part of their musical vocabulary. When music contains familiar structures, it has a sense of relevance and authenticity for children, a point that she argued supports the importance of including music that children are familiar with in the school curriculum. She suggested that children bring a unique perspective when hearing a song that is rooted in their past experiences, and this influences how they construct meaning. If children's past experiences are with popular music, "getting a grasp on what music means to children is coming to understand what they know and value. This leads naturally to considering what children need to know to become more fully musical—and more fully human" (Campbell, 2010, pp. 222–223).

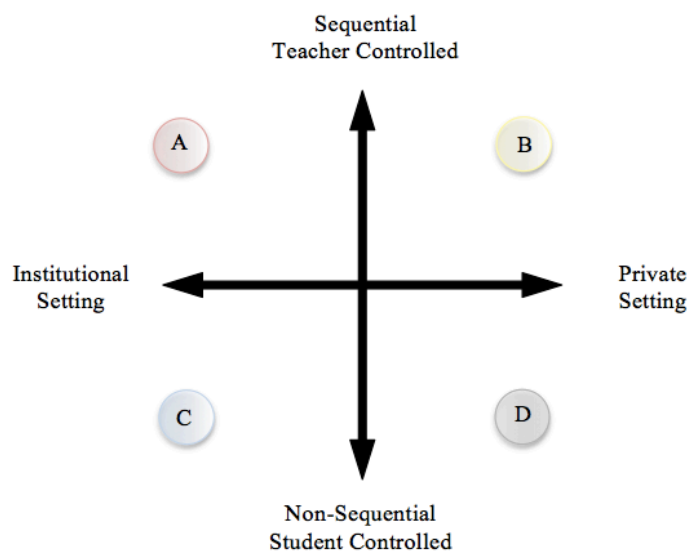
These studies on adolescents' after-school garage bands and children's culture confirm that young people engage in informal music learning practices when they perform and create popular music. It appears that such engagement provides adolescents with meaningful experiences that offer them a sense of ownership and connection to their peers. As Davis (2005) suggested,

Perhaps it is from here that their passion stems. It is not only the music, but also their ability to engage in and invest part of themselves in the music that [makes] this such a meaningful experience for them. Ownership, agency, relevance, and personal expression fuse at the core of the value they place on this musical and social experience. (p. 16)

Adolescents commonly engage in informal music learning practices outside of school and formal music learning practices inside of school. However, it is natural for both informal and formal music learning practices to exist within both contexts. Espeland (2010) and Folkestad (2006) believe that too many teachers think of formal and informal learning practices in dichotomous ways, when in reality most music teachers teach in a way that lies somewhere along a continuum between the two.

Espeland (2010) offered a visual representation of the relationship between informal and formal learning practices both inside and outside of schools that may be useful to music teachers. Informal and formal learning practices can be analyzed across two dimensions: the context (indicated by the horizontal line), and who has control/what the organizing principle of learning is (indicated by the vertical line) (see Figure 2). Formal and informal learning occur in certain contexts. Formal learning includes activities that are sequenced beforehand by the teacher, and thus the teacher is in control of learning. Informal learning situations are not sequenced beforehand and the student is in control. Contexts range from institutions such as schools to private settings such as a young person’s bedroom (Espeland, 2010; Folkestad, 2006).

Figure 2: A Concept of Informal and Formal Learning Practices (Espeland, 2010, p. 134)



According to Espeland (2010) and Folkestad (2006), a person can be in an institutional setting (such as a school) and engage in both formal and informal learning situations. Students can engage in a lesson that the teacher designed, and then be given time to work out a melody on an instrument. This illustrates a combination of formal and informal learning in a school setting. The same can happen in private settings. For example, a student can learn a song on guitar at

home by picking out the melody aurally. This learning is informal, as the student is in control. The learning becomes formal as soon as the student consults a tutorial on playing a song on guitar. The setting did not change but the form of learning did.

Because secondary school music teachers typically use formal music learning practices, Espeland (2010) and Folkestad (2006) argue that music programs need to include more student-centered, informal music learning practices. There must be a combination of both formal and informal music learning practices within schools if teachers are to connect with adolescents and provide more meaningful instruction.

Change in Education

Change is at the core of this research study. It is important to understand educational change processes in order to comprehend change in music education more completely. This section includes an examination of two approaches to educational change and characteristics of the change process. A discussion of change in music education concludes this section, specifically in relation to teachers integrating popular music and informal music learning practices into their secondary music classes.

Approaches to educational change. Change has occurred often in education in the United States since public schools opened in the 19th century. With the exception of the “progressive period” of educational reform in the 1950s–1960s, most change efforts have been large-scale and government-initiated (Fullan, 2007). Known as the *empirical-rational* approach, this kind of change begins with a single person or group making decisions on behalf of another. Teachers are viewed as consumers of new materials developed by researchers and policy makers. It is assumed that teachers will implement proposed changes if they seem rational and beneficial (Chin & Benne, 1969). Some of the top-down initiatives that came from the U.S. government included reorganizing subject matter and grade levels within school types, deciding to separate or

integrate students of varying ability, gender, or race into schools, or implementing more traditional models of curricula and pedagogy that emphasize competitiveness in the global market (Hargreaves, 2005; Hargreaves, Lieberman, Fullan, & Hopkins, 2010). The latter initiative was reflected more recently in the legislation of the *No Child Left Behind Act (2001)*, which had severe consequences for schools that failed to meet deadlines for improvements based on test scores and fostered a culture of competitiveness (Hargreaves et. al, 2010).

The empirical-rational approach to change has been problematic. Innovative school models developed but failed to spread across districts; efforts to replicate these models were largely unsuccessful (Hargreaves et al., 2010). In attempts to raise test scores, teachers were “teaching to the test” and the testing culture in most schools made it difficult to recruit and retain teachers. There was also a tendency for schools to lose funding since test-score gains quickly plateaued. Advocates for educational reform argued that there was a need for “better and more lasting results, a closer connection to pedagogy and instruction and better ways to engage and support teachers and leaders in the change effort” (Hargreaves et al., 2010, p. xiii).

The idea that teachers can initiate change—rather than respond to externally imposed regulations and mandates—has emerged as a more effective approach to educational change (Richardson & Placier, 2001). Chin and Benne (1969) call this approach *normative-reeducative*.

Change in a pattern of practice or action, according to this view, will occur only as the persons involved are brought to change their normative orientations to old patterns and develop commitments to new ones. And [*sic*] changes in normative orientations involve changes in attitudes, values, skills, and significant relationships, not just changes in knowledge, information, or intellectual rationales for action and practice. (Chin & Benne, 1969, p. 34).

Richardson and Placier (2001) further describe the normative-reeducative approach to change as naturalistic, because it focuses on the individual “cultivating growth in the people who make up the system and on increasing the problem-solving capabilities of the system” (p. 905). Change occurs within the teachers themselves, and “change is enhanced through deep reflection on beliefs and practices” (Richardson & Placier, 2001, p. 906). In the normative-reeducative approach, teachers are not viewed as consumers of research and practice. Instead, they are producers of knowledge as they reflect on their beliefs and practices. Often dialogue with a trusted colleague or friend helps teachers enact changes (Richardson & Placier, 2001). Successful change relies on teacher autonomy, greater flexibility in teaching and learning, local control, curricular breadth, and a focus on creativity and innovation (Darling-Hammond, 2008; Hargreaves et. al, 2010). Rather than large-scale reform efforts initiated externally, effective change in education begins with small-scale efforts initiated internally—by teachers (Campbell et al., 2010; Hargreaves, 1994; Fullan, 2007; Randles, 2013; Richardson & Placier, 2001).

The change process. It is crucial to understand characteristics of the change process when examining educational change. The change process comprises three parts: a *locus* of change, or whether the impetus for change is internal or external; a *scope* of change, or the range of setting(s) where change is implemented; and the *content of change*, or specific areas of teaching or learning to be addressed (Campbell et al., 2010; Randles, 2013).

The change process involves: the interaction of teachers’ beliefs and practices with the context of the school and community; the relationships between teachers, students, colleagues, administrative figures, and people from the surrounding community; and social and institutional structures. All of these aspects shape daily interactions and expectations of the school and of those who function within the school, helping or hindering the enactment of change (Hargreaves, 1994). Effective change processes include (1) a commitment to long time frames for change, (2)

excellent school principal leadership, (3) teachers who are prepared to become leaders, (4) a school centered on inquiry and reflection, (5) access to supportive networks outside of schools, (6) a focus on student learning, and (7) attention to teacher learning (Miller, 2005). Change is not easy nor does it occur quickly (Miller, 2005). Change is “a process, not an event” (Loucks-Horsley & Stiegelbauer, 1991 as cited in Miller, 2005). As Miller discovered, “there are no shortcuts, no ‘magic bullets,’ no substitutes for hard and continuous work” (2005, p. 263); transitions occur slowly and gradually over time.

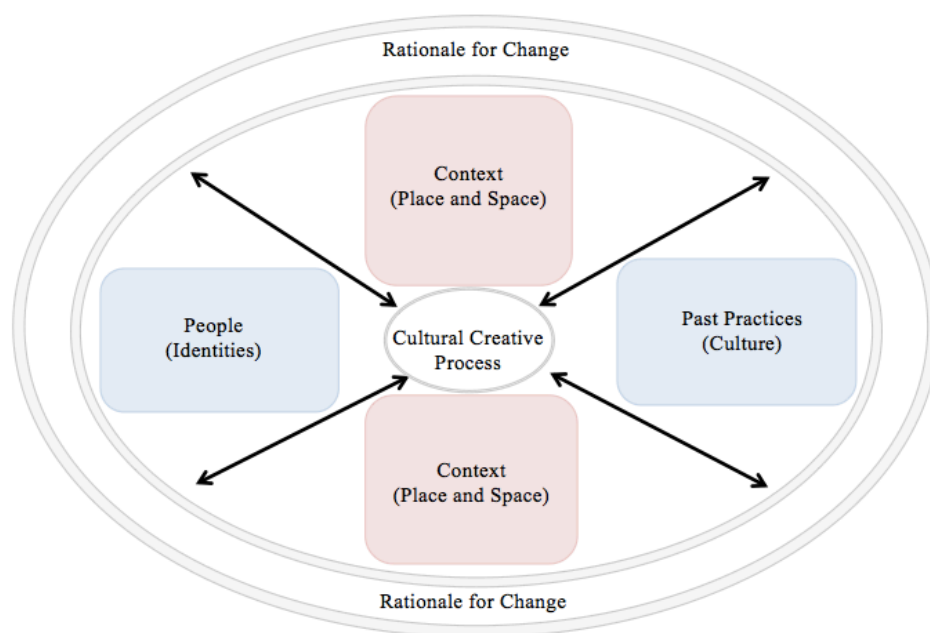
Change in music education. The following section includes a discussion of a model of change in music education and studies in music education in the United States that involve change. Change is defined as the creation of new, alternative classes that use popular music and informal music learning practices or the integration of popular music and informal music learning practices into existing music classes, namely traditional large ensembles.

A model of change in music education. Randles (2013) adapted Webster’s *Model of Creative Thinking in Music* (2006) into a new model that illustrates a possible process of change in music education, the *Conceptual Model of Change in Music Education*. Randles (2013) suggests that the change process begins with a *rationale for change*. This involves divergent thinking as teachers who want to enact change respond to the context within which they teach to find solutions to problems they face. Teachers need to be unafraid to go beyond their *places* (physical places that are familiar to them) and explore new *spaces* (physical spaces that are unfamiliar to them). Within these spaces, they find and experiment with new ideas and then determine which ideas are appropriate for their schools and communities.

To make changes, music educators must negotiate their *identities* (and those of the *people* around them), their *culture* (their past practices, which includes the society within which they live), and the *context* within which they teach (including both familiar places and new spaces).

Long-term exposure to new practices helps teachers gain the skills they need and allows a shift in their identities that can result in long-lasting change. The negotiation of identities, culture, and context can be understood as a *cultural creative process* as music teachers envision and enact new curricula (see Figure 3). Hargreaves (1994) agrees that teachers' rationales for change come from their dispositions, motivations, and commitments.

Figure 3: Conceptual Model of Change in Music Education (adapted from Randles, 2013, p. 480)



According to Randles (2013), music teachers experience conditions and have skills that can enable or challenge the cultural creative process. These conditions are both *personal* and *social/cultural*. Personal enabling conditions include teachers' motivation, personality, and subconscious imagery. Motivation includes internal and external drives that help the teacher stay on task. Personality can include "risk-taking, spontaneity, openness, perspicacity, sense of humor, and preference for complexity," and may enable the cultural creative process. Subconscious imagery is the underlying mental activity that may inform teachers' actions as they are actively thinking about something else (Richmond & Hickey, 2014, p. 6). Social/cultural

enabling conditions include past experiences, the context, the task, and peer influence. These conditions also include the availability of financial support, family conditions, accessibility of musical instruments, and societal expectations (Richmond & Hickey, 2014).

Alternative classes. Secondary school music teachers in the United States are enacting change through creating alternative classes that include popular music and informal music learning practices. Alternative classes such as transformed secondary general music classes and popular music/rock ensembles are among the most frequently studied.

Transformed secondary general music classes. The term “secondary general music” typically describes non-ensemble classes—music classes that are “not band, choir, or orchestra” (Reimer, 2012, p. 26). Secondary general music classes are often compulsory for adolescent students who do not enroll in traditional large ensembles and can include a variety of experiences for students. The term “secondary general music” can include offerings as diverse as music history, music appreciation, music theory, music technology, piano lab, guitar class, and general music classes that provide a variety of experiences for students at the secondary level. According to Thibeault (2013), secondary general music classes can be a space for teachers to innovate. “The lack of compelling traditions allows us to move quickly in new directions. The very openness that surrounds secondary general music affords the possibility to quickly adjust offerings and take advantage of interesting cultural opportunities” (Thibeault, 2013, p. 36). The following section describes how some teachers have adapted their secondary general music classes to include popular music and informal music learning practices.

Abramo (2011) studied how boys and girls rehearsed and composed music in rock bands in his secondary school music class. He grouped students into three same-gender rock groups and two mixed-gender rock groups. Abramo found that girls and boys rehearsed and composed differently. Girls tended to separate talk and music making, while boys tended to communicate

both nonverbally and verbally accompanied by musical gestures. Lyrics were more important for the girl groups, while the boy groups seemed to treat them as an afterthought, addressing the lyrics only after the instrumental and vocal melodies were determined. In the mixed-gender groups, tensions arose because boys and girls misunderstood each other's learning styles. Boys' music-making processes aligned with Green's (2008) research on the informal music practices of popular musicians, but the girls' processes did not. Abramo concluded that it is important for teachers to anticipate that students may engage with popular music and informal music learning practices differently. Abramo noted that it is more important to allow students to create their own informal music learning practices than to insist they recreate the process espoused by Lucy Green in her Musical Futures project.

If teachers insist that students participate in music in a particular way because it is indicative of *the* popular music practice as defined by research, then they rob students of the ability to make musical decisions autonomously and may extinguish musical learning (Abramo, 2011, p. 37, italics original).

Butler (2009) transformed his music history class into a performance-based class called Popular Music: Performance and Practice. His goal was to reach students who had little to no interest in taking a music class. He turned his class into a garage-band experience that incorporated informal music learning practices. Butler noted that his past experience as a bass player in garage bands facilitated this change in his music program.

Buzza (2009) created a high school Popular Music Song Writing class where students learned the musical structures of popular music and studied their favorite artists' songs (lyrically and musically). They attempted to answer the question, "What do good songwriters do?" Students learned how to use technology that would help them create new songs. At the end of the class, students performed their songs and recorded them. Buzza (2009) also formed a

hip-hop-based, found-sound, percussion ensemble called the Junkyard Symphony for his students in ninth grade. Inspired by the professional percussion group STOMP, students engaged in informal music learning practices as they composed, arranged, and performed music with found objects.

Secondary general music teachers also teach individual instruments commonly used in the creation of popular music. Randles's (2012) guitar class included music production workstations where students interacted with a computer, recording software, a recording microphone, and an audio interface. Students selected the songs they wanted to play and performed popular music. They engaged in informal music practices; they improvised, composed, and learned music aurally. Trapp (2012) described his middle school keyboard class where students engaged in both formal and informal music learning practices. Students moved, sang, and learned music by ear in addition to learning to read notation. They played alone and in small groups and learned how to improvise. Students were encouraged to bring to class popular music they preferred so that Trapp could guide the students in learning the songs aurally. Both of these studies showed that students were eager to perform the music that they knew and appreciated (popular music). The teachers found ways to include popular music and incorporated both formal and informal music learning practices.

Popular music/rock ensembles. In addition to transforming secondary general music classes, music teachers were able to enact change by creating new, popular music/rock ensembles. These ensembles contain instrumentation or use an instrumental style not found in traditional bands and orchestras but that are commonly found in the production of popular music. Students in these courses compose and perform original music using informal music learning practices. The following section describes the new, popular music/rock ensembles that teachers created.

Gardner (2008) studied a high school rock ensemble. The class blended a structured learning environment with informal music learning practices. Students rehearsed on a stage with their instruments, worked with audio and video recording equipment, and spent time individually practicing their instruments or looking over tablature. The learning environment was casual; students were given autonomy, but the teacher helped students to stay on task and structured practice time and the rehearsal schedule.

Newsom (1998) created a middle school ensemble, Rhythm Section Workshop, in order to meet the needs of students interested in popular music. Students played on amplified electronic instruments—guitars, basses, and keyboards. They learned popular songs aurally by imitating recordings and learning guitar riffs. Newsom and his students often disagreed on what kind of repertoire to include, but were able to compromise.

It is important to note that although the instrumentation of popular music/rock ensembles may encourage the use of informal music learning practices, this is not always the case. Cohen and Roudabush (2008) examined a middle school class, Rock Band 101. The class was designed for students who identified themselves as non-musicians and who were not interested in traditional large ensemble course offerings. The rock band had acoustic guitars, electronic keyboards, electric basses, electric guitars, and electronic trap sets. Although the class had the instrumentation of a popular music/rock ensemble, students learned music formally. Students examined the history of rock and roll, studied music theory, and learned to read music, using conventional notation. Cohen and Roudabush suggested that music teachers may still resort to formal music learning practices even when they are teaching a popular music/rock ensemble.

Traditional large ensembles. While some teachers included opportunities to engage in popular music and informal music learning practices in their secondary general music classes and popular music/rock ensembles, others looked within their traditional large ensembles to

enact change. Strategies for doing this included creating small units of study, integrating various popular music styles, allowing time for informal music learning practices, and integrating new instruments within the ensembles.

Orzolek (2008) created a film-scoring project for his high school students enrolled in traditional large ensembles. Students were organized into small groups and engaged in informal music learning practices (arranging and composing) to create music to accompany short videos. Students were free to use both traditional and nontraditional instruments and were permitted to notate the music conventionally and unconventionally. Students performed their pieces live with the film rolling to conclude the course.

In Colley's (2008) study, one teacher incorporated rock, country, and bluegrass instruments and informal music learning practices into her high school choir. The choir was open to all students, and each year the teacher adjusted the repertoire in response to students' skills and interests. Students were not required to read music and most used an aural approach to learn music. In addition to performing music, students had the freedom to arrange music for this ensemble.

Beitler and Thornton (2008) studied a middle school band and strings program that incorporated informal music learning practices such as arranging, improvising, and composing—all central to this program. In addition to full ensemble rehearsals, students were given the opportunity to form small, student-run chamber ensembles. In these ensembles, students chose some repertoire and composed other repertoire.

Finally, Constantine (2008) examined a high school orchestra that integrated rock music and informal music learning practices. This ensemble included electronic instruments alongside traditional string instruments: viper violins, violas, and cellos; acoustic violins, violas, cellos, and double basses; electric guitars, bass guitars, and keyboards; and percussion. Students integrated

listening, performing, improvising, and composing. Rhythm section members of the orchestra learned their music from recordings but were free to make adjustments in their performance of this music. The ensemble performed students' original compositions, arrangements of Western European art music, and arrangements of contemporary rock songs.

Summary

The 1967 Tanglewood Symposium marked the beginning of a concerted effort to accept popular music as a suitable subject for American music education. For over twenty years, the content of curricula changed to include popular music, but there was a failure to make appropriate changes in pedagogy. It was not until 2008, when Lucy Green published *Music, Informal Learning and the School: A New Classroom Pedagogy*, that American teachers had an effective model for how to implement informal music learning practices into their classes. By the 2000s a growing number of music programs in the United States included popular music and informal music learning practices, but traditional large ensembles remained the common music course options available to secondary school students.

Tensions often arise when music teachers attempt to integrate popular music and informal music learning practices into secondary school music classes. These tensions may partially explain why traditional large ensembles continue to be the most commonly offered music courses in American secondary schools and why change has been slow to meet the needs and interests of American secondary school students—those enrolled and those not enrolled in music courses. Music teachers' views of popular music, their uncertainty when integrating popular music and informal music learning practices, limited resources and professional development opportunities, and institutional constraints all give rise to tensions that are difficult to overcome.

Within the past eight years, research on the music learning processes of adolescents outside of schools has increased. Researchers who studied adolescents' after-school garage bands

and children's cultures discovered that young people engage in informal music learning practices when they perform and create popular music. Such engagement provides adolescents with meaningful experiences that offer them a sense of ownership and connection to their peers. Espeland's (2010) model of informal and formal learning practices helps teachers and researchers better understand contexts within which formal and informal music learning practices can occur. Both Espeland (2010) and Folkestad (2006) conclude that music education must incorporate both formal and informal music learning practices. However, both authors make it clear that if teachers want their secondary school music programs to include more students, pedagogy must shift toward informal music learning practices and a student-centered curriculum.

Successful change in education begins with teachers. In teacher-initiated reform, teachers are creators of knowledge who have the ability to solve problems. They experience growth when they reflect upon their beliefs and practices, often in dialogue with trusted colleagues or friends (Richardson & Placier, 2001). Successful change involves teacher autonomy, flexibility, creativity, and innovation (Darling-Hammond, 2008; Hargreaves et. al, 2010).

The process of change in education is complex, difficult, and happens slowly (Hargreaves, 1994; Loucks-Horsley & Stiegelbauer, 1991; Miller, 2005). Change in music education involves music teachers' negotiating their own identities, their contexts, and the society within which they teach. Music teachers experience conditions and have skills that can enable the change process (Randles, 2013).

Music teachers who create new, alternative ensembles or who bring popular music and informal music learning practices into existing ensembles are seen as teachers initiating change. Researchers described what classrooms look like when teachers use popular music and/or informal music learning practices in their classes (Abramo, 2011; Beitler & Thornton, 2008;

Butler, 2009; Buzza, 2009; Cohen & Roudabush, 2008; Colley, 2008; Constantine, 2008; Gardner, 2008; Newsom, 1998; Orzolek, 2008; Randles, 2012; Trapp, 2012). What is lacking is a closer examination of the change process—*how* teachers became agents of change, *why* they wanted to make changes, *how* they learned to integrate popular music and informal music learning practices, and *how* they developed their programs over time. What are the conditions and tensions that interacted with their enactment of change? Understanding how to effectively enact change in education remains elusive, and further research is needed on the context and substance of educational change (Hargreaves, 1994, 2005). Also, further research is needed on the process of educational change from the teacher’s perspective (Hargreaves, 1994). Understanding the enactment of change in music education from teachers’ perspectives could help other teachers create more relevant and engaging educational experiences for their students and help move the music education profession forward.

CHAPTER THREE

RESEARCH METHODS

The purpose of this study was to examine the practices and perspectives of secondary school music teachers who integrate popular music and informal music learning practices into their classes. Because a primary goal was to understand music teachers' perspectives on the phenomenon of enacting change, an interpretive theoretical framework was chosen (Creswell, 2013; Merriam, 2002; Phillips, 2008). In an interpretive paradigm, knowledge is viewed as flexible and changing. Reality is socially constructed and based upon one's perceptions of the world (Glesne, 2006).

Case Study

The methodology chosen for this study was case study. Case studies help researchers gain an in-depth understanding of a phenomenon within a bounded system, or "case" (Creswell, 2013; Merriam, 2002; Thomas, 2011). They are especially useful for understanding the details of what is occurring within a phenomenon (Thomas, 2011). For this study, the phenomenon was music teachers enacting change in their secondary school music programs through the implementation of popular music and informal music learning practices.

The case study design helps researchers understand how a case functions within a real-life context (Creswell, 2013; Stake, 1995; Yin, 2009), making it a good choice for studies of music teaching and learning where phenomena and context are intertwined (Barrett, 2014; Yin, 2009). Case study is suitable for research questions that are descriptive (i.e., that ask what?) and explanatory (i.e., that ask how? or why?) (Yin, 2009). My research questions were both descriptive and explanatory; therefore the case study was an appropriate choice for this investigation.

1. What are music teachers' perspectives on the process of enacting change in their secondary school music classes?
2. How do secondary school music teachers integrate popular music into their classes?
3. How do secondary school music teachers integrate informal music learning practices into their classes?
4. In what ways do music teachers' personal histories, knowledge, or experiences contribute to their efficacies and skills when enacting change in their classes?
5. What conditions enable secondary school music teachers to enact change?
6. What are tensions that challenge and slow the process of secondary school music teachers' enactments of change?

Case study methods often are used to show the complexity and particularity of a phenomenon and offer accounts of concrete, context-based knowledge that is needed to further collective expertise and professional knowledge (Barrett, 2014). The process of conducting a case study is inductive—the researcher gathers data to develop concepts and theories (Merriam, 2002). Case studies are especially fitting when working in areas of inquiry that are underdeveloped or unexamined, such as the context and substance of teachers' change processes.

The purpose of using a case study is not to generalize, but to allow for transferability. By including a rich amount of data to describe a phenomenon, the researcher invites the reader to make connections between the study and her own experiences (Thomas, 2011). A *multiple* case study design can offer even richer data, as it enables researchers to examine and compare different perspectives on a phenomenon (Phillips, 2008; Stake, 2000). The multiple case study design strengthens data analysis, as conclusions drawn from more than one case are likely to be more valid than those drawn from a single case (Yin, 2009).

This study was a multiple case study of four secondary school music teachers; each participant constituting a separate case. Further, this research study was a multiple *parallel* case study because I examined four cases at the same time (Thomas, 2011).

Participants

Participants in this study were chosen because they were *key cases*. Key cases represent classic or exemplary cases (Thomas, 2011). The secondary school music teachers in this study were selected because they stood out as teachers who were enacting change in their music programs through integrating both popular music and informal music practices into their programs. Selection criteria for participants in this study included music educators who teach in the United States, who teach a music class integral to the school day (e.g., not an after-school program), who teach a music class that is open to all students in the school (e.g., no audition requirements), who self-identify as teachers integrating popular music and informal music learning practices, and who were willing to participate fully in this study.

Selection strategies. Some authors use the phrase “sampling strategies” to describe how participants are selected for a case study (Creswell, 2013; Stake, 1995). However, I agree with Thomas (2011), who insists that “sampling” is the incorrect term to use when discussing the selection of participants for a case study. Sampling typically means selecting a portion of the population to include in the research study so that it shows the quality of an *entire* population. The sample should represent the whole because ultimately the researcher wants to generalize the results. In case study design, Thomas (2011) recommends using the terms “selection” or “choice” when describing the strategies for selecting participants. Participants are chosen because they can provide a rich amount of data on a phenomenon.

Two selection strategies were used to find key cases in this study: snowball and purposeful. First, a snowball selection strategy was used to select “cases of interest from people

who know people who know what cases are information-rich” (Creswell, 2013, p. 158). I consulted professors of music teacher education, K–12 music teachers, and state music conference programs for possible participants. I gathered the names and contact information of music teacher educators from the 2013 Mountain Lake Colloquium for Teachers of General Music Methods Program, limiting the music teacher educators I contacted to those who worked in institutions in Delaware, Maryland, New Jersey, New York, Ohio, Pennsylvania, Virginia, and West Virginia. Thirty-one music teacher educators met my criteria. I emailed each one to ask for suggestions for participants for this study (see Appendix A). I consulted K–12 music teachers for their recommendations through contact on Facebook groups such as “Music Teachers: Middle School Chorus and General” and “I’m a General Music Teacher.” In addition, I contacted executive directors of music education associations from the eight aforementioned states for help in finding state music education conference programs from the past five years (2010–2014). In the programs, I searched for presenters who focused on informal music learning practices and/or popular music (see Appendix B). Presenters for these conferences underwent peer review, suggesting that there is professional agreement that they are presenting ideas and practices valuable and interesting to the field of music education.

After compiling a list of 53 potential participants, I narrowed my list to music educators working in schools that were within a 300-mile radius from my home. This further reduced my list of potential participants to 24. I contacted each person after my dissertation committee approved the dissertation proposal and the West Virginia University Institutional Review Board approved the study. I emailed participants to introduce myself and invite them to participate in this study (see Appendix C). Seven people responded to my initial inquiry. I sent each the consent form describing the project in more detail but did not require a signature just yet (see Appendix D). I spoke with each person on the phone for approximately ten minutes in order to

understand more completely how popular music and informal music learning practices were being used in his or her classes. No interview protocol was used for these informal conversations, but I did refer to the following criteria: participants had to teach in a middle, junior high, or senior high school in the United States; their secondary school music classes had to be a part of the school curriculum (not an extracurricular activity); classes had to include both popular music and informal music learning practices; and classes had to be open to all students in the school (no audition requirements). Two potential participants did not meet the criteria to participate in this study. This left me with five potential participants.

Second, I used a purposeful selection strategy to finalize the four participants for this study. This strategy allowed me to achieve heterogeneity among participants while still focusing on the common phenomenon of music teachers enacting change (Creswell, 2013). A purposeful selection strategy strengthens cross-case analysis because any commonalities that occur will arise despite the diversity found in participants. I attempted to achieve a balance of female and male participants and a balance of teachers working in middle and high schools. I also strove to find participants working in at least three different states.

Using the purposeful selection strategy, I was able to reduce potential participants from five to four. The final four participants included two males and two females. Two participants taught high school and middle school music and two taught elementary and middle school music. Collectively, participants taught in three different states: two in New York, one in Ohio, and one in Pennsylvania.

Participants were between the ages of 24 and 32 at the time of the study. Collectively, they had taught for varying lengths of time, from three to nine years. Two had already earned their master's degrees, one was about to return to graduate school, and one had plans to return to graduate school in the future. Three participants had an instrumental background with strong

vocal experiences, and one participant was a vocalist with extensive experiences in instrumental performance. Two teachers worked at public schools, one at a public charter school, and one at a private school. Two schools were in suburban areas, one was in a rural area, and one was in an urban area (see Table 1).

Once I decided on the four participants, I emailed each of them the participant consent form and the principal consent form to review and sign (see Appendix D and Appendix E). I also requested principals' email addresses from each participant and emailed the principals, attaching the consent form to the email. The participants were given pseudonyms: Kaitlyn, Alivia, Dylan, and Max.

Table 1: Participant Demographic Information

Name (Pseudonym)	Kaitlyn	Alivia	Dylan	Max
Age	25	26	29	32
Gender	F	F	M	M
Years Teaching	3	4	7	9
Education	BM, Music Ed.	BM, Music Ed.	BM, Music Ed. MM, Music Ed.	BM, Music Ed. MM, Music Ed.
State	Ohio	Pennsylvania	New York	New York
School Location	Suburban	Urban	Suburban	Rural
School Type	Private, All-Girls	Public Charter	Public	Public
Teaching Level	Elementary/ Middle	Elementary/ Middle	Middle/High	Middle/High

Data Collection

Case studies involve multiple methods of data collection such as interviews, observations, documents, and researcher journals that provide rich information needed to develop deep understanding (Barrett, 2014; Creswell, 2013; Glesne, 2006; Thomas, 2011). This research study included the following types of data: semi-structured interviews, site visits, observations, documents, audio recordings, and a researcher journal.

Semi-structured interviews. Interviewing is useful for gaining insight into peoples' perspectives on a topic and is a way to gather descriptive data (Schleuter, 1994). The interviews conducted for this study were both *descriptive* and *focused*. Descriptive interviews are designed to help researchers explain peoples' perspectives on a phenomenon. For this study, the goal was to understand the perspectives of participants enacting change in their secondary music programs. It was important to describe participants' backgrounds and the contexts within which they teach as thoroughly as possible. I was also interested in how secondary school music teachers formed a rationale for change, how they integrated popular music and informal music learning practices into their programs, and what conditions facilitated or hindered change.

Focused interviews are designed to help researchers lead participants toward certain themes, but do not direct participants' opinions regarding them (Kvale & Brinkmann, 2009). In this study, interviews were designed to gain an understanding of participants' perspectives on enabling conditions and tensions that surround the process of change. I asked participants their opinions on these themes but did not guide them to answer in any particular way.

Semi-structured interviews are an appropriate format for descriptive and focused interviews (Kvale & Brinkmann, 2009). They are fitting when the investigator wants to focus on the research questions for the study while remaining sensitive to what participants want to share (Thomas, 2011). In this study, I conducted semi-structured interviews that were guided by four interview protocols, which I designed based on Hamilton's (2014) interview design. Questions were generated to ensure that the research questions are adequately addressed. This design includes a script for the researcher to introduce each interview as well as possible follow-up questions (see Appendix F). I reviewed the protocols to ensure that the questions could be readily understood by participants, yet open-ended enough to allow for flexibility during the interviews. The questions in the protocols did not have to be covered in order; rather, they were simply a

reminder of topics to cover in the interviews. I had the flexibility to ask follow-up questions or to ask participants to clarify or elaborate on their responses (Thomas, 2011).

Four semi-structured interviews with each participant took place over a period of four months (January 2015–April 2015). The initial interview was structured to gather details about the music classes that include popular music and informal music learning practices. This interview occurred during the initial site visits in late January 2015 and early February 2015. The second and third interviews occurred via Skype in February 2015 and March 2015. The second interview was used to collect data on participants’ musical backgrounds and education. The third interview was designed to help me explore these teachers’ perspectives on the process of enacting change in their programs. A key part of this conversation was to learn how they have integrated both formal and informal music learning practices in their classrooms. In the final interview, participants reflected on where they saw their programs heading in the future and on change in secondary music education overall. This interview occurred during the second set of site visits in March 2015 and April 2015 (see Table 2).

Table 2: Interview Timeline

Name	Interview 1 (On-Site Visit/Observation)	Interview 2 (Skype)	Interview 3 (Skype)	Interview 4 (On-Site Visit/Observation)
Kaitlyn	Feb. 2, 2015	Feb. 20, 2015	Mar. 17, 2015	Mar. 30, 2015
Alivia	Feb. 6, 2015	Feb. 22, 2015	Mar. 15, 2015	Apr. 8, 2015
Dylan	Jan. 29, 2015	Feb. 22, 2015	Mar. 22, 2015	Apr. 29, 2015
Max	Jan. 30, 2015	Feb. 20, 2015	Mar. 22, 2015	Apr. 30, 2015

Each interview was between 50–90 minutes in length. At least two recording devices were used per interview in case of technological failure. Every interview was recorded with the Voice Memo App for iPhone 5. For on-site interviews, backup recordings were completed using

an iPad 2 or a Multifunctional Rechargeable 8GB 650HR Digital Audio Voice Recorder Dictaphone MP3 Player. For Skype interviews, backup recordings were completed with Call Recorder.

The interviews were fully transcribed but excluded thinking sounds such as “um” or every interjection from the interviewer. Portions of the conversation that were tangents from the interviewer were excluded also. For example, when the interviewer asked the participants if they had heard of a certain song or artist and the conversation went off topic for a few minutes, this was not transcribed. Transcriptions were facilitated with *QSR NVivo* (2014), a computer software program that provides the researcher with keyboard controls over the playback of video files, eliminating the need for a foot pedal or other gear. Recordings were played back at 50% of the original speed, allowing the interviewer to listen and type simultaneously.

Site visits and observations. Two site visits per participant were completed in order to gather descriptive data on the context of the school and music program, one at the beginning and one at the end of data collection period (see Table 2). Site visits included an observation of the class in which popular music and informal music learning practices were being integrated. I assumed the role of *observer as participant*, where I primarily observed but had some interaction with the teachers (Glesne, 2006). Some interaction was necessary during observations to better understand the context, the content of the lesson, and the teaching practices observed. However, the I was an observer mainly, taking notes and audio recording parts of classes to preserve the sounds of music making and to supplement field notes.

Documents. Documents such as lesson plans, school websites, concert programs, and emails were collected for this study. The documents provided additional historical and contextual data and the emails were sent to participants after interviews were completed to clarify or

elaborate on topics that were discussed. This data were compared with interview and observation data, making the research findings more trustworthy (Glesne, 2006; Thomas, 2011).

Researcher journal. In any kind of research, it is important for the researcher to reflect upon the progress of the study and her role in it. A researcher journal is particularly essential in monitoring potential bias. I recognize that in using an interpretive qualitative research design I served as the primary instrument for collecting and analyzing data (Merriam, 2002). I relied on verbal and nonverbal communication, processed data immediately, clarified and summarized data, checked for accuracy of my interpretation of the data with participants, and explored outlier or unusual responses. I understood that I might have had biased responses or reporting that could have affected the results of the study. It was important for me to identify and monitor bias or subjectivity and to understand how it might have affected the collection and analysis of data (Merriam, 2002). The researcher journal was a place for me to question my assumptions, to reflect continuously upon my role in this study, and to engage in ongoing data analysis.

Confidentiality

Each participant was given a pseudonym to ensure confidentiality. Any other identifying information such as school or student names was given an alias as well. Participants had the right to drop out of the study at any time and to withdraw any information given. All data were kept securely on my password-protected computer and backed up in Dropbox, an external hard drive, and an external thumb drive, all of which were password protected (Creswell, 2013). Data will be retained for five years after the dissertation defense and then will be destroyed.

Data Analysis

Case studies require varied procedures for analysis (Barrett, 2014; Thomas, 2011). In this multiple parallel case study, the units of analysis were four cases (a multisite study) (Creswell,

2013; Phillips, 2008; Stake, 2000). Each case was analyzed separately (within-case analysis) and then all four were analyzed collectively (cross-case analysis) (Stake, 1995).

Several authors suggest the use of thematic analysis for case studies (Creswell, 2013; Glesne, 2006; Thomas, 2011). I followed Creswell's (2013) thematic analysis—the *data analysis spiral*. The first step in the data analysis spiral was to create and organize data files. The next step was to read through the text, make margin notes, and form initial codes. Then, the cases and the contexts were described and *categorical aggregation* was used to establish themes and patterns. Categorical aggregation involves searching for codes emerging from the data that are relevant to the study and the research questions (Creswell, 2013). To aid in this process, I used *QSR NVivo* (2014), a computer software program that enables researchers to code and organize themes for qualitative research, as well as build theories. Once codes and themes were formed for each case, cross-case analysis was used to compare codes and themes (Creswell, 2013; Thomas, 2011). As Yin (2009) suggests, I used a word table to display data from each case in order to look for similarities and differences between cases. The themes and codes that the researcher uncovers in studying each case are included in the case descriptions—the in-depth presentation of the cases (Creswell, 2013). Finally, I drew conclusions about the overall meanings derived from the four cases. Stake (1995) calls these “assertions,” and Yin (2009) refers to building “patterns” or “explanations.” Creswell (2013) thinks of these as general lessons learned from studying the cases.

Trustworthiness

Trustworthiness was achieved through triangulation of data, member checking, and consideration of researcher reflexivity prompted by critical analysis (Barrett, 2014; Creswell, 2013). Prominent themes that emerged from the data were supported by multiple forms of data, such as interviews, documents, field notes, and audio recordings. Triangulating the data in this

way improves the validity of the study, that is, the internal trustworthiness of how the data were collected and analyzed (Phillips, 2008). Participants were invited to review Chapter Four of this dissertation on July 16, 2015 and then the penultimate draft of the entire dissertation on October 10, 2015 in order to improve accuracy of the study—member checking. All participants offered corrections.

My engagement as a reflective researcher included thinking about my interpretations of the data. I made memos to myself and wrote in my researcher journal about the themes that were emerging. I continually analyzed data, questioned the assumptions I was making about participants and their pedagogical choices, and thought about how my observations did or did not align with what teachers said in their interviews.

Participants were free to withdraw from the study at anytime without penalty. None of the participants withdrew from this study. There was no promised compensation for participating in this study.

Role of the Researcher

Subjectivity lies within all people, as it is a way to understand oneself and the world (Crotty, 1998). Subjectivity is inevitable when embarking on research, but there are ways to ensure that studies are conducted ethically and are understood easily by others. Researchers can avoid unethical practices by identifying personal biases that may distort or misconstrue understanding and by developing more awareness of how research decisions are informed. In acknowledging subjectivities in studies, researchers can ensure that readers are aware of their stance.

In a case study, it is the researcher's responsibility to explain the reasoning behind examining a specific issue, problem, or concern (Creswell, 2013). The researcher takes care to be transparent about the intent of the study and why it is important (Barrett, 2014). The following

discussion includes descriptions of important aspects of my life that illuminate how my role as a researcher has been shaped.

Most of my experiences with music have been with Western European art music and formal music learning practices. I began piano lessons at age seven and immediately began learning music notation and music theory. I joined the band as a clarinetist at age ten and played throughout high school; I was in choir for one year in eighth grade and took violin lessons my last two years of high school. All of these classes and lessons were highly structured and teacher-centered. I played music by reading it. Not once during my childhood and adolescence do I remember engaging in improvisation, composition, or arranging.

Formal training and Western European art music repertoire were large parts of my collegiate years, although I did engage in informal music learning practices occasionally. The course that stood out to me the most was the elementary music methods class. It broadened my musicianship past my formal training, as I learned how to play and teach several instruments aurally: recorder, nonpitched percussion instruments, and pitched percussion instruments. I was invited to arrange, compose, and/or improvise in every class. It was in this class that I felt more of a musician than ever before in my life.

After I graduated with my bachelor's degree in music education, I taught general music to grades K–8. Nowhere did I struggle more than in teaching my middle school students in grades 6–8. My knowledge of Western European art music and my brief time engaged in informal music learning practices were not enough to equip me with the necessary strategies and knowledge to keep my middle school students' attention. I realized quickly that I knew little of my students' musical preferences or the musical traditions that they valued. My students listened to popular music characterized by drum sets, electric guitars, synthesizers, and mixing boards. My training on each of the instruments from the Western European symphony orchestra did not

prepare me to teach music that my students understood. My students were engaged in informal music learning practices outside of school—I primarily knew of formal music learning practices. I thought that music from my students’ cultures was as relevant as the music I had mastered from the Western European tradition. It was my goal to find a way to connect to students while broadening their musical knowledge and capacities. Being trained so strongly in a single musical tradition and having limited experiences with informal music learning practices made my goal difficult to achieve.

By my sixth and seventh years of teaching, I began to integrate popular music into my teaching; I noticed that using this music piqued student interest. From kindergarten to eighth grade, students were more engaged and responsive when I used popular music for improvised movement exercises and in arts-integrated lessons. Students were more alert when I used informal music practices for lessons in composition and improvisation, such as working in small groups and listening to popular music to build techniques for improvising rap lyrics.

As the school years progressed, I developed a deeper connection and greater rapport with my students as I learned more about their musical preferences and the kinds of popular music that held meaning for them. As I understood what resonated with students, I made different choices in repertoire and revised some of my teaching strategies to accommodate popular music and informal music learning practices. Student responses to my revised techniques were positive; the students were more engaged in lessons and shared their musical ideas with me inside and outside of the classroom.

Returning to graduate school allowed me to further explore my interests in adolescent engagement in secondary general music. I examined the history of middle schools in the United States and studied the development of curricula for middle school general music. I researched how popular music was being used in schools both in the United States and internationally. This

led me to informal music learning practices, and how researchers and teachers have found success integrating both popular music and informal music learning practices in secondary music classes around the world.

Today, I am an advocate for including both popular music and informal music learning practices in music education. I believe that students learn better when teachers connect to music and music learning practices that resonate with students. I recognize that my experiences with informal music learning practices and popular music in secondary school music classes may differ from those of my participants, and I made every effort to ensure that I did not project my experiences and expectations upon my participants or in my analysis of the data.

CHAPTER FOUR

BECOMING REFORM-MINDED TEACHERS

Effective educational change begins with teachers (Campbell et al., 2010; Fullan, 2007; Hargreaves, 1994; Randles, 2013; Thiessen & Barrett, 2002). Teachers who are motivated “to explore and, where justified, to make changes in what they do in one or more of their realms of work” are considered *reform-minded* (Thiessen & Barrett, 2002, p. 762). The knowledge and practices of reform-minded teachers have been examined, yet little is understood about how they developed their beliefs and approaches to teaching (Connelly & Clandinin, 1988). In particular, it is unclear how music teachers who spend a substantial amount of time immersed in learning and performing Western European art music through formal music learning practices come to consider practices that include popular music and informal learning in their music programs.

In this chapter, the content of teachers’ interviews is synthesized in the form of four narratives that describe teachers’ pathways toward becoming more reform-minded. Teachers’ narratives are presented in order of their years of teaching experience, from least to most: Kaitlyn, Alivia, Dylan, and Max. Pseudonyms are used for all teachers and their schools. Each participant is introduced through a brief summary of his or her early engagement with music, education, and how each became a music teacher. Then, the unique experiences that helped each teacher appreciate and value popular music and/or informal music learning practices are described. A discussion of how these participants became reform-minded teachers concludes this chapter.

Kaitlyn

Kaitlyn was born in 1990 and raised in a small town in New York, southeast of the city of Rochester. It was evident early on that she loved music. She learned and performed music informally as she sang “made-up” songs to her grandparents and sang along to country music

with her mother. She began her formal music education in elementary school, where she played the flute in band and sang in choir, continuing both into middle and high school. Kaitlyn had played the flute since the fourth grade, so when she decided to become a music teacher, she imagined herself as a high school band director.

After graduating from high school in 2008, Kaitlyn enrolled in a private, liberal arts college in Ohio. Her major was music education as a flute principal. She participated in several instrumental and choral ensembles but became more interested in general music education after taking a general music methods course. After graduating in 2011, she attended an Orff Schulwerk Teacher Education Course and completed Level I certification. She was hired at a large, private all-girls school to teach K–2 and 7–8 general music and continues to teach there today.

Student experiences. Kaitlyn’s experiences as a student shaped her beliefs about music teaching and learning. In elementary general music, she remembers sitting at a desk most of the time and singing songs out of textbooks. “My general music experience in my elementary school was not excellent” (Interview 2, February 20, 2015). Her middle school band director was hostile. “My band teacher was not great because she would throw things at children. She was known for being kind of aggressive, so that was another not so great experience” (Interview 2, February 20, 2015). Kaitlyn believes that both negative and positive experiences in the classroom can influence future music teachers, but that “experiences that are awful can equally if not more influence you because you have these terrible memories [and think], ‘I will never do that’” (Interview 3, March 17, 2015). These experiences made Kaitlyn realize that she wanted her classes to be the opposite of what she experienced—active, engaging, and a safe space for children.

Two music teachers positively influenced Kaitlyn. The first was her high school choir director.

He was fresh out of college and really enthusiastic and passionate. We did some really cool repertoire with him, and I think that was when I kind of finally saw really good teaching. [He was] someone who really cared. He was doing really innovative stuff and incorporating new teaching techniques. (Interview 2, February 20, 2015)

Kaitlyn appreciated her teacher's energy and caring attitude. She saw that he was willing to take risks and try new ideas and that inspired her.

In college, Kaitlyn's general music methods instructor modeled lessons that engaged her emotions and imagination.

[The general music methods professor] brought us all down to this basement that was under construction. [He] had put things up in different places. [He] did this whole Halloween general music lesson. All of the people in the class remember this because it was so cool the way he set it up. [The] little things he would do gave you the magic of general music. (Interview 2, February 20, 2015)

This was one of many lessons that drew Kaitlyn's attention to the power of emotion in education:

It was less about the material and more about how he made us feel. That taught me a lot about lesson planning. To paraphrase Maya Angelou, students may not always remember the songs we teach them but they will remember how they felt coming into our classroom. (Personal communication, July 1, 2015)

Kaitlyn had an emotional response to the practicum site for the general music methods course. She described her thoughts as she saw the school for the first time and observed the music teacher, Cara, work with the students.

It will always stick out in my mind. You walk into [the school] and you think you're in Hogwarts.¹ It's beautiful and incredible, so my initial impression [was], "I'm in this magical place." Then you walk into the music room. You [see] the hardwood floors and all the girls have their shoes and socks off. You're just like, "Wow! This is cool and different." [Cara starts] playing this really cool modern dance music, Peter Jones, and all the girls are just doing seated swaying on the floor. They're swaying to this music and it's just like, "Oh my God! This is so beautiful! They're so into it and they're being so expressive with their bodies." (Interview 2, February 20, 2015)

Orff Schulwerk. Kaitlyn learned that Cara was trained in Orff Schulwerk, a child-centered approach to music and movement education (Goodkin, 2004). The more Kaitlyn observed Cara's class, the more she became interested in Orff. The teaching process of "imitate, explore, create" stood out to her, and she liked the idea of creating her own arrangements of music to use in class. "I learned a lot about Orff and how you can incorporate your own arrangements into an Orff process" (Interview 3, March 17, 2015).

The time Kaitlyn spent learning about Orff Schulwerk in her undergraduate methods course was critical. She realized that it was important to access students' feelings through imaginative musical experiences. She wanted to create positive, safe experiences for her students. Kaitlyn's image of becoming a band director slipped away.

I got to college thinking [I would teach] band, but then I had these incredible general music experiences, an incredible general music professor, and really felt at home there. Observing [Cara] when I was a sophomore was a big "a-ha" moment. When I saw her teaching I was like, "Now that's what I want to do." (Interview 2, February 20, 2015)

¹ Hogwarts is the school of witchcraft and wizardry from the *Harry Potter* book series.

The more Kaitlyn learned about the Orff approach, the more she learned how to be flexible in her teaching and more responsive to students.

[It's useful], having the Orff background of being willing to create in the moment and being open to watching the way that kids take what you're giving them, and then it kind of molds. And when you thought it [the lesson] was going to go this way, but then it ends up going over here, and being okay with that because that's part of the process.

(Interview 3, March 17, 2015)

In sum, past teachers influenced Kaitlyn's beliefs about music teaching and learning. Teachers who were hostile or created inactive learning environments made her realize what not to do in her own classroom someday. Teachers who captured her imagination and tapped into her emotions positively influenced her. Thus, she makes her own classroom a safe and engaging space for students, where they are actively involved in music making. She creates lessons that connect to students emotionally. Exposure to the Orff-Schulwerk approach showed Kaitlyn how to make music teaching and learning more flexible and student centered. The process of imitate, explore, and create is central to her teaching practice.

Alivia

Alivia was born in 1988 and grew up in a small town in Pennsylvania, two hours northwest of Philadelphia. She taught herself to play the piano when she was young.

I started to make up music that I could "re-play." Instead of just improvising and not ever remembering what it was, I remember writing music when I was maybe eleven or twelve.

And then I just [kept] playing those songs. (Interview 2, February 22, 2015)

Her formal music education began in the fifth grade, when she joined the band as a clarinetist. She continued with the clarinet throughout middle and high school; she also sang in choir and was the choir's piano accompanist. Alivia's experience as the drum major for the high

school marching band and a music director for a community musical company bolstered her efforts to pursue music education as a career.

Alivia graduated from high school in 2007 and promptly enrolled in a public research university in Philadelphia to major in music education. Her principal instrument was clarinet, and she was active in both instrumental and choral ensembles. However, participation in these ensembles did not prompt her to envision herself solely as a band or choir teacher. It did not matter to her what kind of position she would acquire upon graduation. “I want[ed] to do anything that got me in the classroom teaching music” (Interview 2, February 22, 2015). After graduating from college in 2011, Alivia was hired to teach general music, band, and choir at a K–8 public charter school in southwest Philadelphia. She left after a year because of problems with the administration and was hired at another K–8 public charter school to teach general music, band, and choir; this is where she worked at the time of the study.

Student experiences. Alivia’s experiences as a student shaped her beliefs about music teaching and learning. First, her musical abilities were not recognized in elementary school. General music lessons primarily focused on reading and writing notation, with very little attention to movement and singing. Alivia recalls feeling frustrated as she continued to listen to and imitate recordings at home in order to learn music.

Sometimes I have been bitter about it, because I loved music so much, and I was playing piano by ear at that time. I could have done so much more with it. In elementary school, I had to find my own music education. I had to play along with other recordings. That’s fine because that’s what I wanted to do, but I feel like all those kids [the students in class with her] who could’ve been inspired to do something with music just didn’t have any interest. (Interview 3, March 15, 2015)

Alivia remembers sitting inactively in many of her classes, which was difficult for her because she is a kinesthetic learner. This motivated her to ensure that her students are active when learning in her classroom.

That's something that I learned that I didn't know because it wasn't allowed when I was in school. I was talking with the art teacher [about] how we should have those bicycle chairs or yoga balls [for students who are kinesthetic learners]. It's awesome; it's just enough. [I know that] when I'm listening and really engaged I'm moving as I'm listening, just a little. (Interview 4, April 8, 2015)

These experiences stayed with Alivia, and it motivated her to offer her students something different. "It really fuels what I teach now because I was just very bored and everybody was bored. My class was pretty misbehaved, but I think it was because we were bored" (Interview 2, February 22, 2015). She thinks that her elementary music teacher could have done more advanced music making with her and her classmates, particularly when they were in middle school. "So I try to—because of that—make things a little more fun and more engaging and higher-level for my kids" (Interview 2, February 22, 2015). Alivia is committed to listening to her students and helping them reach their musical goals. "Who really wants to invest their time this early in music and how do I reach them? Who is going to be appreciating music throughout their life because of this class and how can I inspire them?" (Interview 3, March 15, 2015). Alivia realizes that she probably has many students who were like her—students who could have been inspired to do more with music in school but were not encouraged by their school music experiences. "That just makes me think when I'm teaching, to think about my kids" (Interview 3, March 15, 2015).

Teachers using popular music. Two experiences helped Alivia see how popular music could reach people who normally would not be interested in participating in or listening to

musical ensembles. First, her choir director had a vocal ensemble with students who “didn’t have anywhere else to go in the schedule” (Interview 3, March 15, 2015). Alivia noticed that the director was able to get the students more invested in choir by using music that they already knew—popular music. This idea resonated with Alivia. “That rang in my head as something that reached people. [I know] I enjoyed singing music that I already knew in some way” (Interview 3, March 15, 2015).

Alivia’s participation in the university marching band also helped her think about the power of popular music. The director arranged the newest songs on the radio for the band to perform. As the band performed during half-time, Alivia noted the reaction from the audience. “I was used to people leaving the stands when the marching band went on, and this [the half-time show] was something that people would sit and listen to” (Interview 2, February 22, 2015).

The Pennsylvania Governor’s School for the Arts. Alivia’s involvement with the Pennsylvania Governor’s School for the Arts as a high school student helped her develop confidence in forging new learning opportunities for students. The School for the Arts is dedicated to developing excellence, creativity, and artistic vision in students so that they can advocate for the arts in their communities (Mission, goals, history & information, 2015). When Alivia completed the five-week program, she was encouraged to return home and find ways to promote the arts. She took this advice to heart and created eleven new musical ensembles at her high school. She was creative in her thinking and found spaces within and outside of the school day to schedule rehearsals. Most of the ensembles practiced before and after school, and sometimes they would rehearse during lunch.

I [was] there when the school opened, and that’s when people would start coming to practice. I’d stay really late. I think I got one rehearsal during lunch, too, but there wasn’t

any time to take away from during classes. So I had to do it [at other times]. (Interview 2, February 22, 2015)

Participating in the Pennsylvania Governor's School for the Arts showed Alivia that teachers can enter any context and create learning opportunities for students, and she carried this attitude into her collegiate education. One semester, she learned that the choir director chose music for women's voices only, so the men did not have an ensemble. She decided to form a men's choir. She had a faculty member agree to oversee an independent study with her so that she could direct this new ensemble. "We had a whole semester of learning rep and had a concert at the end. It was a really cool conducting opportunity for me, and I dove into this new music that I never heard" (Interview 3, March 15, 2015).

Starting new ensembles fostered Alivia's belief that music education should offer students various pathways to pursue their musical interests. She believes that allowing students to individualize their learning engages them, builds their confidence, and inspires them to continue engaging with music throughout their lives.

Urban music education. During her teacher education program, Alivia saw a divide between the kinds of educational settings she was being exposed to in her music education program. Her university lies in the heart of Philadelphia, but all of the practica and student teaching placements were in suburban settings, in what Alivia calls "anomaly schools" (Interview 4, April 8, 2015).

Throughout college, I found it weird that we would go and observe these magnificent suburban music education programs and be sitting next to schools that didn't even have music programs, or schools that had music programs that my professor actually told me she was afraid to send us to because she didn't want us to quit the profession. While I was student teaching, I student taught at a suburban school. When I told the other

teachers while I was there that I wanted to teach in our city, they told me not to. They said that it's a career killer. (Interview 1, February 6, 2015)

Alivia became determined to work in an urban school upon graduation. A conversation with a teacher during her student teaching placement solidified her belief that all students should have access to a quality music education.

I said, "What would happen if we told all of the new teacher[s] for the next five years that no one should teach in inner city schools? What would happen if you're telling everybody they shouldn't do that?" And he goes, "That's what Teach [for] America's for." It just burned me up so much because I couldn't believe someone was saying that about other kids. Everybody should have the opportunity to learn [and] have music in their lives, especially when programs are being cut. I became really passionate about being a person who's gonna do that. (Interview 1, February 6, 2015)

Alivia continued to develop her work in urban education by collaborating with an El Sistema-inspired choral program in Philadelphia, called Girls United Choir. El Sistema is a social program that was founded by musician, music educator, economist, and politician, José Antonio Abreu in Venezuela in 1975 (Baker, 2014). Through music, the program attempts to pull its participants out of generational poverty. The model involves intensive rehearsal schedules and collective learning in large groups. Tuition is low-cost or free and instruments are loaned to students (Baker, 2014). Projects modeled on El Sistema have spread internationally. In the United States, they have manifested beyond orchestra ensembles to elementary schools and choirs, such as Girls United Choir. Alivia's involvement with Girls United Choir bolstered her belief that music can help her students in other areas of life outside of class. "The mission [is] teaching life lessons through the music and getting [students] engaged in something powerful" (Interview 2, February 22, 2015).

In sum, Alivia felt disconnected and uninspired by her K–12 music education. Two former teachers showed her how popular music could help teachers connect with students; she also thought about her own kinesthetic and aural learning styles. These experiences inspired Alivia to create musical experiences that are active and challenging for her students. She tries to reach students of all learning styles and uses popular music to help her make connections with students. Involvement in organizations such as the Pennsylvania Governor’s School for the Arts and Girls United Choir showed her how to design musical opportunities that revolve around students’ strengths and interests. Working within urban music education further influenced Alivia’s beliefs and teaching practices. Her goal of inclusivity is a core reason why she uses popular music and informal music learning practices. She strives to create relevant and meaningful musical experiences that include all students and provide them with a quality music education.

Dylan

Dylan was born in 1986. He grew up in a small town in New York, south of the city of Syracuse. His family listened to a variety of popular music.

My parents liked the Beatles, Chicago, and a lot of those ‘60s rock groups that really didn’t get as much credit because they were overshadowed by the Beatles, like the Rascals, the Turtles. That’s what I was immersed in at home. (Interview 2, February 22, 2015)

Dylan started his formal music education with elementary general music. He played trumpet from fourth to seventh grade and switched to the euphonium when he got braces. He was a diverse musician in high school; he played valve trombone in orchestra and guitar in jazz band, sang in musicals and in choir, and continued to perform on the euphonium in concert band.

Dylan always knew he wanted to be some kind of teacher and decided to pursue a career in music education. “I liked music and I liked the idea of teaching” (Interview 2, February 22, 2015). He envisioned himself as a band director, and after graduating from high school in 2004, he attended a large public college in New York for his undergraduate degree in music education as a euphonium principal. He took composition lessons every week and improved so much that he received a commission. “[A local college] did a stage adaptation of the film, *Anastasia* (1997). They asked me to write the music for that when I was a senior in college” (Interview 2, February 22, 2015).

Dylan graduated from college in 2008 and was hired part-time at a school district that had a very large and well-known band program. He taught elementary band three days a week, directed the brass line for the high school marching band, and was the stage manager for the high school musical. The next year, he began working at another school where he currently teaches middle school general music and choir and high school music appreciation classes.

Being a popular musician. Dylan spent an extensive amount of time performing and creating music that he enjoyed outside of school. In high school, he joined a rock band that centered on the talents of a keyboard prodigy. Dylan sang and played guitar, although not very well at first. The band performed covers and also wrote original songs.

Dylan’s musical preferences and his interest in performing popular music were influenced by his two older brothers, both of whom were popular musicians. His middle brother, Chad, was a singer/songwriter who sought inspiration from Radiohead and Wilco and worked in New York City. Dylan’s oldest brother, Jon, liked groups such as Slayer and Helmet and performed in a heavy metal band that toured in various cities. Dylan admitted that he thought it would be cooler to like the heavy metal music, but he gravitated toward the music that Chad listened to:

That's the kind of music that I listen to now. I do have an eclectic taste and musical knowledge because of the two of them. They would basically force me to listen to albums that they liked, because they said that if I didn't like it then I didn't know what I was talking about. That's just kind of how older brothers are. (Interview 2, February 22, 2015)

Outside of his collegiate studies, Dylan formed a ska band with his friends. He played guitar and sang. The band performed for parties at their own house; they never gigged. The experience was very casual and social, and Dylan remembers having a lot of fun with it. "I really enjoyed that because it just naturally fell together and it never felt forced. It never felt like we needed to have band practice. It was just a thing we did" (Interview 2, February 22, 2015).

When Dylan began teaching, he formed a rock band again, this time with his wife and friends. "We said, 'Why don't we all just play together? We hang out all the time anyway. Why don't we just do this?'" (Interview 2, February 22, 2015). They performed cover songs in the beginning and later composed original songs and performed more publicly.

Being a popular musician, Dylan learned music informally. He values various aspects of informal music learning practices such as making music socially and holistically, having choices in the repertoire performed, and being a self-directed learner. This way of making music transferred to his classroom. He does not expect students to be on-task for the full class period. He understands that learning involves going on tangents sometimes, and as long as students get back on topic and end up completing their projects, he does not have a problem.

I feel like we forget that they're human, and we would do that. Like, say you're writing a song and I work with someone on it, we would work for ten minutes and then something would happen where it would remind me of something and be like "Oh, did you see this show last night?" And, I can't tell you how many times I've seen a teacher hear someone be off-task and say just like a sentence, and they get so pissed and I'm like...but that's

not what a person does. We have these unrealistic expectations of their ability to stay on-task. So if I walk by and I hear them talking about something that's not music, but then two minutes later I walk by and they're on-task...if they're productive 75% of the time, that's a lot of active engagement for a forty-minute period. At least that's how I personally feel. (Interview 1, January 29, 2015)

Being able to choose the music he wanted to perform shaped Dylan's view that music education should support students in performing the kinds of music that they like, no matter the genre or style. "Teachers need to listen and be observant and say, 'What does this program need to be for the kids?' and not, 'What do I want it to be because it's what I find musically interesting?'" (Interview 4, April 29, 2015).

Dylan strongly encourages his students to be independent musicians and problem solvers. "On the first day I tell them that my goal is that by the end of the year I should be obsolete" (Interview 1, January 29, 2015). He wants his students to be able to find a song they want to learn, look up the chord, figure out any chords they do not know, and perform the song. He described a student who was able to transfer what she learned in school to her life outside of school:

I have a student who's a senior now who hadn't played piano before [taking my class], and she played piano at her grandmother's funeral. She has the most beautiful voice and a lot of music programs that would be where you stop, like, "This girl's got a great voice. Here, I'll accompany you as you sing." But she was able to sit down at the piano at the church and sing at that setting, and that to me is such a big deal. Because I feel like too often we fall short of getting them [students] to the point where it's like, you can sit down by yourself and you can perform. You don't need anyone else in that moment and I think

that's really important. And I think that's something that, more than anything else, I want the kids to be able to do. (Interview 1, January 29, 2015)

Dylan also likes to engage students in discussions rather than giving them a straight answer so that they can develop their own problem-solving techniques.

I shouldn't give them the answers, because eventually I will not be there in band rehearsal over the summer or I won't be there next time when they're writing a song and so they'll need to be able to say, "Well wait a second, how do I get the sound out of the instrument that I hear in my head but I can't put into words?" (Interview 3, March 22, 2015)

Dylan's rich background in popular music and informal music learning practices heavily influenced his beliefs about music teaching and learning. He prefers that his students learn in a holistic and social way because he enjoyed learning that way. Student autonomy is important to him because he had so many choices when he was involved in rock and ska bands; he encourages his students to be independent, problem-solving musicians who can learn about and perform the kind of music they prefer. In the end, Dylan wants students to be able to learn and create music for their own enjoyment.

Max

Max was born in 1983 and grew up in a small city in New York about an hour east of Niagara Falls. He remembers growing up in a musical home and was in church choir as a child. Max's school had a strong music program. He sang in fourth- and fifth-grade choir and played trumpet and bassoon through elementary and middle school. He continued singing in choir from sixth to twelfth grade and participated in the instrumental music programs at his high school.

Max began to consider music as a career early on. He sang in musicals from eighth through twelfth grades; he remembers that people complimented his singing and encouraged him to continue with it.

There [were] a few times during musical rehearsals where people would come up to me, directors or other kids, and say, “Man you need to keep doing this. Keep doing this.” I got positive reinforcement in music and so that’s probably why I’m a music teacher now, because I was good in school and I was good at music and now I’ve put those together. (Interview 2, February 20, 2015)

Max’s work at a YMCA summer camp reinforced his desire to teach. For seven years he taught camp songs to young children. This boosted his confidence in his musical and teaching abilities.

[The camp] certainly helped me. I was very introverted in high school and when I went to summer camp it was encouraged that I be extroverted and be in front of people and lead songs and lead activities. I think it really led me down the teaching path more than anything else did. (Interview 3, March 22, 2015)

Max was wavering between becoming a history teacher and a music teacher. He made his final decision to become a music teacher after taking a high school music theory course.

I loved music theory. I loved stacking the chords and following the rules to do the compositions. That’s really what changed my mind about what I wanted to do. Like, “I really like doing music. I like the history stuff too, but I really like music and I can do this music theory stuff. That’s easy.” (Interview 2, February 20, 2015)

After graduating from high school in 2001, Max attended a large public college in New York for his undergraduate degree in music education as a voice principal. Aspiring to be a choral director, he participated in every choir offered at the school, including an opera ensemble,

a chamber choir, a student-run musical theatre group, and an a cappella group. After graduating with his undergraduate degree, he entered a graduate program to earn his master's in music education. The summer after his graduate studies ended, Max was hired to teach middle school general music and choir and continues to teach at that same school today.

Student experiences. Max had several experiences as a student that shaped his thinking on music teaching and learning. In middle school, Max's choir teacher chose repertoire that Max considered low quality, such as a medley of the music from the *Home Alone* (1990, 1992, 1997) movies or medleys from musicals. "I wouldn't say I got a great background in the great choral literature in that class" (Interview 2, February 20, 2015). Max also did not think that the teacher was covering enough musical skills.

Because of this experience, Max has been dedicated to providing students with musical experiences that teach them the skills that will help them succeed in performing and creating music they enjoy. "Everything I do is to try to give kids tools in their toolbox" (Interview 3, March 22, 2015). This idea of giving students the skills necessary to perform music they enjoy helped Max shift his thoughts toward more student-centered pedagogies.

Graduate school. Max imagined that he would be a choir director someday. The choirs he saw at the American Choral Directors Association (ACDA) conferences inspired him and he thought that he could do the same.

Like a lot of voice majors, I thought I was going to be the best chorus director ever in the history of existence. At various points in time after attending ACDA conferences, I [thought I] was gonna start the children's choir of the world and my professional Irish chamber choir. That's what I always saw. So you'd go to the ACDA conference and you would see these great choirs and [think], "I could do that." (Interview 2, February 20, 2015)

This image of himself as a choir director became “the exact opposite of what I am now” (Interview 2, February 20, 2015). Max reached a point in his graduate education where he realized that he did not enjoy what it took to be a choir director. Rehearsing for perfection was not interesting to him anymore. “I don’t have the patience to get it perfect” (Interview 2, February 20, 2015). A comment from one of his choir professors sparked a thought in Max’s mind:

We were talking about philosophy and chamber choir. It was senior year. He was like, “You are never gonna teach popular music in the school, because your kids are always going to know more about it than you.” And I remember thinking, “That doesn’t have to be true, does it?” (Interview 2, February 20, 2015)

Max reflected on his interactions with popular music. He liked popular music and was a part of an a cappella group that performed popular music. Performing with the group had shown him how popular music could bring people together.

To see how kids reacted when we came in and performed for them... whether it was the [performances at the] high schools or [the] workshops where we helped them take their performance to the next level. That helped in seeing the kids make the connections there. (Interview 3, March 22, 2015)

Max became committed to learning how to use popular music to connect with students in the classroom.

When I went and got my master’s degree, I just did this whole 180 and started really looking at pop music and connecting with kids on an individual level and talking about lots of stuff that wasn’t old dead white guys. That was really when I shifted my focus from chorus to the general music side, and now I’m weird like that. I like general music. (Interview 2, February 20, 2015)

Reading Bennett Reimer's book *A Philosophy of Music Education: Advancing the Vision* (2003) during his graduate work influenced Max as well. Max wrote a series of philosophical papers that helped him realize his ideas on popular music in the classroom. One of the papers was on how popular music should be used in middle school music classes. In the paper, Max discussed how he did not want to create future music performance majors. He wants to encourage a generation of young people to like music in any capacity they want—listening, performing, or creating it. “It struck me when [Reimer] talked about how music was dying because of what was happening outside of schools, and how it wasn't the same as what was happening inside of schools. There's this huge disconnect” (Interview 1, January 30, 2015).

Max became interested in an active approach to music education that is known as *Comprehensive Musicianship*. Developed and promoted between 1965 and 1972, Comprehensive Musicianship was an approach to music education centered on integrating music history, theory, performance, and conducting (Mark & Gary, 2007). Further, the approach focused on giving students the skills to create, perform, and critically analyze music; engaging students with a wide range of musical styles; and encouraging student learning through discovery (Willoughby, 1990). Comprehensive Musicianship shares characteristics with informal music learning practices, which are centered on active music making and composing.

I want students to be creating, performing, and responding. If they're doing all three of those things, they'll find something in music that they like. Every secondary middle school kid should be doing all three of those things, whether they're in a performing ensemble or general music class. They're not, but they should be. (Interview 4, April 30, 2015)

In sum, Max did not feel that his K–12 music education exposed him to quality repertoire or gave him enough skills to succeed in music. This motivated him to provide his students with

repertoire of high caliber and to give them the skills they need to make music in any capacity they desire. Max began to think about including popular music in music education during his graduate studies. He became very interested in how popular music might make music education more relevant and engaging for students. Comprehensive Musicianship was an approach that helped him connect popular music history with active music making, bringing the music to life in his classroom. Ultimately, his goal is to create a generation of young people who enjoy music in various capacities, whether they are listening, performing, or creating.

Discussion

Reform-minded teachers “are discarding the assumptions and practices of their own teaching past” and are constantly “re-inventing themselves” (Miller, 2005, p. 250). Experiences as a student, engagement with popular music and informal music learning practices, and professional development influenced teachers’ beliefs about music teaching and learning that opened their minds to the idea of including popular music and informal music learning practices in music education. Teachers’ pathways to becoming reform-minded were marked by shifts in professional identity.

Teachers reflected on both negative and positive experiences they had in K–12 music education. Those who had poor educational experiences wanted to teach better than they were taught; those who had great educational experiences sought to emulate the teachers they had. They agreed that musical experiences should engage students in creating, performing, and responding to music and be inspirational. Listening to students, being observant, and helping students reach musical goals were also important. They wanted to create fun experiences that students love and remember. They believed that curricula should include both familiar and unfamiliar music. Students’ confidence and independence should be bolstered, and students

should be equipped with musical skills that will help them appreciate and engage with music for the rest of their lives.

Music teachers' perspectives on popular music and informal music practices have a dramatic impact on what and how they teach (Allsup et al., 2012; Isbell, 2007). For participants in this study, engagement with popular music and learning music informally throughout their lives shaped their views on including both in music education. Participants engaged with popular music as children and adolescents outside of school—in church choirs, garage bands, and their own bedrooms. Whether they sang along to music on the radio, created their own songs, covered songs on the piano, or played the guitar, they were learning music aurally in social settings in a self-directed manner. Some participants engaged in collaborative composing. In other words, participants learned popular music through informal music learning practices, corroborating the literature (Campbell, 1995; Green, 2002, 2006, 2008; Howell, 2002; Kuzmich, 1991; Myers, 1994; Rusinek, 2008).

At the time when these participants started their formal K–12 music education, popular music and informal music learning practices were practically nonexistent, yet some found ways to engage with both outside of school. Alivia continued to learn and compose songs on the piano at home. Dylan similarly performed and composed with his rock band. Most participants' collegiate music education programs did little to provide them with the knowledge and skills needed to integrate popular music and informal music learning practices into their classes. Kaitlyn did engage in some aspects of informal music learning practices through her education in the Orff approach, and Dylan's composition lessons provided him with more skills in songwriting.

Participants largely found their way back to popular music and informal music learning practices once they finished their undergraduate degrees and began teaching. Teachers

remembered how powerful popular music was in creating connections between people. Alivia recalled her high school choir director using popular music to connect with students. Alivia, Dylan, and Max considered how performing popular music in a marching band, rock band, and an a cappella group respectively, drew positive responses from the audience. They learned that popular music excites people and can be a powerful resource in the classroom.

The teachers in this study experienced shifts in their professional identities as their beliefs about music teaching and learning evolved. For Kaitlyn, a general music methods course in college and Orff training facilitated a change in her identity from a band director to general music teacher. Max similarly transformed from choral director to general music teacher after he realized in graduate school that he no longer enjoyed what becoming a choir director entailed, Dylan's identity hovered between that of band director and popular musician as he continued to perform outside of traditional education in his various rock bands. Alivia's identity grew from a music teacher to more that of a social activist as her interests focused on urban music education and the belief that music may have the power to help students transform their lives in other ways.

The commonality in these teachers' shifts in professional identity is reflected in their move away from a teacher-centered, autocratic mindset to a student-centered, democratic approach to music teaching and learning. This transformation is important to note because "change often begins with individuals who are committed to making a difference, and who use their beliefs as a compass to take action and to craft a professional identity" (Campbell et al., 2010, p. 93). Teachers' new professional identities informed their decisions to include popular music and informal music learning practices in their music programs because they began to consider music teaching practices that were more inclusive and student-centered.

In conclusion, teachers can be powerful agents of change. Remembering these teachers' backgrounds and experiences is important to understanding the changes they have made or continue to make in their secondary music programs.

It is teachers who provide the support and challenge that promote learning; it is teachers who encourage improvement through the feedback they provide; it is teachers who present materials and ideas that engage student interest; and it is teachers who safeguard the academic integrity of the work that gets done in school. (Miller, 2005, p. 249)

Unlike most studies on educational reform that position teachers as a part of “more general reform efforts” and examine how teachers respond to external change initiatives, teachers in this study enacted change from their own internal drive (Campbell et al., 2010, p. 110). The next chapter will examine the complexities of teacher-initiated reform.

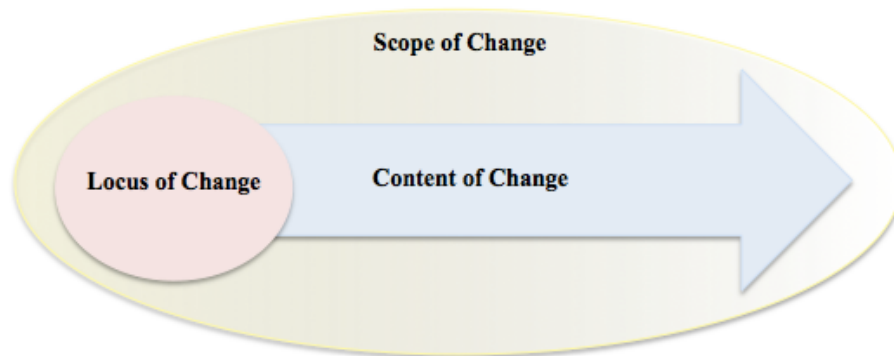
CHAPTER FIVE

ENACTING CHANGE IN SECONDARY MUSIC PROGRAMS

The process of educational change is complex. Change involves teachers' beliefs and practices; the context of the school and community; relationships between teachers, students, colleagues, administrative figures, and people from the surrounding community; social and institutional structures that shape daily interactions and expectations of the school and those who function within the school; and conditions that either help or hinder the process of change (Hargreaves, 1994).

This chapter describes the change process in secondary music education. As I show in Figure 4, the change process can be divided into three parts: a *locus of change* (whether the impetus for change is internal or external), the *scope of change* (the range of settings where change is implemented), and the *content of change* (specific areas of teaching/learning to be addressed) (Campbell et al., 2010; Randles, 2013).

Figure 4: The Change Process: The Locus, Scope, and Content of Change



Much of the research on educational reform involves change that stems from an external locus of change, such as a school-wide policy change or state-mandated curriculum (Davis, 2003; Feldman, 2000). Hargreaves (1994) notes that “teachers’ voices have...been curiously absent” from educational research (p. 4). This study has examined educational change from an

internal locus of change—teachers’ perspectives were examined to understand how and why change was enacted.

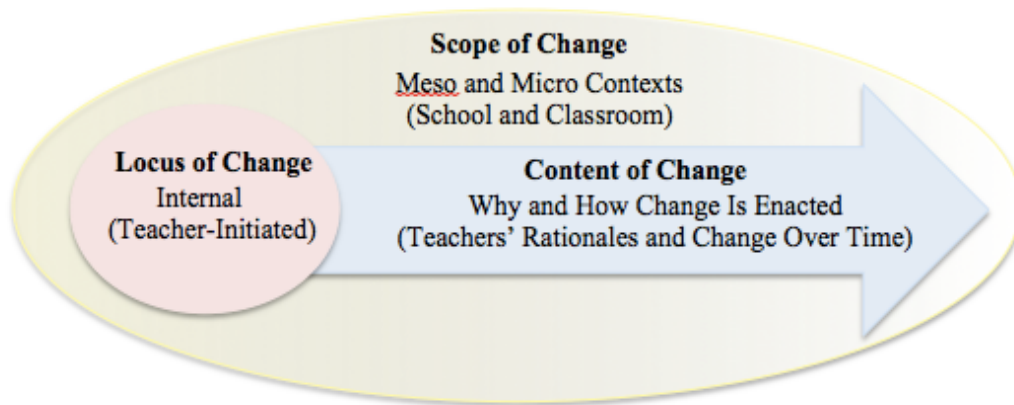
Bresler (1998) states that there are three kinds of settings, or contexts, within which change occurs: (1) a micro context that focuses on the perspectives of teachers’ beliefs and practices in the classroom; (2) a meso context that centers on the structures and goals of the school; and (3) a macro context that concentrates on the more generalized policies, systems, and cultural views that influence the curriculum. It is vital to examine the contexts within which teachers enact change because a myriad of factors exist within school environments that can help or hinder the change process. This study explores the meso and micro contexts, with primary emphasis on the micro context because it “may be the most productive place to begin in thinking about what teachers can imagine, develop, and implement in the music classroom” (Campbell et al., 2010, p. 109).

According to Hargreaves (1994), the content, or *substance*, of change includes “the actual changes which teachers must address” (p. 6). As with a majority of studies of educational change, Hargreaves is referring to the changes teachers must address that are externally imposed upon them and schools. For this study, the substance of change is different. Because the impetus for change was internal, originating from teachers’ own philosophies and inclinations, the substance of change includes that which teachers *initiate*. It includes why (teachers’ rationales) and how (change over time) teachers enacted change in their secondary music programs (Randles, 2013; Thiessen & Barrett, 2002).

Thus, as I show in Figure 5, this chapter describes teacher-initiated change. Teachers’ meso and micro contexts are examined, and why and how change was enacted in their secondary music programs is explained. Participants are presented in the following order: Kaitlyn, Alivia, Dylan, and Max. A discussion of each participant’s change process is organized into two large

sections: first, their meso and micro contexts for change are described, including their neighborhoods, schools, and classrooms. Second, the substance of change is examined, including why these teachers wanted to enact change, how they developed rationales for doing so, how they enacted change over time, and how they integrated popular music and informal music learning practices into their secondary music programs.

Figure 5: The Change Process in Teacher-Initiated Reform: Locus of Change (Internal), Scope of Change (Meso and Micro Contexts), and Content of Change (Why and How Change Is Enacted)



Kaitlyn

The scope of change. Kaitlyn has worked at Griffin Tyler (GT) School for three years teaching K–2 general music and 7–8 general music. She has integrated popular music and informal music learning practices into three of her middle-school classes: seventh-grade general music, eighth-grade general music, and an elective for middle school students, “Pop Rocks.” The general music classes were inherited and the elective is newly created. Of 140 students in grades 7–8, Kaitlyn teaches about 100 students in her seventh- and eighth-grade general music classes. Fifteen students are enrolled in the new Pop Rocks elective.

***Vignette: Griffin Tyler School.** Griffin Tyler School is an enormous complex of beautiful red brick buildings with stone accents. The original main building has since expanded with many*

additions, including a large atrium at the center. Kaitlyn likens her school to Hogwarts, the school of witchcraft and wizardry from the Harry Potter franchise, which similarly is a maze of stairwells and stone.

I feel a sense of magic as I follow Kaitlyn from the main office to her classroom. Artwork adorns the walls at every corner and we pass busy classrooms, dance studios, and science laboratories. After a few minutes of walking down one of the many winding halls, we pause before the atrium. The space yawns before me and sunlight streams down through the glass-plated ceiling. Student artwork decorates the stairwells and commissioned oil paintings hang on the solid wood walls that reach down to the marble flooring. I follow Kaitlyn down the stairs to the doors of her classroom. “This is no ordinary school,” I think to myself.

Kaitlyn’s music classroom is like the school, spacious and beautiful. The rectangular room is large and free of clutter and the wooden floors gleam underneath my feet. The open space is like a blank canvas for students’ creative music making using the various sound sources in the room. Shelves on the left wall are full of “Orff” instruments (glockenspiels, xylophones, metallophones, and bass bars) and other, nonpitched percussion; two white cabinets with tambourines and shakers fill the wall next to the door. Tubano drums are nestled below the cabinets and a large bass drum sits above (see Figure 6).

Figure 6: Kaitlyn’s Music Room



Griffin Tyler is an all-girls private school located about ten miles from downtown Cleveland, Ohio in a highly affluent suburban neighborhood. The school provides education for infants through 12th grade. It has an infant and toddler center (ages 6 weeks–36 months), an early childhood center (ages 2½–5), primary school (grades K–4), middle school (grades 5–8), and upper school (grades 9–12). Tuition ranges from \$3,000 to \$29,000 a year, but scholarships are available. Kaitlyn told me that most of the students who attend GT are the children of medical doctors and professional football players. The majority of students who attend the school are also Caucasian.

The arts are strongly supported at GT. There are five music teachers, four art teachers, two dance teachers, and one drama teacher. Three classrooms are dedicated to music alone: a pre-K music room, a primary school music room, and a middle school music room. Students can take electives in music, dance, drama, painting, sculpture, ceramics, photography, computer graphics, and design and drafting. Seventh- and eighth-grade students are required to take art, theatre, and music. They have to take general music unless they are invited into the recorder ensemble. Students may take additional music electives, such as chorus, orchestra, guitar, choral chamber ensemble, ukulele, and a popular music class.

The school culture is “in the moment.” Changes to the schedule occur daily and teachers are often asked to cover each other’s classes. Evidence of this culture was present during my site visits with Kaitlyn; my interviews with her were frequently disrupted. She commented on how these interruptions reflected the culture of the school:

I feel bad. [laughs] This is like the most interrupted interview ever. It’s like, “Hey!” But this is great to show you what [Griffin Tyler’s] like, because honestly, that is just what [is] constant, people coming in like, “Hey, can you teach this class? Hey, I need this room.” This school is incredibly “in the moment,” which I think really helps the teachers

feel more free [*sic*] to be in the moment with the students. When you see this sort of thing it's just very indicative of how the school is. (Interview 1, February 2, 2015)

Teachers at GT are expected to be innovative and creative. New course development is encouraged, and informal music learning practices are an integral part of the Orff-centric music program. When Kaitlyn sought to make changes to her program, she was fully in line with the vision of the school. "You're being innovative, so is everyone else in the building" (Interview 4, March 30, 2015). All teachers are expected to be innovative and there is "an expectation for greatness" (Interview 4, March 30, 2015).

The school schedule provides teachers with ample planning time so that they can collaborate and communicate with colleagues across and within disciplines. Teachers are also encouraged to bring in guest lecturers and artists to enrich the curriculum. Interestingly, teachers are not required to have an education degree. As Kaitlyn told me, a high school teacher "can just be a really, really great biologist, and then they can teach. They don't need to be an education major" (Interview 2, February 20, 2015).

Arts teachers are encouraged to remain active outside of school. Kaitlyn agrees with this idea. "That's something they really hold [a] high belief. You're still a musician. You're not just teaching. I think that's really important, too" (Interview 2, February 20, 2015). All general music teachers at GT use the Orff-Schulwerk approach. They are encouraged to complete their Orff certification, and informal music learning practices are commonly seen in their classes. "It's an all-Orff school, so informal practices are pretty normal here" (Interview 1, February 2, 2015).

The content of change. For Kaitlyn, the seeds for change were planted when she was introduced to Orff Schulwerk in college and saw the kinds of inspirational music lessons Orff teachers could create. She completed Orff Schulwerk Teacher Education Level I the summer before she started teaching at GT. Having accepted the position to teach general music K–2 and

7–8, she knew that she had a lot to learn about middle school general music. She did not take general music in middle school when she was an adolescent, and her general music methods course in college only briefly touched upon middle school general music. “I didn’t really have preconceptions because I hadn’t had a whole lot of education on middle school general music” (Interview 4, March 30, 2015). During Orff Level I, she focused on learning all she could about teaching middle school general music and searched for ways to adapt the materials for older students. By the end of the course, she had developed a curriculum for her seventh- and eighth-grade general music classes that included three units of study: world music, “Let’s Play,” and arts integration. The world music unit included songs and dances from around the globe. “Let’s Play” was a unit where students composed and performed ostinati pieces for the xylophones in the Orff instrumentarium. The unit on arts integration involved students making art and composing music to accompany the artwork in collaborative peer groups.

Building a rationale for change. Even though Kaitlyn had a curriculum prepared, she entered her first year at GT with an open mind, prepared to listen to her students to discover their musical needs and interests. She learned that most of her students identified as non-musicians because they did not play in any ensembles at GT. They were taking general music only because it was required. Kaitlyn had little experience working with middle-school students who identified as non-musicians and who were uncertain of their musical abilities.

My education was very much about students who had already been practicing an instrument for a few years, so to switch gears and think about having some girls in my class who don’t really know how to play very many things and probably can’t read music and yet still having a really fulfilling experience...it’s kind of tough. (Interview 4, March 30, 2015)

Seventh-grade general music in particular included many students who chose not to take any additional music electives. Before Kaitlyn arrived, the class primarily focused on choral pieces. Kaitlyn did not focus on what the teacher before her had done; rather, she thought about what would excite her students and meet their needs. Popular music came to mind.

So it's the girls who don't want to be in guitar, don't want to be in chorus, and don't want to do recorder ensemble. They end up with me. I thought for these particular girls who maybe feel like they've already made the choice that they're not musicians, I needed something accessible for them. That's kind of what got me thinking along the line of pop music...and then of course you have Jimmy Fallon doing these great cool new things with classroom instruments. He's a cool guy and a celebrity, and so that gives a little extra street cred. I think that was little bit of deliberation for that too. (Interview 1, February 2, 2015)

Kaitlyn developed a unit within seventh-grade general music that she called "Pop Rocks." Drawing from her experiences of creating arrangements of folk songs during her Orff Level I course, she created arrangements of popular songs that students could perform on classroom instruments and sing.

I think that's what helped me find the connection to arranging pop music, because I was already making my own arrangements of folk tunes and other pieces in the Volumes.²

It seemed like an obvious place to go with Orff in middle school. (Interview 3, March 17, 2015)

The Orff approach makes extensive use of short, repetitive patterns, as does popular music. Kaitlyn saw the connection, which also helped her teach popular music to her students.

² The Volumes are five books that contain selected compositions written by and compiled by composer Carl Orff and his student Gunild Keetman (AOSA, 2015).

Learning about the Orff approach is what made my wheels start turning with pop music. [With] the Orff approach, there is so much use of ostinati, layering ostinati, and imitation of outside sources that it just seemed like a natural progression to use pop music because pop music is simple, repetitive, and easily imitated. That's the point of pop music, so that it gets stuck in your ear and you can sing it at home. I think that learning more and getting more entrenched in the Orff approach and having that became the lens in which I see the world [laughs]. Through my Orff eyes. When I listen to pop music, it's kind of like, "Well this [has] tons of layered ostinati and tons of music that I could easily just teach through imitation. We could create and improvise over it." I really think that's the biggest inspiration for using pop music. I didn't really have a lot of experience using pop music before I started teaching it and using it in my own classroom. I didn't really see it anywhere else and I think it just came from learning about Orff and how it works.

(Interview 2, February 20, 2015)

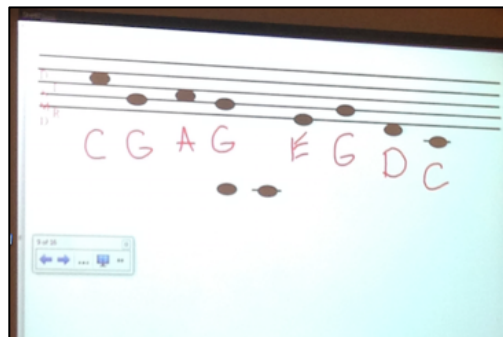
Kaitlyn keeps the Orff process in mind when she teaches: imitate, explore, and create. Classes typically begin with a short activity and a vocal warm-up. The students sing through a popular song with Kaitlyn accompanying on the guitar and then "go into the meat of the lesson," which could be working on a xylophone part, a percussion part, or vocals for the song they just sang (Interview 1, February 2, 2015). Kaitlyn gives students time to work on the music on their own and brings them together to try performing as an ensemble. At the end of class, Kaitlyn has culminating performances in which students perform along with the recording of a popular song or they perform the entire song themselves without the recording. Sometimes Kaitlyn ends class with a brief discussion of what they did that day and the plans for the next class. Kaitlyn understands that her seventh-grade students get bored easily, so she limits her discussions, keeps the class fast-paced, and includes a variety of activities.

Vignette: Seventh-grade general music. Sixteen seventh-grade girls boisterously enter Kaitlyn’s music room and rip off their shoes and socks. Strains of fiddle music flood the room. Kaitlyn is already walking in a circle, barefooted, and the girls follow suit. She effortlessly leads them through the patterns of a folk dance and steps out as the girls remember the movements. They dance until the music stops.

After a brief reflection and review of the dance patterns they just practiced, Kaitlyn directs the class to the SMART Board.³ They complete a rhythm-reading exercise, the “Puzzle of the Day.” Kaitlyn replaces the puzzle with the lyrics of the popular song “On Top of the World” by Imagine Dragons. She does a few vocal warm-ups and then leads the class in singing the song in its entirety. Kaitlyn sings along in certain sections where the girls sound a little less certain, but they do a good job of holding their own.

Next, the students help Kaitlyn transform the room. Three rows of Orff instruments face the SMART Board, which is now displaying notation for a melodic ostinato (see Figure 7). Students are given a few minutes to work on the ostinato on their xylophones using their fingertips or the backs of their mallets. Kaitlyn models the ostinato and leads the class in performing it together.

Figure 7: Melodic Ostinato



³ The SMART Board is a touch-sensitive interactive whiteboard.

Kaitlyn adds a few more notes to the ostinato and the students practice the extended version on their own. She walks around and helps individuals through modeling or pointing to the bars they should strike. The class performs the ostinato together and they slowly pick up speed until they are able to play along with the recording of “On Top of the World.” As they rehearse with the recording several more times, Kaitlyn continues to walk around and assist students who are struggling.

Kaitlyn then divides the class in half; some students stay on the xylophones and the rest sit on the risers. Sitting astride a cajón, Kaitlyn models a rhythmic pattern that will be played at the same time as the melodic ostinato. She asks the girls on the risers to chant, “Then you stop, then you go, then you dance all around. Then you stop, then you go, then you dance all around.” She directs them to pat the rhythm of the words on their legs as they chant the words (see Figure 8).

Figure 8: Cajón Rhythmic Pattern



The students switch parts; the xylophone players go to the risers and the girls on the risers situate themselves at the xylophones. They practice their new parts and they eventually perform the melodic ostinato and the rhythmic pattern at the same time. Once their tempo is steady, Kaitlyn puts on the recording of “On Top of the World” and the students practice performing both parts along with the music.

The end of class draws near and Kaitlyn asks her students to put the instruments away. She plays another song as the girls put their socks and shoes back on. The bell rings and the girls leave, jostling each other and giggling as they pass through the door.

Seventh-grade general music was not the only class Kaitlyn transformed. She similarly inherited an eighth-grade general music class with many students who identified as “non-musicians.” Kaitlyn wanted to find ways to make the class more relevant and accessible to these students.

Reflecting on the teaching process she used with seventh grade (imitate, explore, and create), Kaitlyn’s mind turned to songwriting.

I thought of, especially with the Orff process, ending with composition. Creation [is] the final step. I thought, “What better way to give that capstone of their general music career than for them to write their own song?” That’s kind of the pinnacle of creation when you’ve got your lyrics, your melody, your chords that you’ve chosen, and your percussion ostinati that you’ve built into it. So that was the inspiration for that. I started thinking that that was gonna be more fulfilling for everybody involved and a great way for them to end their musical careers, for some of them. And if not, a great way to maybe inspire them to think, “I really identified as a non-musician, but what I created was really kind of cool and I’m proud of it.” Maybe that’ll give them a new aspect into where they go in high school. (Interview 1, February 2, 2015)

Because GT provides all eighth-grade students with Apple iPads, Kaitlyn decided to use the app GarageBand⁴ as a tool for songwriting. She developed a curriculum that focuses on four main topics: lyrics, poetic devices, music theory, and GarageBand. Students are assessed on their knowledge of chords, triads, chord progressions, and lyric writing.

Lessons are typically broken into three main sections: a lecture, a group discussion, and then individual time—“imitation, exploration, improvisation” (Interview 1, February 2, 2015).

⁴ An app, or application, is a program that is typically “downloaded by a user to a mobile device” (App, 2015). GarageBand is an app for Apple-brand computers. It is “a whole music creation studio” where students can play, record, and create music (GarageBand for Mac, 2015).

In the lecture and group discussion, students listen to a popular song and examine the lyrics or musical qualities. Students sometimes collaborate with Kaitlyn to create a song during the group conversation. After sharing ideas, students work on their own using GarageBand to compose and record their songs. Then, they come back to the group and have a short discussion to end class.

Like, “Today is imagery day.” I will talk about what imagery is and how we find it and then we’ll open it up to the class and, “Here’s this song. Let’s find some imagery together.” Then we kind of discuss it and I let them go to an imagery worksheet. I’ll say, “How could you express the idea of a cold afternoon with imagery? How could you make that more colorful?” Write, write, write, write, write. We come back together and we talk and share. They’re very open for sharing and I think that’s really helpful. We talk about it and how we can change it and tweak it to make it sound more like a song. I think that piece at the end of the class to come back together and talk about what they did out when they were creating has been really helpful because then I can kind of check in and other people can check in and help out. That’s my favorite part, when another student says, “What if you said this? Oh! What if you did this?” That would have never happened if they were in their own world writing. (Interview 1, February 2, 2015)

Once students are done with the songwriting project, they learn how to share their work with Kaitlyn. They can email her their compositions or they upload them as unlisted on YouTube and send her the link.⁵ Kaitlyn notes, “It’s really easy from the iPad. You click ‘YouTube’ and it basically happens. It’s very user friendly [and] something they can handle” (Interview 1, February 2, 2015).

⁵ When Kaitlyn’s students “upload” projects, they are moving or copying their composition files from their computers to YouTube, a video-sharing website (YouTube, 2015). When a video is “unlisted” that means that the video does not appear on YouTube search results. Only people who have the private link to the video can view it.

Change over time. After a successful first year at GT, Kaitlyn knew that the changes she had made were a good start, but that she needed to do more to keep her students excited and engaged. “If you are not cutting edge, interesting, fun, pushing the envelope, trying out new things, and always like, ‘What’s the next great thing?,’ then they will tune you out” (Interview 4, March 30, 2015). Over the summer, she brainstormed ways to expand upon the work she had done that year and compiled a list of popular songs that she could use for the next school year. She worked on writing a few songs herself using GarageBand on her iPad in order to understand the songwriting process better.

During the fall of her second year at GT, Kaitlyn continued to teach a songwriting unit in her eighth-grade general music class and a Pop Rocks unit in her seventh-grade general music class. She created a new recess club that shared the same name, Pop Rocks, in order to experiment with arrangements of popular music she had created.

I had all the nerdy kids who wanted to stay and play instruments instead of go outside and play. We would just sort of mess around. That was a good time for me to test out some of my ideas with these girls who are already really invested. (Interview 1, February 2, 2015)

In January, Kaitlyn started her spring semester of eighth-grade general music with a full songwriting curriculum. Throughout the semester, Kaitlyn worked alongside her students in writing songs to continue to improve her songwriting skills so that she could facilitate student learning better. “I wrote one for them so that they could see it and I wrote a few for myself” (Interview 3, March 17, 2015). Songwriting was still new for Kaitlyn and she was trying to figure out the best way to facilitate student learning.

In February, Kaitlyn received an email from the school administration that invited teachers to propose new middle school electives for the upcoming school year. Kaitlyn proposed

a “Pop Rocks” elective that was based on her work with the recess club and seventh-grade general music. The process of getting a new elective into the school schedule was effortless.

So I just said, “This is what I want to do. Here’s the description of what it will be, here’s the name, and these are the number of students I want.” That was pretty much it. So I think there is just a very wonderful level of trust with all of the teachers, which is really great. It was a very easy process. (Interview 3, March 17, 2015)

Pop Rocks. Pop Rocks is a ten-week elective class that meets every other day for two hours. The course is open to both seventh- and eighth-grade students. Students who signed up for Pop Rocks were a mix of non-musicians and “uber” kids—students who take as many music classes as possible such as band, choir, orchestra, guitar class, and recorder consort (Interview 1, February 2, 2015).

The class is similar to the Pop Rocks unit in seventh-grade general music in that students cover popular songs using classroom instruments. However, Kaitlyn moves more quickly with this class. Class time is more unstructured, songs are learned at a much faster pace, and the class in general is less “lecture-y” (Interview 1, February 2, 2015).

[It’s] kind of a folk music situation, because I think that’s what we’re trying to recreate is a folk music idea where people are just grabbing instruments and sitting down and I say, “Oh, you know this? ‘Boh, boh, boh’ [sings] Okay, you play ‘boh, boh, boh,’ alright? Now I’m gonna do”—and that’s kind of the feel. It’s much more organic and folky than anything else. (Interview 1, February 2, 2015)

As in seventh-grade general music, Kaitlyn teaches most of the parts by rote. Sometimes she writes note names on the SMART Board for students. Whether she uses notation or not depends on her students. With some songs, like “Be Prepared” from Walt Disney’s *The Lion*

King (1994), Kaitlyn realized that her students could perform rhythms that were much more complicated by ear than if they had to read it.

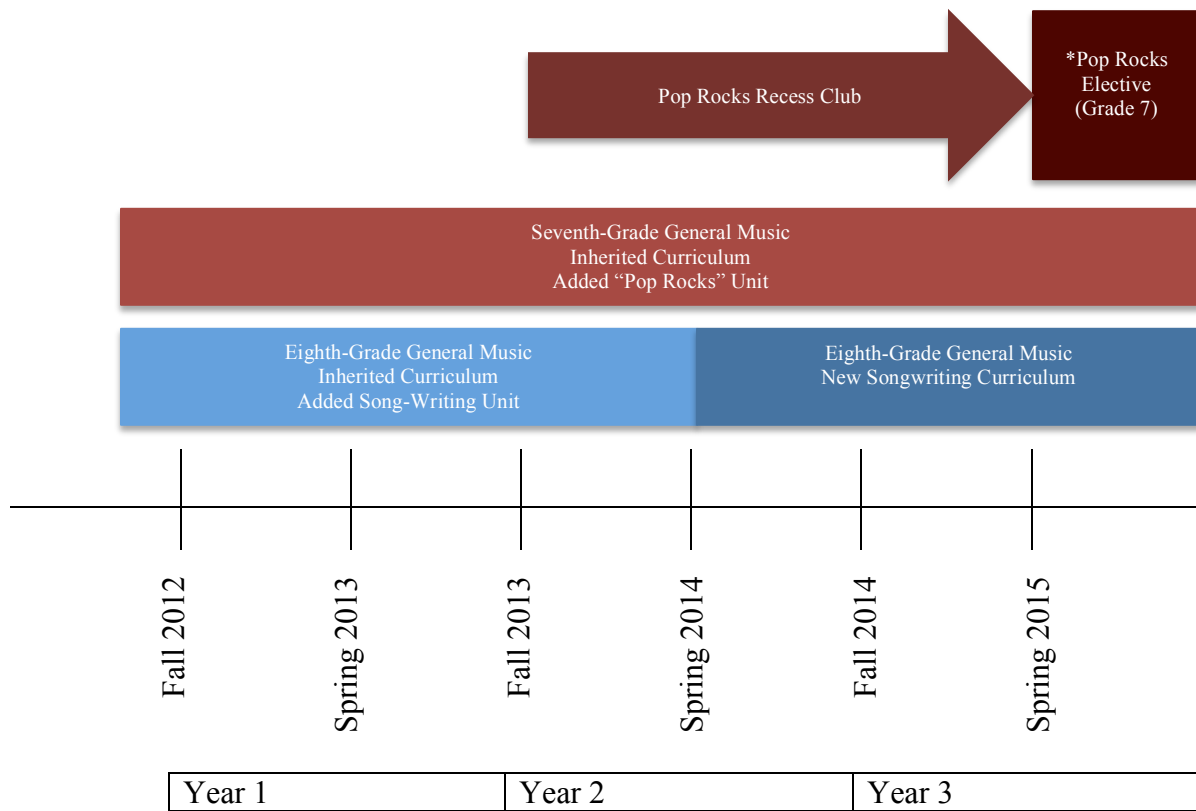
I love doing [aural learning] with “Be Prepared” because [of] its syncopated triplets and crazy rhythms. When we put these two very syncopated rhythms together, there was one group that actually did it extremely clean that I thought no middle schooler could ever do. I was so shocked because the rest of them, they were close. Then this one group actually played it exactly in time, two very different syncopated rhythms, and it blew my mind. I had to show them the Sibelius document with all these triplets and they’re like, “That looks terrifying! I don’t want to play that!” I’m like, “You just did!” (Interview 3, March 17, 2015)

In this class, Kaitlyn tailors the song arrangements to her students’ abilities. Her focus is on adapting popular songs to her students’ strengths, whereas the focus for seventh-grade general music is to give students experiences trying all of the parts and then choosing the one they like best for performance.

If you’re a singer, then sing. If you’re a recorder player, then play recorder. And if you are not sure, I will find something for you to hit. I’m trying to be much more differentiated with this and maybe not everybody gets the same experience, which is the negative side of that, but at least everybody gets placed on an instrument that they feel confident with. (Interview 4, March 30, 2015)

At the time of the study, Kaitlyn continued to include a Pop Rocks unit in seventh-grade general music and songwriting as the core of the eighth-grade general music curriculum. She offered the Pop Rocks recess club during the fall and Pop Rocks became a middle school elective for the first time in the spring, with fifteen students enrolling in the class (see Figure 9).

Figure 9: Kaitlyn’s Course Development at GT



*New Course Offering

Summary. The arts are heavily supported at Griffin Tyler School. The school culture is “in the moment,” and teachers are expected to be innovative and creative in their teaching. New course development is encouraged and informal music learning practices are an integral part of the Orff-centric music program. When Kaitlyn sought to make changes to her program, she was fully in line with the vision of the school. Her new curricula and class elective surprised no one.

With no prior experience teaching middle school general music, Kaitlyn entered her new classes with an open mind, ready to listen to her students and discover their musical interests and needs. Kaitlyn chose to integrate popular music because it was accessible, relevant, and exciting for her students. As an Orff teacher, it was natural for Kaitlyn to use informal music learning

practices. Enacting change in her music program began with a small idea—integrating units of popular music performance and songwriting into existing classes. She continued to expand her program until she had created a new elective and redesigned existing curricula to include song writing and performing popular music. The change process was methodical, gradual, and seamless for Kaitlyn.

Alivia

The scope of change. Alivia has worked at Hart Charter School (HCS) for three years. She is the only music teacher at HCS and teaches K–4 general music, 4–8 concert band, and middle school music electives. She teaches six middle school classes that integrate popular music and informal music learning practices: Girls Choir, Boys Choir, Rock Band, Guitar Class, Percussion Class, and Piano Class. Of about 300 students in grades 5–8, approximately 100 students participate in these classes.

***Vignette: Hart Charter School.** Hart Charter School (HCS) is a large, two-story red brick building decorated with bright murals of African-American figures. The school is a splash of color on the grey streets of this Philadelphia neighborhood. I walk through the main entrance, and the hallway opens into a square space with an image of the world painted on the center of the floor. Vibrant green and yellow paint brightens the cinder block walls of the school, providing a contrast against framed portraits of famous African Americans: W. E. B. Du Bois, Frederick Douglass, Bernard A. Harris, Guion Bluford, Jr., and Cecil B. Moore.*

My walk down the hallway to the music room mirrors my morning drive through the narrow city streets. The hallway is small and dark, with rooms opening off on each side. The music room greets me, colorful and cheerful—a rainbow of colored chairs frame the room, twinkle lights hang from the ceiling, a tapestry drapes over the window in the room, and a Persian-style carpet lies in the center of the floor. The door of the music room is covered with

pictures of African-American musicians, artists, and political figures. Alivia has painted notation on the walls and put up multiple posters with musical concepts on them. One tangerine-colored poster stands out. It is Alivia's hand-written letter to her students:

Dear Students,

I promise to be a fair, safe, respectful, creative, and consistent teacher. I will do my best, try new things, and invest in your lives. Thank you for always making me laugh and teaching me new things, too.

-Ms. Alivia

The music room seems to say, "You are welcome here." Alivia has created a safe and vibrant environment for her students to learn and create music (see Figures 10 and 11).

Figure 10: Alivia's Music Room from the Right



Figure 11: Alivia's Music Room from the Left



HCS is a K–8 public charter school in the heart of downtown Philadelphia. The school is located in a high-poverty area; students are provided with free breakfasts and lunches. Most students who attend HCS are African American or mixed race.

HCS's slogan is "[Hart]: an Oasis in the Desert. A place where the spirit, soul, and mind is [*sic*] revitalized, reinvigorated and rejuvenated" (Our school, 2015). The school promotes a holistic education focused on academics, self-sufficiency, civic responsibility, and community linkages. The ultimate goal of the school is to help students become life-long learners (Our school, 2015).

Arts classes were integrated into the school curriculum three years ago. There is now one music teacher, one art teacher, and a digital arts teacher who works with students in a computer lab. Students are required to have music through the fourth grade. Students in grades 5–8 may choose from a variety of elective music classes.

Teachers at HCS support their students emotionally and physically. They work hard to keep students engaged in class, which can be difficult when students are not having their basic needs met outside of school. According to Alivia,

you don't realize it until you're trying to teach a lesson. If you just teach at them, then you're mad when these kids over here aren't listening, these kids are sleeping. You fix your lesson and you're like, "Okay, let's have more behavior management and let's keep moving and let's have different parts." But, the kids who are still hungry because they didn't eat breakfast are still gonna be hungry and a million other things. That's all the time. (Interview 4, April 8, 2015)

Hunger is a persistent problem at HCS; for some students, their only meals come from the school. Once school lets out on Friday, they may not eat again until the school-provided

breakfast Monday morning. Alivia reflected on a moment she had with a student during one of my site visits:

Like this morning, Duran pulled that muffin out of his pocket. If I would've made him wait to eat that muffin, he would have lost his mind. There was no reason to make him wait to eat that muffin. I was like, "Eat that muffin outside. You shouldn't eat it in front of everyone else, because then they'll all want one. I don't know if you're really hungry or not but I'm not gonna take that chance if you haven't eaten." That's something I never would have thought about before, especially on Monday morning after they came back. [They] may not have eaten since lunch on Friday. That's not everybody, but that's some kids. (Interview 4, April 8, 2015)

Most teachers keep snacks in their rooms to supplement the meals provided by the school; Alivia keeps cereal in her music room. "There have been times where I've been taken advantage of [by] kids who just want to eat a lot of food, but I'd rather take that chance. I think most of us would" (Interview 4, April 8, 2015).

The student population at HCS is transient:

It's constant. It's very difficult to keep track of them. We just had a student audition for a performing arts high school who just transferred in this year. I never met him before; I didn't even know he had an audition. We had to get something ready for him. (Interview 1, February 6, 2015)

Some students at HCS take on adult roles in their families, such as providing dinner for their younger siblings. These obligations can prevent them from participating in extracurricular activities or require them to leave activities early. Alivia shared her experience with a student at an after-school choir rehearsal. The student said,

“I need to leave at five.” We’re like, “You have to stay until five-thirty.” They’re like, “Well, I have to go home and give my sibling dinner.” “Of course you should go home.” It makes [you] a very flexible teacher. You have to be. That’s another reason why it’s so special to be in the same room, making music, and having 45 minutes where they don’t have to think about anything else except making music and whatever that means to them. (Interview 4, April 8, 2015)

The hardships students face at Alivia’s school have influenced how and what she teaches. Instead of mechanically adhering to her lesson plans, she has learned to examine her students’ lives and to be flexible and responsive in her teaching.

I always knew that you’re more than just a music teacher. When you go to be a music teacher, everyone has a long list of being a parent, a nurse, a therapist. It’s really true. [laughs] It’s really more so than I thought, which I turned out to really like. That makes the music learning that much more important and special. (Interview 4, April 8, 2015)

The content of change. Alivia did not begin her teaching career at Hart. She attained her first teaching position at a different K–8 public charter school in Philadelphia. Even though she already had a well-established philosophy of music education that focused on using music for social change, her thoughts on using popular music and informal music learning practices were not yet developed.

Building a rationale for change. Alivia’s teaching responsibilities included general music, band, and choir. The administration told her that she could do whatever else she liked with the music program but suggested she talk to the students and see what music they were interested in. Alivia was not quite sure about that.

When I first started teaching, my principal told me I’m supposed to listen to everyone’s favorite music in the classroom. At first I was like, “I want to do that, but that has nothing

to do with what I'm doing. [laughs] I would like to know what music they listen to and we can talk about it after class or something." But then, definitely, knowing the music that all of my kids like is a really good foundation for starting a relationship with them and figuring out where they are musically, because there's just so many differences between us in some ways. How their music program is versus how my music program was or what they're doing—they're testing all day long, all of the time, and I don't really feel like my elementary school was like that and my middle school even. So, to try and push those hurdles aside and say, "Okay, where do we connect and where can I reach you? Where are you right now?" Instead of saying, "What notes can you read right now or what instrument can you play right now?" That's where I started and most of it ended up being pop music. There were a few Beethoven heads from the beginning. That was not my doing. (Interview 4, April 8, 2015)

Alivia's thoughts on using popular music in education were still developing at the time, but she remembered how her high school choir director used popular music to great success. The teacher would choose a popular song her students knew, discuss the music and the artist, perform the song, and move on to a related piece of music with which students were not as familiar.

I think that was one of my strategies for going into a new school that never had a music program before, just presenting some music that they may have heard of or you know the artist and going from there. That basically started it and then I just kept on doing it because it's positive. (Interview 3, March 15, 2015)

Alivia realized that using popular music helped her make a connection with her students. Soon she was integrating it into all of her classes.

They had no curriculum there, and they had never had a music program before. We sang the [2010] FIFA World Cup song. [singing] "When I get older, I will be stronger, they

call me freedom just like a” —We did John Lennon’s “Imagine” for one of the classes. I have a video of the second-graders singing “Surfin’ USA.” I think one of the sixth-grade girls sang a Glee mash-up of an Adele song. (Interview 4, April 8, 2015)

Alivia admits that she made the decision to use popular music quickly and had not really thought through her pedagogy. She just taught the way she had learned music best—by ear. “It just happened really fast. It was like, ‘How am I gonna teach? What are we gonna do right now?’” (Interview 4, April 9, 2015).

Change over time. Alivia left her first teaching position because the administration had become hostile toward her. Her principal had imagined a jazz-centered curriculum, but Alivia’s approach was more eclectic, mixing ideas from Gordon and the movement and music approaches of Laban and Dalcroze. He also disagreed with her approach to teaching.

He felt differently about students on task than I did. If students [were] tapping their [feet] but not singing, he felt that they were not doing what they were supposed to be doing and therefore should have been reprimanded. He believed the way I thought was more of the Montessori School of just allowing music to happen and not academically with any rigor. (Personal communication, November 9, 2015)

Alivia left her first position and was hired at Hart Charter School. There, she was told, “‘The schedule [is] K–4 general music and anything else you want to do.’ And so I ran with that” (Interview 3, March 15, 2015). Much as she had done throughout high school and college, she brainstormed about what she could offer students to give them more musical opportunities. She added band lessons, a middle school co-ed choir, and “basketball band”⁶ to her schedule.

⁶ Basketball band is when students bounce basketballs rhythmically on a variety of surfaces to produce variety of timbres. Complementary rhythms and contrasting timbres can be used to create compositions.

After her first year at Hart, Alivia reflected on what she had learned about her students and thought about new classes she could offer the following year to meet their interests and needs. She had been working with a community organization, Girls United Choir, outside of school for a year and decided that she could have a Girls Choir of her own at Hart. She also wanted more opportunities for students to perform and create popular music. After seeking advice from a colleague, she learned about a music charity organization, Little Kids Rock (LKR), and applied for a grant. LKR donates “rock” instruments to school music programs—guitar, bass guitar, keyboard, and drum set. Alivia hoped to get instruments so that she could start a Rock Band class during the next school year.

Alivia examined the school schedule and saw that there were two time periods not devoted to instruction: 8:30–9:00am and 3:00–3:30pm. These times were used for homeroom or response to intervention (RTI), an approach for early identification and support for students with learning and behavior needs (Bradley, Danielson, & Doolittle, 2005). Alivia knew better than to schedule the new classes she had in mind during regular instructional time, so she incorporated them into the two available time slots and made a new schedule for herself. She showed the schedule to her principal and it was approved.

In her second year at HCS, Alivia started a Girls Choir for elementary-aged students. At first, the number of students who came to rehearsals was inconsistent. “Sometimes one person shows up and sometimes thirty people show up depending on the day. It was an afternoon class so it was really just scattered” (Interview 1, February 6, 2015). When just a few students attended rehearsal, Alivia would turn choir into a karaoke day.

They would get up and sing along to a karaoke track. Then we would criticize it and help each other prepare a solo. That became a staple of choir practice. That actually got more

kids to show up consistently because they wanted to sing a solo. (Interview 1, February 6, 2015)

Alivia began taking her choir students on field trips and organizing public performances. This helped with her enrollment immensely.

The field trips we have draw them in immediately. We go on trips throughout the year to see concerts, to just have fun and go roller-skating, and to perform in other places. As soon as we start passing out permission slips we have people asking to join choir.

(Interview 1, February 6, 2015)

Because so many students became interested in Girls Choir, Alivia expanded it to grades 5–8 later that year. Students who enrolled included those who just wanted to sing as well as those who enjoyed taking as many music classes as possible.

They range from being extremely shy to very outgoing so it's cool to see them all in one place. A lot of them connect to singing to express themselves. A lot of the shy kids can only express themselves through singing, and a lot of the kids who are extremely outgoing, sing. [They] let it out in a way that is productive. (Interview 1, February 6, 2015)

As Alivia continued to work with this choir, a problem emerged. She noticed that students at her school did not often interact with people outside of the school or in their own neighborhoods. In her previous experience, Alivia had seen how students who participated in Girls United Choir formed a strong community and became more empowered with girls outside of their neighborhoods. She decided to connect her own Girls Choir with this outside organization.

Because of the new affiliation with Girls United, Girls Choir rehearsals began with the recitation of the Girls United Pledge and ended with the “sister circle.” This is the time when

students and teachers discuss what it means to be a sister, and students share something about themselves. Sometimes extra rehearsals are held after school or on weekends so that students from various schools affiliated with Girls United Choir can sing together.

It's another school that's coming into their home, and through this music, the movement, and what we teach them we're trying to make that an okay thing, because it's not in regular ways. Any other time you're going to see girls that live down the street it's when you're playing basketball against them in school, or when you're on any sports team competing against them. Or just outside and you don't like them because they live on the other side of the train tracks. So here is one of the only things that I know of around here that's bringing girls together through music for a much higher cause. (Interview 1, February 6, 2015)

Typical Girls Choir rehearsals include vocal warm-ups and song rehearsals. Students use lyric sheets, and Alivia models vocal parts for her students. Students sing a mix of classical, folk, and popular songs. With popular music, students sing covers of songs and mash-ups⁷ as an entire group. Some mash-ups they have done are: Beethoven's "Ode To Joy" with Beyonce's "Single Ladies," and TLC's "Unpretty" with Beyonce's "Pretty Hurts." Students also had opportunities to sing solos or perform raps.

Vignette: Girls Choir. Students trickle into the music room. Chatting, they help Alivia and two other music teachers set up the chairs. Today is a special rehearsal because students from another school are joining them.

⁷ A mash-up is "a recording created by digitally combining and synchronizing instrumental tracks with vocal tracks from two or more different songs" (Mash-up, 2015); elements are taken from two songs to create a new song.

Rehearsal begins with a pledge about being a part of Girls United Choir:

I am strong, powerful, and unique.

I am a peacemaker and my voice matters.

I am here today to raise my voice in song.

I am ready for any challenges ahead.

With my fellow sisters, united in song,

I am a [Girls United] girl.

The teachers take turns leading the students through vocal warm-ups and rehearsing songs. Alivia is in charge of a mash-up that combines verses and choruses from TLC's "Unpretty" with Beyonce's "Pretty Hurts." One of the teachers starts the recording of the mash-up accompaniment. The girls try to run through the song, but they are forgetting the words. Laughter breaks out. Smiling, Alivia reviews some of the lyrics. She suggests that students create a story in their minds and use images to remember the lyrics. Alivia carefully reviews diction for certain words and works a little longer on the more difficult alto melodic line, modeling for the students and having them sing it back to her.

Everything is learned aurally in this rehearsal; the teachers are strong vocal models. The students are split into small groups to work on another song they are preparing for an upcoming performance at a baseball game. They soon return to the "sister circle." After discussion ends, rehearsal is over and the students filter out of the music room.

In the same year that Alivia affiliated Girls Choir with Girls United Choir, her application to Little Kids Rock (LKR) was accepted. She attended a two-day LKR Modern Band Workshop, where she was introduced to a curriculum based on teaching students how to perform, improvise, and compose using popular music from the past sixty years. Upon completion of the program,

Alivia received eighteen guitars, a bass guitar, an electric guitar, and amplifiers. She already had a drum set in her classroom, so she did not need one from LKR.

Alivia returned from her training and started Rock Band, a class open to fifth-grade students only. Students chose the instruments they wanted to play: guitar, bass guitar, piano, or drum set. Alivia chose to offer Rock Band to just fifth-grade students because, at the time, middle school ensembles such as choir and band were for students in grades six through eight only. “I had K–4 general music so I was like, ‘This is perfect.’ The whole fifth grade would come down with one of their teachers” (Interview 1, February 6, 2015).

The students who took Rock Band included the “uber” music students as well as the students who were not in any other music classes.

There are some kids who are in everything they can possibly be in. I have to set limits so they’re not learning four instruments at the same time. Then there are some people who only resonate with singing [or] guitar. They showed up because guitar was offered. They come out of the woodwork because they weren’t really interested in band instruments.

(Interview 1, February 6, 2015)

The classes are fast-paced. The students come to the music room, get their instruments, and start playing. They will usually work on a song together as an ensemble, then break into small groups and work on songwriting. Rehearsals usually end with some kind of performance.

It’ll be a really quick burst of, “Here, let’s play some music. Now let’s work on something we really need to work on. Then let’s play something fun at the end that you already know.” Or, “Let’s play that thing that we worked on all rehearsal, because now you really know it.” It’s really not that much time. (Interview 4, April 8, 2015)

Alivia begins teaching this class in a directive manner, showing students how to hold and take care of their instruments. They play through songs with only two or three chords and simple

drum set patterns, such as Queen's "We Will Rock You." Alivia facilitates collaborative composing during this time. "I'll say, 'We have a twelve-bar song, what are the chords?' Each of them will pick. 'Alright, we're going to do four Gs, four Cs, four Es,' and we make a song" (Interview 1, February 6, 2015).

Once students are more comfortable playing on their instruments and know a few chords, strum patterns, or drum patterns, they have more autonomy. Alivia then structures the lessons around songs that the students choose. For piano and guitar students, she finds one or two songs that share the same chord progression as the songs students want to learn. She teaches percussion students rudiments and basic rhythms that are played along with recordings of their favorite music. "I really just use what they are interested in learning to [convey] the basics [of music] to them" (Personal communication, July 3, 2015).

When Alivia's students break out into small groups for songwriting, she takes on the role of facilitator and walks around, helping each group as needed.

We talk about, "Is it easier for you to write lyrics, a rhythm, or chords first?" Everybody floats to different directions. I'd say most people write lyrics first in Rock Band and then put everything together based on, "Does it sound like it should be a happy song? Does it sound like it's a fast song?" (Interview 1, February 6, 2015)

Students write songs without Alivia's help, too. They will start with chords or rhythms they know. "They'll write songs about absolutely anything. A lot of them will get really deep and start singing about love, their own lives, or something that they want to happen" (Interview 1, February 6, 2015). If students need time to rehearse alone or in pairs, Alivia will send them to two small rooms outside the music room. She also uses the hallway, the stage, and various corners of her room.

Summary. Hart Charter School (HCS) has a vibrant community of teachers who work hard to help students through difficulties in their lives. Teachers are flexible and responsive in order to meet the needs of students, and the administration supports their efforts. Alivia felt encouraged by her principal in her efforts to create a music program that was relevant and engaging for her students.

Alivia came to HCS ready to bring her students a broad and comprehensive music education. She spent her first year learning about her students and integrating popular music. She learned that popular music was a powerful tool for building trust and forming relationships with students, and her success with using popular music spurred her to build a program in response to students' interests and needs. Her change process started small. She first offered a choir and then a Rock band class the next year. She found room in the school schedule and gained administrative approval to continue expanding her program to two choirs and four classes affiliated with Rock Band. Her gradual change process was responsive to students and holistic.

Dylan

The scope of change. Dylan has worked for Middletown Junior-Senior High School (MHS) for six years. He works primarily at the high school, but he travels to the middle school to teach sixth-grade general music and choir. He teaches four classes that integrate popular music and informal music learning practices: Music Industry I (grades 9–12), Music Industry II (grades 9–12), General Music 6, and General Music 8. Music Industry I and II are yearlong classes that are open to all students in grades 9–12, with Music Industry I as a prerequisite for Music Industry II. Approximately 55 of 400 students enroll in these classes annually. General Music 6 and 8 are ten-week modules that all 140 eighth- and sixth-grade students are required to take.

Vignette: Middletown Junior-Senior High School. Middletown Junior-Senior High School (MHS) looks like an old factory; large shiny letters on the exterior brick wall display the

school name and steam pours out of tall smoke stacks into the clear blue sky. The two-story red brick building sprawls across a vast expanse of green lawn with a small brook babbling from behind. One might expect a traditional music program out of this industrial-looking school. Nothing could be further from the truth.

Wooden double doors open into Dylan’s spacious music room. Instead of chairs arranged in a semi-circle around a conductor’s podium, I see that the room is set-up for individualized and independent student learning. Technology dominates my view. Tables are grouped in fours and equipped with MIDI keyboards plugged into iPads mini 2s and mini-amps. Electronic drum sets, keyboards, guitars, and basses are plugged into two consoles, called “JamHubs,” and are grouped against the right wall. Electric guitars and basses are scattered around the room. To the left, microphone and speaker wires snake across a low, wooden platform. Two practice rooms off the main room contain electric pianos.

Among the vast amounts of technology, various acoustic instruments can be spotted throughout the room: guitars, ukuleles, tambourines, egg shakers, an upright piano, and a set of congas. Beatles posters, chord charts, and old flyers from Middletown’s past music festivals decorate the walls by Dylan’s desk and computer. “This room rocks,” I think to myself (see Figure 13).

Figure 13: Dylan’s Music Room



Middletown Junior-Senior High School (MHS) is a 7–12 public school located in a rural community in the heart of New York’s Finger Lakes region. Students who attend the school are primarily Caucasian and come from a mix of low- and middle-income families. The mission of the school is to encourage achievement, guide students to be respectful and responsible learners, and prepare students for an ever-changing world (Mission statement, 2015). The community is heavily involved with MHS, and there is a huge sense of pride in what students and the school accomplish, almost to a fault according to Dylan. “They think [Middletown’s] the greatest, but that can be ugly sometimes like at sporting events. I think sometimes there’s this warped view that our community’s bigger than it is or better than it is” (Interview 4, April 29, 2015).

MHS offers both traditional and nontraditional “specials”: art, music, health, technology, and computer/business. MHS employs three music teachers: one teaches band, another teaches chorus, and the third, Dylan, teaches general music. MHS requires students to take one arts elective in high school in order to graduate. Middle school students are required to take one music class a year.

Students in Dylan’s classes are very proud of themselves and their school. Dylan believes that students at Middletown too often are told they are the best, and then they leave the school and realize how average they are. On one of my site visits, I heard a student talking about his drumming abilities and his plans to become a YouTube celebrity. Dylan thinks many students have unrealistic ideas about what they can do. Regarding that student, “He doesn’t want to hear that [his goal is unrealistic]. And no one’s telling him, ‘That’s a bad idea’” (Interview 4, April 29, 2015). Dylan is adamant that his program is a good program that offers students many opportunities, but that it is not the best program out there.

The content of change. Dylan’s capacity to enact change in music education lay dormant for many years. Even though he had extensive experiences learning and performing popular

music informally, this part of his life did not interact with his music teacher education program or his beginning teaching career. Dylan was a band director well versed in the methods of formal music learning practices; he called himself a “standard teacher” (Interview 4, April 29, 2015).

Building a rationale for change. Dylan taught band for just one year when he lost the position due to school financial woes. When he was hired to teach general music and chorus at Middletown Junior-Senior High School, he was not happy.

This is a job that I looked at and said, “I would hate this. But, I need a job. It would be better to be a music teacher than to be working at Subway.” I remember the first couple of weeks at [Middletown], very vividly saying, “I feel so miserable here, because it’s a middle school chorus and general music job.” (Interview 2, February 22, 2015)

Dylan taught a music appreciation class called “Music in Our Lives.” Students who took this class were there only to fulfill the one arts requirement for graduation. “They didn’t want to take it, and how are you supposed to convince them when you haven’t even caught them yet? You haven’t even gotten them in the door” (Interview 1, January 29, 2015). The low enrollment in the class was an indicator of how little students wanted to take the course. Centered on music history and lecture-based, Dylan described it as “a ‘Bach to 20th Century’ music history class. We start[ed] with the dawn of ‘real music’ and end[ed] with film scores. Also, a page on rap” (Personal communication, June 4, 2015). Dylan tried his best to find the most relatable classical music he could. “It started as like, ‘Oh, maybe I can get them to like Beethoven and relate to him’” (Interview 1, January 29, 2015).

Dylan quickly realized that he did not enjoy teaching any of his classes. He described them as “boring” and “lame,” and stated, “I wasn’t teaching things I’d want to learn” (Interview 1, January 29, 2015). Dylan thought that he was compromising and wondered why he had to

compromise at all. “I decided if I’m gonna be in this job, I’m gonna make it something that I like and I think the kids will benefit from” (Interview 1, January, 20, 2015).

Dylan turned to his students for help. He asked them what they would want to learn about instead.

We all didn’t like the class, and after a while I was just kind of open about it and [asked] “What do we do about this? I know you don’t like it. I’d rather teach something more interesting. How do we get there?” (Interview 1, January 29, 2015)

Dylan learned that each student wanted something different out of the class. Some students wanted to learn how to play an instrument so that they could cover songs they liked, and others wanted to write songs. A few students wanted to become recording artists or sound technicians.

Dylan talked to his principal to let her know he was not happy with his music appreciation class, Music in Our Lives. She told him to show her what he would like to do instead, so he prepared a proposal for a new curriculum based on students’ suggestions as well as his own ideas. In March of his first year at MHS, Dylan presented this proposal to the school board. It included changes to the structure of Music in Our Lives. The class would be centered on performing, creating, and analyzing popular music. Students would choose the music they played, the instruments they performed, and the people with whom they played.

Dylan’s presentation sparked a debate among school board members. They discussed whether or not they wanted to take a risk and allow MHS to be the first school they knew of to offer a class such as the one Dylan proposed. Somewhat hesitantly, they approved the class, although they wanted Dylan to keep the same name for it. Dylan was opposed to this idea since the old class had a bad reputation. “Kids are saying, ‘Oh yeah, Music in Our Lives, that course sucks’” (Interview 1, January 29, 2015). In the end, the school board agreed to let Dylan change the course title to “Music Industry” in order to rebrand the class.

That summer, Dylan started graduate school and applied ideas from his curriculum class to how Music Industry would be structured. The professor of this class introduced him to Lucy Green's *How Popular Musicians Learn: A Way Ahead for Music Education* (2002) and Bennett Reimer's publications. Dylan said that these readings helped inform his thinking about informal learning and became central ideas for the new course he designed.

Change over time. Dylan offered Music Industry when he returned for his second year at Middletown Junior-Senior High School. Getting started was a little bumpy since he originally thought that all of his students would learn the instruments at the same time: guitar, then piano, then bass, and finally drum set. Thinking back about that first year, he realizes that he never gave his students time to practice on their own.

We would try a chord progression and then I would go around to fix it and then we would play it again. But I never was like, "Everyone practice these chords." It was bizarre. I feel like if I would have student taught [in a setting like this] for two days I would have learned [that] kids are allowed to do things on their own. I didn't want kids to work on something independently. (Interview 4, April 29, 2015)

Dylan did not have many resources the first year of this new course; he had an upright piano, an acoustic drum set, and a guitar and bass guitar he found in the basement of his school. More instruments slowly came in: a student donated another bass guitar, Dylan created a makeshift drum set out of practice pads, and they got another piano.

Dylan organized class time into individual work time and group time rehearsing music as a band. "We had one practice room with a full band setup. When the kids weren't in there, they

were working on a different project or independent practice” (Personal communication, March 8, 2015). Dylan had four eMacs with the GarageBand program that students used for projects.⁸

Dylan worked hard to create a schedule that allowed students equal time in the practice room and on the computers.

I had to creatively structure the class, so it’s like, “On Monday you’re getting individual practice time, on Tuesday you’re getting band practice time, on Wednesday you’re doing this project at the computer, and on Thursday you’re doing this thing.” I had to basically make a personalized schedule for each kid. (Interview 3, March 22, 2015)

Dylan revamped the general music curriculum halfway through his second year at MHS. “I basically realized, ‘Oh, wait a second, I can change my general music classes, too’” (Interview 3, March 22, 2015). Dylan shifted away from lecturing students about music history to engaging students in hands-on projects using programs on the eMacs. One project was inspired by the National Aeronautics and Space Administration 1977 launch of two space probes, Voyager I and II. These probes were equipped with an audio/visual disc “containing sounds and images selected to portray the diversity of life and culture on Earth” (Voyager, 2015). Dylan challenged his students to imagine the songs that they would have included on those discs and to explain why they would include them. They also recorded podcasts on the eMacs that explained two of the songs they included and why they were important.

Dylan needed more equipment for his classroom so that he did not have to schedule students’ time so much. He asked people for advice and searched online. “I just Googled ‘grants for music program’ or ‘grants for music in public schools’ or something like that and Fender

⁸ eMac is short for “education Macintosh,” which were Apple computers designed for the educational market in 2002 (Morgan & Welch, 2002).

Foundation came up”⁹ (Interview 1, January 29, 2015). Over the summer of 2011, Dylan applied for a Fender grant. He had to demonstrate financial need, that there would be an ongoing use for the instruments, and that more students would have the opportunity to make music (Fender Music Foundation, 2015). With the grant, Dylan received 25 Fender guitars, five bass guitars, a ukulele, and ten microphones.

Moreover, Dylan discovered JamHub as he searched online, a company that produces a console (also called a JamHub) that instruments, microphones, and headphones are plugged into, allowing for rehearsals that can be heard only by the performers (Studio, 2015). Dylan contacted the company, and they donated two JamHubs with all of the auxiliary cables and connectors (see Figure 14).

Figure 14: JamHub



Returning to MHS in his third year, Dylan now had JamHubs and all of the instruments and equipment from the Fender grant. This changed his music program significantly. “It became much more performance-based after that” (Interview 1, January 29, 2015). There were instruments for everyone now. Students could form bands and rehearse simultaneously next to each other using the two JamHubs. Others could work alone or with friends in the two practice

⁹ The Fender Music Foundation is a music charity that provides instruments to school music, after-school music, and music therapy programs (Fender Music Foundation, 2015).

rooms or within the larger space of the classroom. Dylan renamed the class Music Industry I and created two class sections of it. He also created a new class, Music Industry II, which was meant to be a continuation of study for students who took Music Industry I the year prior.

In the summer of 2012 Dylan applied for more grants. He was awarded a grant from the Allyn Foundation to purchase 12 Apple iPad mini 2s. The Allyn Foundation is a private family foundation that offers grants to organizations primarily in central New York (Home, 2014). Part of the vision statement is to “expand access and success in education” (About, 2014).

I just realized I could have a better probability at getting a local grant, and the Allyn Foundation is stationed ten miles away [from my school]. Back like 60 years ago, one person [from the Allyn family] started a recording studio. So, [they’re] a musical family. They donate so much money to local arts organizations because their family has these musical roots. (January 29, 2015)

The iPads facilitated more student autonomy in both of the Music Industry classes and middle-school general music classes. “[The iPads] are so much more transferable when someone’s like, ‘Oh, I can work on my recording?’ They can just put headphones on” (Interview 1, January 29, 2015). Having GarageBand on the iPads allowed for composition projects to be more individualized, as there were enough iPads for each high school student to work on his or her own project and for the middle school students to work in pairs.

In addition to the Fender and Allyn grants, Dylan received multiple grants of \$200 to \$300 from other organizations. He purchased mini-amps that students plug their guitars into when they are working alone, MIDI keyboards that facilitate composition projects on the iPads, and a myriad of cables and connectors needed for the classroom.

For the next few years at MHS, Dylan’s program blossomed. Students were interested in the program and enrollment increased. Dylan had started with one section of Music Industry; by

his sixth year at MHS, he had four sections—two sections of Music Industry I and two sections of Music Industry II. He still taught middle school general music: General Music 6 and General Music 8.

Most students in Music Industry I and II do not participate in the traditional large ensembles. According to Dylan, the students come out of the woodwork.

[There are] kids who take this class that aren't in chorus, who are phenomenal singers. You try to get them to chorus, and it's just not a good fit. Some of the best singers in Music Industry that I've ever had are not successful in chorus. It's not that they can't sing on pitch or they can't sing their part. They do that, but it's like you wouldn't even know that they were good. You wouldn't even know that they were an amazing singer because it's just not the style that they connect with. Alicia and Dominique sing gorgeously. They were in chorus and no one ever knew. They dropped chorus and they took Music Industry and, oh my God, they wrote these amazing original songs and sing in three-part harmony. I think there [are] kids like that. (Interview 1, January 29, 2015)

Music Industry I is an introductory class. Students learn how to play “popular” instruments, such as lead guitar, bass guitar, drums, and piano. They choose their own repertoire and learn to perform covers of songs. They may work alone or form bands. Students are responsible for completing projects on time, and Dylan helps them by providing them with an organizer, a sheet of paper with a grid displaying the five days of the school week. Students reflect on their goals for the current day, write goals for the next day, and can ask Dylan questions at the bottom of the sheet. He can respond to their questions and so that when they come in the next day, they are able to progress in completing their project.

A typical Music Industry I class begins with a few announcements or a short demonstration and then the bulk of the period is left for the students to work independently.

Dylan observes for most of the class time and jumps in when students ask for his help or when he thinks he can make a suggestion that will help them progress faster. At the end of class, Dylan usually reminds students to keep track of their progress by writing down what they did in class on their organizer. Dylan also makes announcements for upcoming project deadlines.

Music Industry II is a continuation of Music Industry I. There are four units of study that expand upon students' knowledge, skills, and performance of popular music: the history of rock music, songwriting, audio production, and live performances. In the history unit, students listen to rock albums of the 20th century that Dylan considers iconic. They discuss and analyze the characteristics of the music to build vocabulary and develop an ability to converse about music at a much deeper level. Discussions include analyzing bass note inversions, panning, vocal effects, synthesizer programming, and MIDI programming.

One big thing that I remember this year is that someone wanted to know, "What are they playing in the beginning of 'Lucy in the Sky with Diamonds,' harmonically? What is that chord progression, because it sounds alien; it's so unique and weird." We listened to it; we figured out the notes. There's an A chord, but then there's a G in the bass. We start talking about how that starts this kind of weird sound and then we hear F# in the bass as we're playing a D major chord. The bass note of a chord can make the chord sound different even if it's the same. (Interview 1, January 29, 2015)

Examining and discussing iconic rock albums greatly informs students as they go on to study a musical artist's songwriting techniques and work to emulate them in an original song. In the audio recordings of his students' compositions that Dylan keeps, one can hear the influences from the artists they have listened to. For example, after listening to the album, *Sgt. Pepper's Lonely Hearts Club Band* (1967), student compositions reflected the bass chord inversions that they examined in "Lucy in the Sky with Diamonds."

Students also participate in “open mic Friday,” which includes a “forty-minute conversation about each song these kids are writing” (Interview 1, January 29, 2015). Students perform their song covers or original songs and the class listens and provides feedback. Dylan thinks that the students give good peer feedback. “We’ll listen to five songs and each song will take like eight minutes. They play; we’ll talk; they get feedback. They finish up the song by this Friday. Then we’ll introduce recording techniques that were used at that time” (Interview 1, January 29, 2015).

For the recording unit, students work on Apple iPad mini 2s and use the GarageBand app. They learn about various sound and recording techniques and record original compositions. They also learn how to input other sounds such as acoustic guitar and vocals into GarageBand. By the spring, students have composed and recorded at least five songs. The rest of the school year is dedicated to understanding music distribution and promotion as the students prepare for their annual spring concert—MusicFest.

Vignette: Music Industry I. Eight high school students sleepily walk into the room and take a seat. Dylan takes a few minutes to announce upcoming events and deadlines. He reminds them to look at their “set-list” to determine what their goals will be for that day. They are working on cover songs to perform at MusicFest in a few months.

This particular class is smaller than most, so students decide to work together as a group on their music instead of branching off into pairs or soloists. The students gather around the upright piano with an assortment of instruments. One student finds song lyrics using his phone and prepares to sing. Another student sits down on the piano bench and uses her phone to look up the chord progression. Two students grab electric guitars (one on lead, one on bass), and two others find a tambourine and egg shakers. They begin rehearsing the Eagles’s “Hotel

California.” They work independently from Dylan, discussing what to practice and fixing their own musical mistakes. Dylan stops by periodically to check on their work and offer suggestions.

After about fifteen minutes the students switch to another song. They chat as they get their materials together to rehearse an original composition called “Change Your Mind.” One student sits at the upright piano and begins playing chords. She has her phone propped up on the piano with the chords listed, but she barely glances at it. As she starts to sing, another student sits on the piano bench and sings in unison with her. The two students on lead and bass guitars stay on their instruments and play along. Dylan is leaning against the piano, observing. After a few minutes the lead guitarist switches to ukulele. The students with percussion instruments pull up chairs close to the piano and begin to harmonize with the lead vocal line on “ooo.”

Spontaneously, a few students in the group begin singing the chorus to The Lumineer’s “Ho Hey.” Dylan jumps in on the tambourine and sings along, helping students play the song by calling out the chords. One student runs to get her phone to find the lyrics. They learn the song in three minutes.

As the end of class draws near, Dylan tells students to clean up. They put the instruments away and slip their cell phones into their pockets. They quietly leave class at the tone of the bell, shuffling their feet and slipping back into the humdrum of the school day.

Music Industry I and II are the high school classes in which Dylan integrates popular music and informal music learning practices, and he is also enacting change in his middle school general music classes: General Music 6 and General Music 8. Students in General Music 6 usually complete two projects over ten weeks, with each project taking about four class meetings. Students in General Music 8 typically complete five to six projects within ten weeks because the class meets more often over the ten weeks.

Some of the projects are: creating a video game and composing music for it, film composing, remixing songs, and covering or writing a song. For the video-game project, students use a coding program on the iPad to create a video game and then use GarageBand to compose music to accompany it. Students write music for a thirty-second movie trailer using GarageBand on the iPad. The remixes involve taking a vocal line from a song (usually available through SoundCloud)¹⁰ and creating a new accompaniment using GarageBand. Finally, students have a choice to cover a popular song or to write their own. Dylan offers several popular songs for students to consider, or they can use a song of their choice. Dylan shows students how to play four-chord progressions and then gives them time to practice on the keyboards.

A typical General Music 6 class mixes short lectures and demonstration with independent work. Dylan starts class by reviewing what they worked on last time. They either continue where they left off or start a new project. Depending on the project, Dylan may do a short demonstration on the GarageBand app or show students how to play the chords in a song. Then he will allow for seven to ten minutes of independent work before stopping the class and modeling a concept or making general recommendations. Back and forth, Dylan demonstrates and students have time to work independently. Dylan ends class with a brief discussion of what they will be talking about and learning in their next class meeting.

A typical General Music 8 class mixes discussion and lecture with time for students to work independently. Students listen to different popular songs and write their ratings and descriptions of the songs in their listening log. After a brief class discussion during which students share their thoughts on the songs, they have time to work on their projects on the iPads, alone or in pairs. Halfway through class, students exchange iPads, listen to their peer's work, and

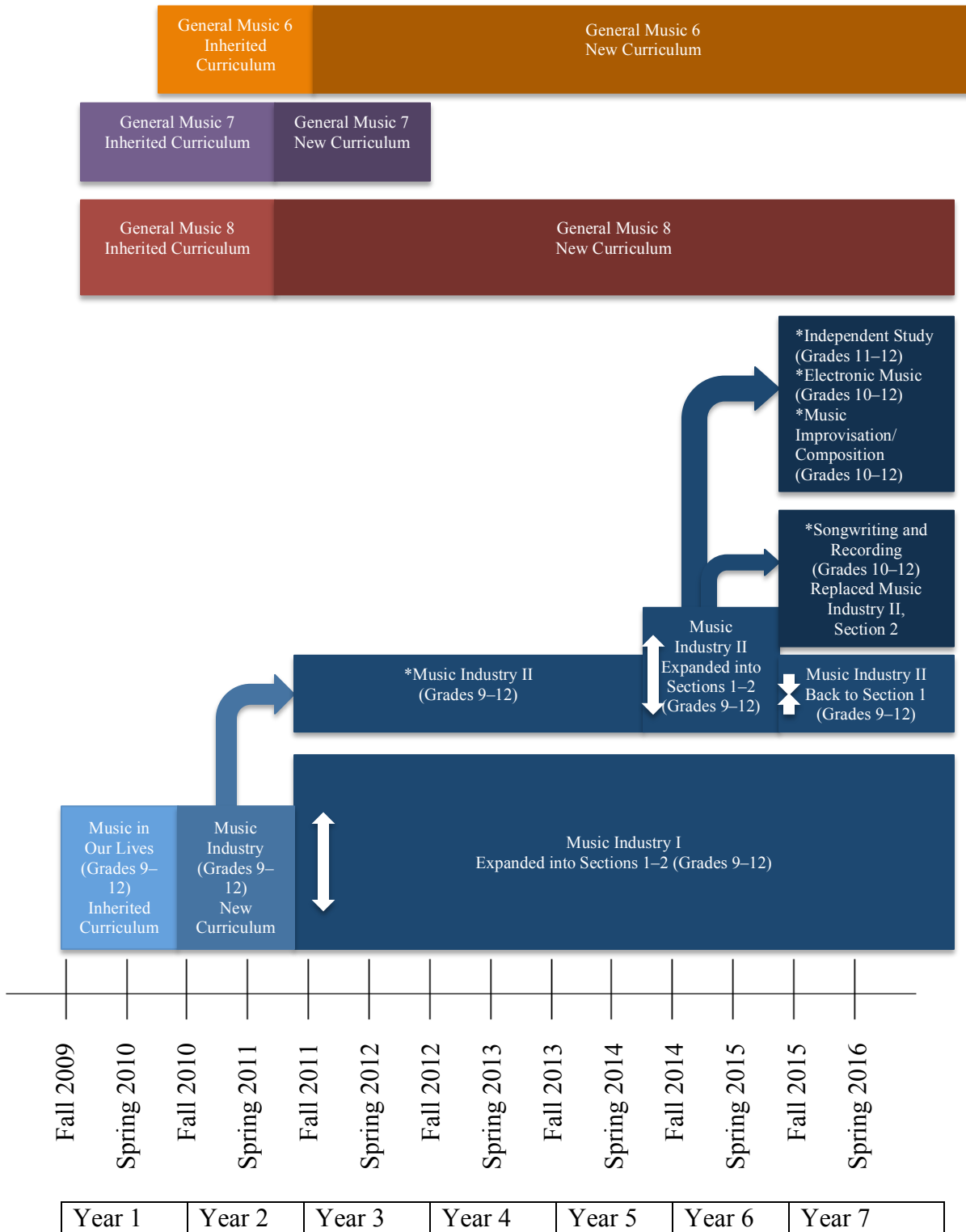
¹⁰ SoundCloud is “the world’s leading social sound platform where anyone can create sounds and share them everywhere” (About SoundCloud, n.d.).

provide feedback. Students work again and Dylan floats around, providing help and feedback. At the end of class, Dylan talks to the students and they collectively decide how much longer is needed in class to complete the project.

General music is always an evolving process for me, and I tell the kids at the beginning of the quarter, “I don’t think I’ve ever taught general music the same way twice.” I get a new class every ten weeks and so I basically try stuff out, because if I do a five-day project and it goes well, I do it again. If I do a five-day project and it’s kind of mediocre, I revise and try again. If I do it and it bombs, then I just don’t do it again, and that’s like, “Well, I’m not gonna do that again.” I think the class gets better. (Interview 3, March 22, 2015)

Dylan continues to listen to his students’ interests at MHS. “Some kids in Music Industry II are like ‘Oh, I wish we did this more, I wish we did this more.’” (Interview 1, January 29, 2015). Dylan gained administrative approval to introduce five new high school electives for the 2015–2016 school year: Songwriting and Recording, Independent Study, Music Improvisation and Composition, Event/Artist Management, and Electronic Music. Songwriting and Recording will replace one of the sections of Music Industry II (see Figure 15).

Figure 15: Dylan’s Course Development at MHS



*New Course Offering

Summary. Middletown Junior-Senior High School (MHS) encourages student and teacher autonomy. The culture of the school is that of pride, and so when teachers bring innovative programs into the schedule, they are supported. When Dylan wanted to make changes to curricula and develop Music Industry, the school board saw this as an opportunity to make MHS stand out.

Although Dylan came to MHS with no experience teaching middle school choir and general music or high school general music, he was receptive to students and quickly discovered that they wanted to learn how to play popular music and to understand aspects of music industry. A popular musician himself, it was easy for Dylan to imagine how he could transform his music appreciation class into something much more. Dylan began the change process by redesigning the curricula of existing classes. He was able to expand his program quickly with the help of external funding. The music program grew from one section of Music Industry to five new electives over six years. Dylan's change process was unhurried as he turned a lecture-based music program into a student-centered, responsive, and relevant program for his students.

Max

The scope of change. Max has been teaching at Franklin Middle School for nine years. He teaches sixth- through eighth-grade general music, sixth-grade choir, and seventh-grade select choir. He integrates popular music and informal music learning practices into his General Music 8 class, which is a class he inherited. At the time of this study, he had a proposal approved to start a new high school music technology class the following school year, into which he planned to integrate popular music and informal music learning practices.

***Vignette: Franklin Middle School.** Nestled in a suburban neighborhood, Franklin Middle School is a handsome three-story brown brick building framed by green grass and*

shrubs. Family homes surround the school, and I can hear birds chirping as I walk to the front entrance.

The music rooms are at the end of one of the long hallways of this “L”-shaped building. The general music classes take place in a plain, square-shaped room with grey carpeting and fluorescent lights overhead. Although the room is set up in a semi-circle with chairs and desks facing the front of the room, the instrumentation and technology tell me that nontraditional instruction may be happening here. A SMART Board hangs from the wall at the front of the room. Black crates storing baritone ukuleles line the back of the room next to boxes of headphones. Fifteen keyboards rest upon the arcs of tables. A quick peek into a small storage room reveals 15–20 classical guitars (see Figure 16).

Figure 16: Max’s General Music Room



Franklin Middle School (FMS) is a grades 6–8 public school about fifteen miles outside the city of Rochester, New York. FMS is located in a community that is made up of a mix of upper-class families living on lakefront properties, middle-class families in suburban neighborhoods, and low-income families in subsidized apartments. Most students are middle class and Caucasian; many have Ukrainian heritage.

The school offers a variety of “specials”: art, physical education, music, and family and consumer science. Technology is offered as a core subject. There are six full-time music teachers

at FMS: three teach band, one teaches orchestra, and Max and another teacher instruct chorus and general music. They share classrooms that make up the “music wing” of the school. All students in the state of New York are required to take music in either seventh or eighth grade, but Franklin School District requires students to take music in each grade.

Students at FMS are heavily involved with both school-affiliated activities and programs outside of school. Often families place precedence on programs outside of school, particularly dance classes. This involvement affects Max’s traditional large ensembles, such as choir, because students often miss dress rehearsals and concerts for dance practices. As Max puts it, “school is not the center of everything” (Interview 4, April 30, 2015).

The content of change. Max was hired at FMS to teach 6–8 general music and 6–7 choir. He entered the school setting with a strong music education philosophy in place. He wanted to provide his students the tools they needed to continue making music for the rest of their lives. He thought that popular music should be included in the curriculum and that students should be making music actively in classes.

Building a rationale for change. Like many first-year teachers, Max used the curriculum that was in place when he arrived at FMS to teach general music. “The first year I came in and I did the curriculum that was there already. I taught it and I didn’t really like it” (Interview 3, March 22, 2015). Max further elaborated, “it was a very information-based class when it started. We did a lot of listening and a lot of sitting. We performed a little bit” (Interview 1, January 30, 2015).

The performance and composition aspects of the course were organized by musical characteristics. “It was five weeks talking about form and five weeks talking about texture. I don’t know how long I could spend talking about texture. I could probably fill the time, but it didn’t make any sense to do that” (Interview 1, January 30, 2015).

Apparently the curriculum did not make sense to the students, either, and consequently they acted out. Max was dealing with a lot of behavioral problems, especially with his eighth-grade students. “My first year, I had a stack [of behavioral referrals]. Some of that was because I was not that great at being a teacher. I was still learning, but some of it was just because they were frustrated with [the materials]” (Interview 1, January 30, 2015).

Max was not alone. Other teachers in his district were struggling with the behavior of their middle school general music students. The summer after his first year of teaching, Max and three other middle school general music teachers in the district rewrote the curriculum in the hopes of improving student behavior, particularly that of the eighth-grade students.

We wanted to go to popular music as a district [because] we thought it could control the kids a little bit better. I know that seems ironic talking about protest songs and rock n’ roll and all this stuff helping to control the kids, but we thought it would keep their interest a little bit better. (Interview 3, March 22, 2015)

Revising the curriculum for General Music 8 began with an outline of ideas. Max and his colleagues put together a list of historical musical content they wanted to include. They created a curriculum that covered American popular music from the 1950s to the 2000s. Max also decided to include the latest music from the Billboard Chart Hits and to discuss recent music events such as the Grammy Awards.

Max and his colleagues refined the curriculum as they taught over the 2007–2008 school year. One of the teachers came up with a sequence for a performance and composition curriculum that would supplement the music history portion of the course. However, when Max implemented the revised curriculum that year, he still had some difficulties. The history portion of the class felt too separate from the performance and composition curriculum. “It taught them a lot, but they didn’t find the relevance of it. It was almost like I was getting halfway through a

class and hitting the brakes and moving on to something completely different” (Interview 3, March 22, 2015).

Change over time. Four years into using the revised curriculum, Max saw one of his colleagues integrating listening, performing, and composing in middle school choir. Max was inspired and wanted to do the same in his general music classes. He began connecting active music-making experiences—listening, composing, and performing—to the music history content.

I was looking for an eighth-grade piece to teach the A minor chord on guitar, and I’m like, “I should find something about what we’re studying now.” We were just about to hit the 1970s, and I went to my computer and typed in: “songs in A minor” or “pop songs in A minor” in Google. “Money, Money, Money” came up from ABBA. I’m like, “It’s the right time period. Let’s go.” (Interview 3, March 22, 2015)

Inspired by this success, Max worked backward through his General Music 8 curriculum. He searched for pieces that his students could perform that matched the historical period they were studying. He continued to develop the curriculum to move beyond simply listening and performing to include composing as well.

I really like how it’s evolved over the last few years to integrate composing [and] performing in addition to this music history stuff. It was a very information-based class when it started. We did a lot of listening and a lot of sitting. We performed a little bit, but now...over the years it really morphed into a Comprehensive Musicianship model, where they’re playing, composing, and listening and analyzing the same music at the same time. Now we’re listening to the blues, composing with the blues, performing with the blues and all this reinforces itself. I really like how it does that. I think it makes them better performers and composers. (Interview 1, January 20, 2015)

Students in Max's General Music 8 are those who do not want to take choir, band, or orchestra. Some students excel in completing the assignments and homework, while others excel in performing, improvising, and composing. A few students have shown exceptional musicality on both written and performance assignments. Most students in the class are excited to be playing "pop" instruments (i.e., guitar and keyboard).

I don't ask them to sing or anything like that, but they're willing to get in there and play keyboard or guitar. They want to know stuff and they see it as cool. They're willing to put themselves out there a little bit. They do see it as something that's cool that they could use beyond school. They weren't interested in playing a trumpet or violin, but they want to play these social instruments. (Interview 4, April 30, 2015)

Max begins every school year with a bit of a disclaimer:

The biggest thing with studying pop music is you have to remove the "fan hat" for a while. My kids would love to talk about punk rock, screamo, heavy metal, or rap music for fifteen days if they could, but we have to talk about what leads to what, and what comes from that. I like to make sure that I'm upfront with my kids about that, taking the fan mentality out of it when you're analyzing it. You can, certainly when you're listening for fun, listen to whatever you want, but when we're analyzing, it shouldn't matter whether you like the song or not. You should be able to have a conversation about it other than, "This song stinks." (Interview 1, January 30, 2015)

A typical General Music 8 class includes a lecture, critical listening, active music making, composing or improvising, and reflection.

In one class we would do like, twenty minutes of listening, twenty minutes of composing, then twenty minutes playing. Then the next time, we would do it the same way. We'd be

composing something different, listening to something different, playing something different. (Interview 1, January 30, 2015)

Students perform and compose on baritone ukuleles, classical guitars, and electric keyboards. Discussions are often accompanied with YouTube clips from the era or songs from Spotify¹¹ to demonstrate musical concepts.

Vignette: General Music 8. The bell rings and 11 students enter Max's General Music 8 class. Max begins class with a discussion of how rap evolved from disco music:

They would strip off the lyrics and the singing and just have these great dancing beats with the great bass lines that we're going to play later. People would be breakdancing to that music. You put out your piece of cardboard, and you're spinning on your head and spinning on your back and like, jumping over your own leg.

His students interject—"How do you jump over your own leg?" Max tries to show them, unsuccessfully, and the class breaks out in laughter.

On the SMART Board, Max shows "Rapper's Delight" by The Sugarhill Gang, the first commercial rap song. "It's a disco song, but everyone's talking over it." Students giggle at the outfits and dance moves. Max explains that as rap evolved, the bass lines were replaced with samples from other songs. He shows them two music videos to illustrate this point: Aerosmith and Run-D.M.C.'s "Walk This Way" and MC Hammer's "Can't Touch This." Max remarks, "This was back when MTV just played music videos." "That's it?!" his students ask incredulously.

The next portion of class is dedicated to students performing and creating 70s-inspired bass lines. Max asks his students to listen critically to three examples: "I Want You Back" by the

¹¹ Spotify is a music-streaming service that allows users to search millions of music tracks from mobile devices, desktop computers, and tablets. Users can also browse through music collections compiled by friends, artists, and celebrities or create their own collection (spotify.com).

Jackson Five, “Good Times” by Chic, and “Rapper’s Delight” by The Sugarhill Gang. They are to write down what they notice about the bass lines in the songs: Are there repeated tones? Do the bass lines move up and down? Are all the notes the same length? Are some notes louder or more forceful or do all the notes seem to have the same dynamics and accents?

Afterward, Max engages his students in a discussion of the characteristics of each song. They determine that the bass lines are a few measures long and that they repeat. Most have a mix of repeated and moving tones, and most notes are of different lengths. Max tells his students, “Your job as a bass player is to groove and help people play along.” He puts on a drumbeat loop and models a few examples of bass lines. Students take out headphones and plug them into their individual keyboards. They work for about ten minutes on bass lines they had started their last class meeting.

To end the class, Max asks students to share their bass lines. After each student plays, Max quietly gives feedback as the rest of the class writes down suggestions for that person. They finish going around the room, and Max has the students turn in their feedback sheets to him. He quickly announces the plans for the next class. He jokes with students as they leave class at the sound of the bell.

By the time Max had refined General Music 8 to include Comprehensive Musicianship, he had become interested in a high school music appreciation course that had been discontinued due to low enrollment. The downfall of the class had occurred over several years as it changed hands from a music theory teacher to a guitar teacher. The theory teacher “didn’t really like [the class], because she didn’t really like the kids. They were thrown in there because they didn’t want to do anything else” (Interview 3, March 22, 2015). The students did not like the class because it focused on music theory and classical guitar performance.

The school district added computers and rebranded the class as “Music Plugged In” to try to attract more students. It was advertised as a music technology course, but nothing had really changed. The teacher who wrote the curriculum for “Music Plugged In” designed it toward his strengths as an experienced guitar player. Students signed up for a computer music class and instead found themselves in a computer and advanced guitar class meshed into one.

There were a lot of behavioral problems, because a computer would go down and that kid would get bored or frustrated. Or, they were trying to play the strum pattern that they just weren’t capable of playing, and they got so frustrated. (Interview 1, January 30, 2015)

The guitar teacher did not know how to handle the behavioral problems. Students stopped signing up for the course. The high school course catalog still listed the class, but no one wanted to teach it. “They stopped teaching [the class] for a long time” (Interview 1, January 30, 2015).

Max was interested in this class, because he had been thinking about creating a popular music and technology high school course. He was inspired by the music technology sessions he attended at conferences.

I kept seeing all these great ideas that I knew I couldn’t do in my eighth-grade general music class, but I knew would be perfect for a high school class type setting. I kept getting more interested in that because that’s where my passion lies—allowing kids to be life-long musicians. So, as I saw that stuff and I saw what we had, it was kind of a methodical way of going about doing it. (Interview 3, March 22, 2015)

Max was also interested in teaching the class because students were approaching him and telling him that they were interested in pursuing music industry as a career. Max was thinking about what could be offered to help these students.

I would have kids come in and ask and tell me they want to be a music producer, and I knew that we had nothing that was even close to helping them. I don’t know if this class

will come close to helping them, but it'll be better than nothing. (Interview 1, January 30, 2015)

Max embarked on an eighteen-month journey of revitalizing the high school music course. He began by talking to his school district's music supervisor about including popular music at the high school level. "We had conversations about it, but it had to be the right person teaching and it had to be the right stuff that we were going to be teaching" (Interview 3, March 22, 2015).

Max knew that in order to make Music Plugged In attractive to students again, he would have to do some work with his middle school students to get them interested. In March of 2014, Max asked his music supervisor if he could offer a four-day Digital Music Camp for middle school students. "That was my way of kind of laying the foundation for bringing this class back" (Interview 3, March 22, 2015). The camp was approved and began after the last day of school. Max brought in students from his middle school general music classes and students from a neighboring middle school. Students learned how to use GarageBand and they did covers of popular songs and composed music. They also used the app JamSession.¹² They covered Katy Perry's "Roar" and Deep Purple's "Smoke on the Water."

It was aimed at fulfilling a few different things. First of all, it helped those kids learn the iPad stuff, but it also started to get kids interested in using the music software that was out there. It was me laying the groundwork knowing that I wanted to really push this class over the current year into next year offering the class. You can't just go from zero to sixty. That's how I laid out the approach. (Interview 3, March 22, 2015)

¹² JamSession provides pre-set accompaniment tracks over which students can improvise (JamSession, 2015).

The camp was a success, which encouraged Max. In September of 2014, he sent his music supervisor an email on the first day of school:

I said, “I want to talk to you about next year, so once the school year kind of settles in can you come down and talk to me?” I think it was the middle of September when we got together and I flat out told her, “I think we need to bring this class back and this is how we can do it.” She was very appreciative that I had laid out all of the groundwork. Instead of being “pie in the sky” about it, I had laid out a plan on how to do [it]. (Interview 3, March 22, 2015)

It was not difficult to implement Max’s plan. “Music Plugged In” was technically still offered in the course catalog, so there was allotted time in the school schedule. It was not being offered because students were not interested, and none of the high school music teachers wanted to teach it.

I [was] never met with any resistance from my building [or] my music supervisor, so it just kind of evolved that way. We found out that we were one of the only schools in the county that wasn’t offering a high school general music class. (Interview 3, March 22, 2015)

Max offered to teach the course. Throughout the year he talked to his middle school general music students about the new Music Plugged In class. He organized meetings that helped in planning the course. In January of 2015 he coordinated a meeting with a technology and popular music professor from a neighboring university and the other music teachers at the high school to discuss the kind of technology they could afford and that would work for the class. They examined the room where Music Plugged In would be taught: What kind of materials does the room have already? What is needed for the theory class? What is needed for the new class?

Can any of it overlap? What new technology do we need to purchase? Max was organized and his plan worked well.

It has really come together—it's hard for me to say it came together perfectly, but I mean it follows as well as we could have reasonably expected. We have the right number of kids; we recruited it the right way; we talked to our counselors both in our building and the high school; we laid out steps to make it happen. We didn't just like, "Okay we're gonna run this class, let's talk to kids in February about it." We started laying the groundwork, and I think that that really helped us. (Interview 3, March 22, 2015)

By the end of the 2014–2015 school year, Max had gotten 25 students to sign up for the class. The school board approved the course for 2015–2016 and appointed Max as the teacher. It will be a yearlong class that meets three days in a four-day rotation for 45 minutes. It will be offered as an elective to students in grades 9–12 and can fulfill the arts requirement for graduation.

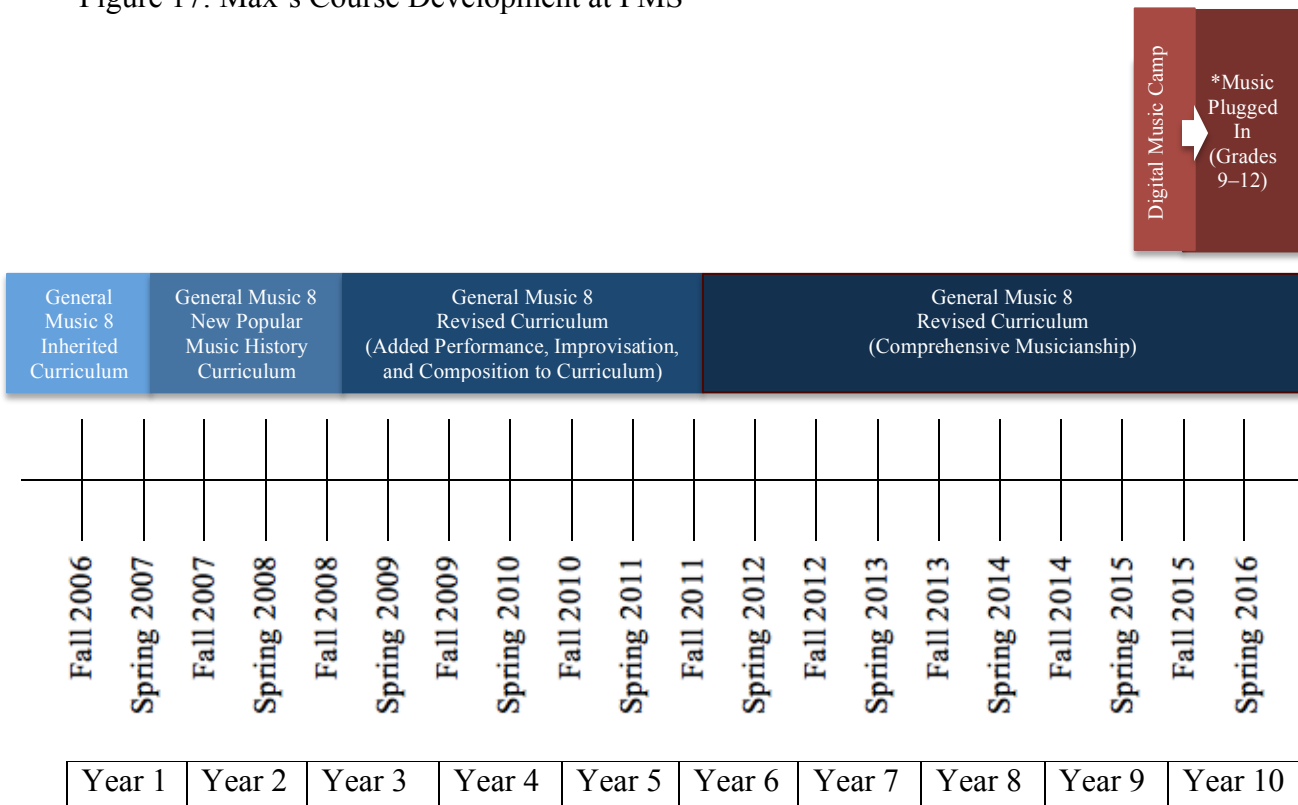
Max is looking forward to working with the students who will be in the class. Most will be the students he used to have in General Music 8. He will also have students in that class who have taken Advanced Placement (A.P.) music theory at the high school. He is looking forward to seeing the students who took general music with him interact with the A.P. Music Theory students.

It's gonna sound so cool going from one [composition] to the next and hearing just how different they're going to sound and to watch the A.P. Music Theory kids struggle with some chord progression that they don't think is right and watch the ninth grader just be like, "Dude, it sounds fine!" Who's gonna trust their eyes versus their ears and how that's gonna come into play with the whole class. (Interview 1, January 30, 2015)

Max wants Music Plugged In to have a flexible and broad curriculum so that students can pursue their musical interests. “Kids are gonna get a lot of leeway to do what they’re interested in. If they want to use folk music from their grandparents or parents, if they want to use rap music, urban music, country music, [they can]” (Interview 4, April 30, 2015).

Max wants the class to have composition at the core. “I want kids to be able to record, edit, and share sounds, whether it’s on YouTube [or] iTunes¹³” (Interview 4, April 30, 2015). He believes that recording and sharing music is one way that students can prepare to be life-long musicians. He would like for his students to learn how to create mash-ups and to learn audio editing. Ultimately, Max hopes that his students will learn that music can be more than listening to something passively, that they can actively create their own music and share it (see Figure 17).

Figure 17: Max’s Course Development at FMS



*New Course Offering

¹³ iTunes is a software program where users can organize, stream, and purchase music, movies, and TV shows (iTunes, 2015).

Summary. Franklin Middle School (FMS) has a supportive culture for the arts, but non-performance classes like general music “fly under the radar.” When Max began working at FMS, he had no prior experience teaching general music, but he was eager to integrate popular music since he had investigated popular music in K–12 music education during graduate studies. FMS would prove to be a supportive environment for him to achieve his goals.

Max’s change process began with redesigning the curriculum for his General Music 8 class. Over four years, he developed the curriculum to include Comprehensive Musicianship, where students are performing and creating music while relating it back to the timeline of popular music history. Further, he decided to work toward re-instating a music technology course at the high school. After eighteen months of communicating with his music supervisor, running a Digital Music Camp to drum up student interest, and securing funding to purchase new technology, Max’s new course was approved—Music Plugged In. Max was methodical and persistent in his enactment of change and was able to create classes that engaged students and met their interests and needs.

Discussion

This chapter described music teachers’ perspectives on the process of enacting change in secondary music education. Teachers initiated change within macro and micro contexts—their schools and classrooms. They developed rationales for change in response to their students, deciding to integrate popular music and informal music learning practices. This study provides insight to Randles’ (2013) *Conceptual Model of Change in Music Education*, in which he suggests that teachers form a *rationale for change* when they are faced with problems in new and unfamiliar contexts. This happens when teachers leave contexts that are familiar to them (*places*) and enter new contexts (*spaces*) in which they experiment with content and pedagogies to determine what works best for their students.

Building a rationale for change. Teachers entered new school contexts that were different from those with which they were comfortable and familiar. Their rationales for change developed as they experienced problems with students and/or thought that they could do more to engage their students. Issues included: trying to find ways to connect with students, dealing with behavioral problems, and meeting the needs of students who identified as non-musicians. For teachers in this study, better student engagement meant integrating popular music and informal music learning practices.

Kaitlyn had experiences with elementary general music and choir classes (her familiar places); middle school general music was a new space for her. After some exploration, she learned that popular music excited her students, and that informal music learning practices were a part of an approach to teaching with which she was already comfortable—Orff Schulwerk.

Alivia was raised and also completed her student teaching in suburban environments; these were her familiar places. Teaching in an urban setting was a new space. She quickly learned that popular music was the connecting force between her and her students. Informal music learning practices were the easiest ways to get the most students actively engaged in music and learning it. These practices were also those with which she was comfortable implementing because so much of her life was spent learning music informally.

Dylan was comfortable with band programs, which were familiar places for him. He had never taught high school music appreciation or middle school general music before; these were new spaces. He disliked the content of the music appreciation and general music curricula he inherited and decided to change it to something that he enjoyed and that his students enjoyed—popular music. Dylan believes that informal music learning practices are the language to “speak” popular music, and so that became his pedagogy.

Although Max's interest in general music was cultivated prior to starting his job at Franklin, the general music classroom was still new space for this teacher who was used to the places of choral programs. His curricular change was in response to poor student behavior. Popular music was seen as a tool to get students to behave better. Informal music learning practices were a part of Max's belief that students should be actively engaged in creating, performing, and responding to music in music education.

Teachers' rationales for change were similar to those found in the music education literature in that they all centered on students' needs and interests (Abramo & Austin, 2014; Colley, 2008; Hess, 2013; McPhail, 2013). All teachers were motivated to find ways to better engage their students in active and participatory music making and to teach classes that resonated with their own teaching philosophies.

The context of change. All participants came from different places, but many of their spaces were similar: secondary general music classes. According to Thibeault (2013), secondary general music can be a place for teachers to create change in their music programs. Kaitlyn, Max, and Dylan transformed their secondary general music classes into spaces where popular music and informal music learning practices were integrated. Kaitlyn inherited seventh- and eighth-grade general music, Max inherited General Music 8, and Dylan inherited General Music 8 and 6 and a high school Music Appreciation course.

Additionally, teachers in this study created new classes into which they integrated popular music and informal music learning practices. They found time in school schedules to offer new classes to students. Alivia used 30-minute periods at the start and end of the school days to begin her Rock Band classes and Girls and Boys Choirs; Dylan consolidated the band lessons he taught to free up time for his new Music Industry classes; Kaitlyn used one of her many planning periods to schedule a new Pop Rocks class; and Max reinvigorated a high school

music technology class that already had a dedicated time in the school schedule. These teachers were able to use their own music classrooms for these new classes, and Max was permitted to share a music technology classroom at the high school with the A.P. Music Theory teacher.

Integrating popular music and informal music learning practices. Teachers in this study integrated popular music and informal music learning practices in varied ways, but some commonalities arose. Teachers used popular music as repertoire to be performed, which manifested as Orff arrangements, karaoke, cover songs, mash-ups, or solo and group performances of songs accompanied by drum set, keyboard, or guitar. Students analyzed the musical elements of popular music, and popular songs served as models for students working on writing choruses, melodies, accompaniments, and lyrics. This analysis contributed to students' knowledge as they engaged in songwriting.

Informal music learning practices were implemented to varying degrees. Students learned all or most music aurally. They learned how to perform covers of songs or performed teacher-prepared arrangements of popular tunes by ear. Collaborative composing occurred between teacher and students or between students. Learning was self-directed in that most students chose the music they performed, the instruments they played (iPad, guitar, bass guitar, drum set, keyboard, or voice), and the people with whom they worked. All students had time to work independently on projects, and most students could structure their time as they worked toward the completion of a project or goal. Almost all students had time to socialize in small groups or as a whole group. Teachers hoped that students in their classes were gaining the musical skills needed to make music socially outside of schools.

The process of change. Randles (2013) calls the change process a “cultural creative process.” This process involves contexts and people, as teachers seek to reimagine and redevelop curricula and pedagogies. This study provides another perspective on the change process in

secondary music education. First, the change process started small and was gradual. During the first year of assignment, teachers made adjustments to existing classes or developed a new course proposal. Their music programs evolved over time, and the changes became more substantial—teachers wrote curricula and created new classes that were integrated into their school schedules. Second, creating new courses involved administrative approval; teachers had to present a description of the class, present a rationale for offering it, and find room for it in the school schedule. Third, change was not completely planned ahead of time. Teachers watched and learned from each step they took in the change process as their programs evolved. “Change is a process not an event...it is better to think big, but start small;...evolutionary planning works better than linear planning” (Hargreaves, 1994, p. 10).

Overall, these teachers did not perceive change to be difficult; on the contrary, it was quite natural for them to integrate popular music and informal music learning practices. Tensions that typically arise when integrating popular music and informal music learning practice did not prevent these individuals from making changes in their secondary music programs. In the next and final chapter, I explain how they successfully navigated these tensions in their enactment of change.

CHAPTER SIX

EFFECTIVE TEACHER-INITIATED CHANGE IN SECONDARY MUSIC EDUCATION: DISCUSSION AND IMPLICATIONS

“Educational change depends on what teachers do and think” (Fullan, 2007, p. 129). This study examined the perspectives of teachers who integrated popular music and informal music learning practices into their secondary music programs, shedding light on the process of change in music education. As explained in Chapter Four, teachers developed their beliefs about music teaching and learning and shifted away from teacher-centered, autocratic mindsets to student-centered, democratic views. Chapter Five described how teachers entered new contexts and faced challenges. Reflecting upon their students’ needs and interests and drawing from their beliefs about music teaching and learning, teachers formed rationales for change. Each teacher found unique ways to bring students’ preferred musics and styles of music learning into school contexts, making school music more authentic and closing the gap between school and youth musics.

The change process unfolded naturally for these teachers. The tensions that typically surround popular music, informal music learning practices, and secondary music education, such as institutional constraints, music teachers’ uncertainty, music teachers’ views of popular music, and limited resources and professional development opportunities, were minimal for teachers in this study. Given that there were few tensions to overcome, the question became what enabled teachers to enact change so effectively? The purpose of this chapter is to discuss the characteristics of effective teacher-initiated change in secondary music education, implications for K–12 music education and music teacher education, and directions for future research.

Characteristics of Effective Teacher-Initiated Change

Miller's (2005) study of change through school re-culturing suggests that there are seven characteristics of effective change: (1) a commitment to long time frames for change, (2) excellent principal leadership, (3) teachers who are prepared to become leaders, (4) a school centered on inquiry and reflection, (5) access to supportive networks outside of schools, (6) a focus on student learning, and (7) attention to teacher learning. These characteristics apply to change across entire schools, but there are similarities to the change teachers in this study enacted in their music programs. Like Miller's participants, teachers in this study enacted change over long periods of time, became leaders within their own music programs, improved their practice with inquiry and reflection, had supportive networks, focused on student learning, and took the time to engage in professional development. Further, teachers in this study were given autonomy to make curricular changes in their music programs, had support from within and without the school system, chose professional development opportunities that interested them, and learned that creating balance in their classes enabled change. Thus, this study revealed eight characteristics of teacher-initiated change in secondary music programs: (1) holistic and gradual change processes, (2) teacher reflection and inquiry, (3) teacher autonomy, (4) enabling institutional factors, (5) use of a variety of supportive networks, (6) student-centered pedagogy, (7) teacher-selected professional development, and (8) a balance of structure and chaos and formal and informal music learning practices.

Holistic and gradual change processes. It is well documented that effective change in education begins with teachers (Campbell et al., 2010; Fullan, 2007; Hargreaves, 1994; Randles, 2013; Richardson & Placier, 2001). Teacher-initiated reform is a naturalistic approach because change occurs within the teachers themselves. Teachers had big ideas in place but made changes to their music programs in response to students' interests and needs within the micro context of

the classroom and in consideration of the meso context of the school and community. Teachers did not enact change in isolation; thus, the change process was holistic for teachers in this study.

All teachers started with what they knew and what they were comfortable with teaching when enacting change. They had to grow and learn in order to meet the needs of their students.

Have some sort of goal in mind. Then create a whole bunch of ideas to start with before you start. Just like, “This is how we can start it. We can use this, we can do this.” Have them there and refer to them as you’re going through and see how it organically grows.

(Alivia, Interview 4, April 8, 2015)

Alivia focused on creating new musical opportunities for her students, as she had done at various points throughout her life. She was comfortable with starting new ensembles and getting all students in the school involved in music making. “You can be the leader of your own education. You don’t have to just be really good at what’s handed to you. Know what you want to do and create opportunities for yourself” (Interview 3, March 15, 2015).

Kaitlyn used the process of “imitate, explore, and create” in all aspects of her teaching, drawing from her Orff-Schulwerk training. She pushed herself to learn about songwriting on GarageBand so that she could facilitate student learning. She worked in a school that encouraged her to take risks and accept failure as part of growing as a teacher. “I was okay with failing. I think it was really nice to be in a place where I was told, ‘Yes, try this new thing and fail, and it’s cool’” (Interview 4, March 30, 2015).

Max blended his love of music, theory, and performance. Like Kaitlyn, he accepted the idea that he would likely fail many times before striking the right balance between active music making and discussing the music history content he and his colleagues had agreed upon for his general music class.

According to Max,

You're gonna play a musical example that's completely inappropriate at some point.

You're gonna do a composition that is so frustrating for you and your kids that you're gonna want to abandon it. It's okay to abandon it and then come back to it later when [you have] a new perspective so you can do it differently. (Interview 4, April 30, 2015)

Dylan drew from his experiences as a popular musician when redesigning his secondary music program and creating new classes. He never taught a class like Music Industry before, but he was not afraid to try. "I made [Music Industry] without knowing it because I'm gonna figure it out" (Interview 1, January 29, 2015). He was ready to bring students' musical ideas and interests into his classes, even if he did not know much about them. He knew that he could learn alongside his students.

Teachers learned that failure was a part of changing and becoming better teachers. In enacting change, teachers drew from their own strengths and reflected upon their beliefs about music teaching and learning. They pushed themselves to find and create new content and to try new ways of teaching, even though they were not always certain of the outcome.

Teachers also expanded their programs slowly over time. At times they were able to make immediate changes in the content they brought into classes and how they taught, but larger change depended upon longer time frames. It took Max 18 months to reinstate a high school music technology elective and Kaitlyn two and a half years to have a new elective approved within her teaching schedule. Alivia grew her program over four years, from a single middle school choir to six music electives. Dylan similarly started with a single class and expanded it to six music electives over the course of five years.

Teacher reflection and inquiry. Just as schools were centered on reflection and inquiry in Miller's study (2005), the four teachers in this study were reflective and inquisitive about their

work. It was because teachers were thoughtful about their students and their teaching that their rationales for change developed. As Dylan recounted,

At some point in the last couple of years, I looked at my classes and said, “Would I want to do this?” That’s really been a huge influence in what I teach, because I feel like a lot of teachers don’t think about that. “Would I actually want to be sitting in this class right now?” (Interview 1, January 29, 2015)

After these teachers began making changes, they continued to think about their practice. Kaitlyn thought deeply about her students’ abilities, needs, and interests when designing lesson plans.

If I’ve got the crazy musician who’s been studying the violin since they were three, I can put them on some weirdo instrument that I would not normally be able to use and say, “Alright, learn this,” then put the sheet music up and just let them go. I’ve got the girl who’s really struggling with just steady beat to just be the crash cymbal at the end. “What would you rather be? The complicated part, or the crash cymbal?” Obviously the crash cymbal, so that girl feels great about herself that she gets to be the crash cymbal. (Interview 1, February 2, 2015)

As Max shared, “I spend a lot of time thinking about what I want to do, whether it’s philosophically or practically, and writing about it or doing lesson plans around it and things like that” (Interview 2, February 20, 2015). Dylan similarly spent a lot of time thinking about and designing his new classes, particularly when he first created Music Industry. “I spent so much time working and reading and researching that it really ended up being a decent curriculum” (Interview 1, January 29, 2015).

Teacher autonomy. Both principals and music supervisors gave teachers the autonomy to redesign and implement new curricula. This freedom is what led teachers to become leaders of

their music programs. At Kaitlyn's school, it was the administration that reached out to the teachers for new courses, and Kaitlyn's proposal for Pop Rocks had been quickly accepted. "I didn't have to prove that it was going to be good. They just kind of [said], 'Okay. If it's not good then the students will tell us and then it won't happen again, right?'" (Interview 3, March 17, 2015). Alivia had free rein to shape the music program at her school as long as she fulfilled her teaching responsibilities of K-4 general music, band, and choir. Her principal approved all new course offerings Alivia brought to her. Dylan gained approval for new courses from the school board and was able to adjust curricula in Music Industry I and II and General Music 6 and 8 without administrative approval. Max was also able to develop and change the curricula for General Music 8 over time without oversight. "Having the freedom to write my own curriculum and take those chances...it's just been very, very helpful" (Interview 3, March 22, 2015).

Enabling institutional factors. Ample time and space, small class sizes, and funding enabled teachers to make changes in their music programs. School structures of time and space were flexible enough that teachers were able to bring their ideas for change to fruition. Alivia used the beginning and end of school days to schedule new music classes. Max discovered that there was already a time allotted for Music Plugged In that he could use. It was easy for Kaitlyn to add Pop Rocks to her teaching schedule of three classes a day. Dylan was able to change his original schedule of music appreciation, choir, and band lessons:

I was teaching [band] lessons, but there were three [other] people teaching lessons and we could very easily move kids. Instead of having three kids in a lesson you have four kids in a lesson group and all of sudden we have two free periods. (Interview 3, March 22, 2015)

Small class sizes seemed to facilitate the integration of popular music and informal music learning practices for all teachers, as it allowed for more individualized student learning. Most

participants' classes were between 12 and 20 students, the smallest having three and the largest having around 40. Kaitlyn discussed the advantages to her small class sizes:

I think that starting in a place where I have 20 kids or less per class, I have that ability to really gauge and reach each student with what they need, where they are musically, and what their level of musicianship [is]. (Interview 4, March 20, 2015)

Additional spaces outside of the main classrooms also facilitated informal learning. Kaitlyn, Alivia, and Dylan all have practice rooms and hallways where students could work alone, in pairs, or in small groups to complete projects.

Finally, school funding provided some resources and materials that enhanced students' performances of popular music. Kaitlyn's school is affluent and funded her participation in Orff Schulwerk Teacher Education courses and conference travel. The school provides every eighth-grade student with an iPad, and teachers have an ample annual budget. "[If] you wanna go study and get your Orff level, they'll pay for it. [If] you want a new bass xylophone, your budget definitely will allow for that because you have a good-size budget" (Interview 2, February 20, 2015).

Max's school typically provides him with the resources he needs for his classes, such as the keyboards, ukuleles, and guitars for his General Music 8 class. "Money hasn't really been a problem, which has been very helpful for everything I've wanted to do" (Interview 3, March 22, 2015). Max's high school class, Music Plugged In, was also promised funding. "We just put in a huge purchase order for Music Plugged In to update all the equipment and things like that, and I think we're gonna get most of it" (Interview 3, March 22, 2015).

Dylan received most of his funding from outside grants, but his school's Association of Parents and Teachers (APT) provided assistance at times. Since his Music Industry students began providing DJ services for the middle school dances, APT donated a sound system to his

music program. More recently, APT funded a trip to a professional recording studio so that Music Industry II students could record a song and have it professionally produced.

Use of a variety of supportive networks. Teachers in this study received support for their change efforts from a variety of sources: administrators, colleagues, parents, and students. First, Dylan's music supervisor was supportive of all changes being made to the music program. "He understands that I'm accessing different music genres and experiences and that we're reaching more kids, so he's very supportive of it" (Interview 3, March 22, 2015). When Max worked with his district colleagues to design his General Music 8 curriculum to include popular music, his principal, an amateur drummer, was on board. "He's all about music and he likes working with the pop music stuff" (Max, Interview 3, March 22, 2015).

Second, Kaitlyn had rich discussions with her colleagues about teaching and learning, and this helped her in integrating popular music and informal music learning practices.

It's been a working collaboration. It's not like I'm doing this in a vacuum. I've got some really intelligent music teachers around me who are seasoned and who are just as new as I am, or newer than I am. It's really interesting to hear all the different perspectives when I say, "This is what I did today. I'm really excited," and they're like, "Have you tried this, or what about this?" I'm like, "No, I hate that idea," or "Yeah! That sounds amazing." It gives me a chance to say why I hate that idea, why am I choosing to not listen to that idea, or why am I choosing to say I'm going to steal that idea and use that [in my] next class. (Interview 4, March 30, 2015)

Alivia was the only music teacher at her school, but her colleagues were supportive of her work. They even joined in on the music making at times.

I think overall with all the pressure my colleagues have for the testing and everything else that they're forced to do, they are really very supportive. I can't really think of more than

one or two people that give me a hard time about having kids come down [for Rock Band]. The fifth-grade team has really made a lot of sacrifices and changed their schedule around. Sometimes, the [fifth-grade] teacher would come down to Rock Band with the [students] and learn the guitar with them. They are really great to work with. (Interview 4, April 8, 2015)

As Dylan continued to expand his program and include more electronic instruments and sound systems, he reached out to friends and local professionals for help. A local sound engineer was Dylan's main source of support as he learned about the sound systems in his classroom. Dylan thinks that it is important to "be surrounded by people and know people who know more than you" (Interview 1, January 29, 2015).

Max worked closely over the years with one of his colleagues, Ken. Max was motivated to include performing and composing in his General Music 8 curriculum because he saw Ken integrating composing, sight-reading, reading music, and performing in his choirs. "I took it [to] the next step and added the history component so everything is integrated in eighth grade" (Interview 1, January 30, 2015).

Third, parents were supportive of changes teachers made. This surprised Dylan at first. "I thought people would be like, 'This is the devil's music,' but they [weren't]. They love it. They love the concerts. They love hearing a rock band playing at our spring concert" (Interview 4, April 29, 2015). Parental support bolstered Dylan's confidence to continue expanding his program. "I think that people just generally appreciated it and supported [it], so that's been the affirmation that I needed to keep going with it and add more classes" (Interview 4, April 29, 2015). Parents supported Alivia's work as well. At concerts, they came alive when they heard music that they knew. "If parents really know the song, then it's like a rock concert" (Interview 3, March 15, 2015). Kaitlyn similarly got positive feedback from parents, particularly about her

eighth-grade students. The songwriting curriculum of eighth-grade general music had engaged her students, and they shared this with their parents.

This parent came and she said, “I just needed to tell you my daughter, Sydney, came to me. I got home from work and she was like, ‘Mom! Mom, sit down! You need to hear this song.’ She immediately played me that song you played for them. She was so excited and we listened to it together. Moments like that just don’t really happen with us any more. That was just a really wonderful moment. She was so excited to share it with me, and I just wanted to thank you.” (Interview 4, March 30, 2015)

Finally, students’ responses bolstered the efforts of teachers. Both the popular music and songwriting units elicited positive responses from Kaitlyn’s middle-school students. She noticed more joy in students. “I think the in-the-moment joy comes more from the pop music that they do in class” (Interview 4, March 30, 2015). Seventh-grade students were more enthusiastic in class and made comments like, “I love this song!” (Interview 4, March 30, 2015). Even eighth-grade students, who were fairly apprehensive of songwriting at first, became more excited as their songs came together.

They’re like, “I can’t sing. I can’t play any instruments. I’ve never written a song before. I don’t know what I’m doing.” They are so anxious and nervous about it, [but] as we get going they get more and more excited. By the end it really seems like they are so proud of this thing that they have birthed. Writing a song, it takes so much and a lot of them do spend the time on it to figure out, “What’s my instrumentation gonna be? What are my lyrics? What am I writing about? What am I gonna sing? Are my friends gonna sing with me?” They put a lot of thought into it and they’re quite proud by the end. (Interview 4, March 30, 2015)

Similarly, student success encouraged Alivia to continue integrating popular music and informal music learning practices. She shared a story about a student who was incredibly gifted in performing music on the piano aurally.

Every single day she played for my classes. She's at music school now. I'm so glad that she didn't have to have a teacher that was like [forcing her to read notation]—I mean she did learn to read, I did start to teach her to read because you have to, but at the same time she didn't have to read to play. (Interview 3, March 15, 2015)

Alivia also has seen her students in Girls Choir develop a deeper sense of community since she began the affiliation with Girls United Choir. This has been deeply satisfying for her. “Now they act as little and big sisters to each other, and it's created something that's much bigger than just singing in choir...for me and for them” (Interview 1, February 6, 2015).

Student responses to the changes in the music program reinforced Dylan's efforts. Since he developed Music Industry, students have been enthusiastic. They perceive it as a cool class. “They want to tell people that they're taking Music Industry as opposed to, ‘Oh, I have to take Music in Our Lives.’ I think the attitude about the class and the music program in general has shifted” (Interview 1, January 29, 2015).

Students also give Dylan thank you letters. One student wrote: “Your class is the only class that I like and I wanna to take it all day” (Interview 4, April 29, 2015). Another wrote,

The music you gave to me has impacted my life in more ways than I can explain. I'll be forever grateful for whatever you've done to me. I'll miss you and this music program immensely. Music is the best gift I have ever received. (Interview 3, March 22, 2015)

Since Max changed the General Music 8 curriculum to include popular music, there has been a drastic change in the behavior of the students. Overall, incidents have become negligible.

I think they really like [it] when we do contemporary stuff. We do a contemporary listening example, whether it's for [the] Rock 'n Roll Hall of Fame or if there's something big happening in the music world. They really dig that stuff. (Interview 4, April 30, 2015)

Occasionally Max will get notes from students saying things like, "You helped me listen to music in a different way" (Interview 4, April 30, 2015).

Student-centered pedagogy. Teachers in this study integrated informal music learning practices, which are inherently student-centered. Teachers used most of the practices espoused by Zemelman, Daniels, and Hyde (2005) as ways to guide change in education. Learning was active and experiential as students performed, discussed, and collaborated. Curricula emphasized higher-order thinking as students were asked to explain, respond, discuss, and compose. Students engaged deeply in a few projects or one project over time. Teachers used primary sources in their lessons, including interviews with popular musicians and original recordings of popular music.

Learning was individualized through student-directed projects. Students had a deep level of autonomy—choosing instruments to play, creating their own music, and choosing with whom they would work on projects. Learning was cooperative and collaborative. Students often were part of a musical community. Teachers took on the role as facilitator as they coached students, served as musical models, and demonstrated concepts. They employed democratic practices and paid attention to the affective needs and varying cognitive levels of students (Zemelman, Daniels, & Hyde, 2005).

Teachers listened intently to their students. Kaitlyn prepared lesson plans, but was always ready to allow lessons to take a different direction. Dylan was open to student ideas. "Listen to what they want and then make a musical experience around it" (Interview 4, April 29, 2015). He

created new courses based on student interests. Even though he was not always familiar with the content that would be covered in the course, he was ready to learn alongside his students.

Teachers trusted their students' actions and the quality of their music preferences. "Be secure enough in yourself to say, 'I'm gonna let go of the reins a little bit. I'm gonna trust that, even though I let go of the reins, this is not going to fall into chaos'" (Kaitlyn, Interview 3, March 17, 2015). Dylan learned to trust his students' taste in music. This trust enabled teachers to communicate with their students better. They knew that they would make mistakes when integrating popular music and informal music learning practices into their music programs but understood that failure is a part of the learning process.

Just go like, "Whatever happens is fine." The kids are gonna be so much more excited with you if you say, "I'm doing this because I think it's gonna be more engaging for you. I think it's gonna be something that you enjoy more and that you're gonna get a whole lot more out of it. But, the caveat is I've never done this before." If you're honest with your students, I think it will be so much more successful. (Interview 4, April 30, 2015)

Finally, teachers were successful in integrating student-preferred music because they were careful to pick pieces that they also genuinely enjoyed.

If you're trying to do some new fangled music that you don't care about or like...someone told me, "You should do..." It was a pop song from the 70s. And I was like, "Not gonna do it" because I am not emotionally attached to it. But if you are, do it, because you will sell it to your kids. Because you're like, "This is cool! Get excited!" (Kaitlyn, Interview 4, March 30, 2015)

Teacher-selected professional development. Rather than principal- and teacher-led professional development opportunities within schools (Miller, 2005), teachers in this study chose and participated in professional development opportunities that interested them. Support

for professional development from schools varied. Kaitlyn had everything funded, from her Orff Schulwerk Teacher Education courses over the summer to travel to American-Orff Schulwerk Professional Development conferences. Alivia, Dylan, and Max did not get such support from their schools; however, they found other ways to engage in professional development. Alivia received free training with Little Kids Rock (LKR), and Dylan and Max continued to work to support themselves as they pursued graduate school during summers at a nearby institution.

Professional development strengthened teachers' skills in popular music performance and helped them further reflect upon their teaching practices. Kaitlyn continued to develop informal music learning processes from the Orff approach, while Alivia learned to play guitar and drum set and how to design lessons for Rock Band through LKR.

They made us get in groups and write a song using the techniques that we learned to teach kids to compose and to play these instruments. Everybody performed for each other and it was just brilliant, because then we practiced teaching. (Interview 4, April 8, 2015)

In graduate school, Dylan learned recording and sound production techniques used in popular music; how to use a MIDI controller; and how to write an original song, record it, and make a music video for it on Garage Band. These skills are useful for all of his classes, because his students use Garage Band and MIDI controllers to cover popular songs and create new music. Max learned how to create music using MIDI keyboards and how to use sound editing software such as Finale, Sibelius, and Digital Audio Workstations (DAW).

Balance. Teachers in this study were able to successfully integrate popular music and informal music learning practices because they strived for balance in various aspects of their practice. This is an important idea echoed by Allsup, Westerlund, and Shieh (2012), who stated that music education reform is about finding the balance in music education and moving the scale between formal and informal learning, teachers and students, in-school and out-of-school

music making, adults and youths, democracy and autocracy, and teacher-centered versus student-centered pedagogy. The key to success for teachers in this study was their ability to balance structure and chaos in their classrooms and formal and informal music learning practices.

Structure and chaos. Teachers in this study were able to integrate popular music and informal music learning practices into their classes effectively because they could balance structure with chaos. Classes that integrate informal music learning practices may feel out of control to teachers who are more accustomed to teacher-directed, formal music teaching and learning (Abramo & Austin, 2014; Beitler & Thornton, 2008; Green, 2008; Woody, 2007). Many students are used to the structure of formal music education and do not know how to proceed without traditional structure, how to organize their time, or how to manage their freedom.

Kaitlyn learned that productivity can be noisy and that a little bit of structure in the classroom can go a long way. “It’s gonna be loud and chaotic. As long as you know where the train is headed, it will be okay. If you don’t know where the train is headed and you’re having chaos, then you won’t be successful” (Interview 4, March 30, 2015). She learned that being clear and upfront about expectations helped her students to be more focused when given time to work by themselves.

I think that the surprising thing is, if you set it up right—you have the right expectations, the students know what your expectations are and what the expectations of themselves are, and classroom rules and management is all in place and really secure—then you can let go of those reins and involve the students more and get more of their opinions and their ideas. It is a way more successful experience than just having one person dictating the entire curriculum. (Interview 3, March 17, 2015)

Teachers in this study also discovered that too much structure could be detrimental to the learning process. Alivia thinks that teachers need to remain flexible and responsive in their instruction.

I think the death trap is saying, “I’m gonna start a [rock] band and we’re gonna play these three pieces. We’re gonna do it by learning our scales first, and then by...” [laughs] and setting it all out. I was taught to do that. Set out a syllabus and set up week one, day one, minute one and if you mess up one thing, then you’re off that schedule forever.

(Interview 4, April 8, 2015)

Kaitlyn and Alivia found that planning a variety of short activities throughout a class period helped them to be more responsive to students. They could rearrange the order of activities according to what their students needed in that moment. Kaitlyn shared,

[I] plan lots of different activities and then pick and choose which ones they need right now in the moment. [I’ll] have like eight activities in my head, but then pick and choose the three or four we’re actually gonna get to that day. (Interview 4, March 30, 2015)

Alivia learned that starting class with central goals, brainstorming activities to complete with students, and allowing the students to shape the process could be very effective.

I make a very bold agenda with five things, [points to her board] that says, “We’re going to do these things at some point today, not necessarily in that order. We may not get to all of them.” That’s the most structure I can have. (Interview 4, April 8, 2015)

Not having any kind of plan or structure for students can be problematic. Dylan shared a story about a student teacher who failed to create the proper structure for one of his classes:

She really didn’t set them up well. It was amazing because I let her start a General Music 8 class. She just didn’t set it up right. Everyone makes these mistakes, but it was just amazing to watch the *chaos* when kids don’t get set up properly. You can’t just give them

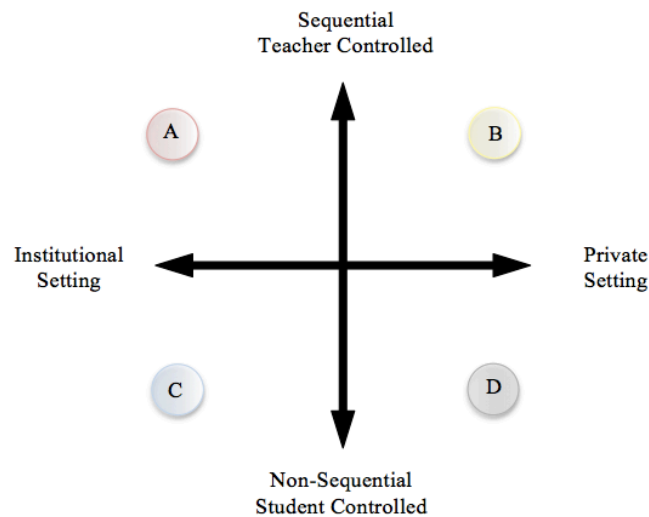
ten steps and say, “Go. You have until Friday.” It just doesn’t work that way. (Interview 1, January 29, 2015)

Kaitlyn echoed this sentiment. Students need to be prepared, and teachers should have a good understanding of their learning objectives.

What are the concepts? Make sure that you have a very clear idea of the concepts you are teaching before you just say, “Go! Explore!” If the kids understand, “These are the instruments I’m exploring with. I’m supposed to go fast and slow, loud and soft, and play with the recording,” then they have something to hang their hat on instead of just saying, “Here’s a shekere! Knock yourself out!” You know? I think that is the big difference. But then also on the flip side, not being so controlling that you’re like, “One, two, ready, go.” (Interview 4, March 30, 2015)

Formal and informal music learning practices. Teachers in this study focused on bringing more student-centered practices into music education. Espeland’s model (2010), as introduced in Chapter Two, is useful for understanding informal and formal music learning practices both inside and outside of institutions. The model illustrates how informal and formal learning practices can be analyzed across two dimensions: the context (indicated by the horizontal line) and who has control/what the organizing principle of learning is (indicated by the vertical line) (see Figure 18). Formal learning typically occurs in institutional settings in which the teacher directs the learning. Informal learning typically occurs in private settings in which the student has more control over the learning process.

Figure 18: A Concept of Informal and Formal Learning Practices (Espeland, 2010, p. 134)



Teachers in this study balanced formal and informal learning in the institutional setting of a school, thus they functioned between quadrants A and C of Espeland's model. This study corroborates the idea that students can engage in both formal and informal learning in schools (Espeland, 2010; Folkestad, 2006). Teachers in this study were careful to structure their classes in ways that would allow informal music learning practices to flourish without dissolving into chaos and disorder. Balancing chaos and structure and informal and formal music learning practices helped teachers succeed in bringing youth cultures into the formal school setting. By having autonomy, flexibility, and creativity, and by being innately innovative, these teachers were able to enact change successfully (Darling-Hammond, 2008; Hargreaves et al., 2010).

Implications for Secondary Music Education

Much can be learned from the teachers in this study. Their stories of change open up conversations about bringing popular music and informal learning practices into secondary music education. When looking to make changes in secondary music education, teachers may

want to consider the following topics/issues: student-centered and democratic practices, authenticity, and creativity.

Student-centered and democratic practices. By focusing on students' interests and needs, teachers can integrate curricular units or create courses that are relevant and engaging for adolescent learners. Teachers can learn alongside students, as Dylan suggests.

Don't feel like you have to start a class by knowing everything. I feel like people have said, "How can I start a class like this if I don't know this stuff?" I was like, "That's a very ego-centric view of why you should start a class." You should start a class because it'll benefit the kids. If you don't know it, then learn a little bit and basically be upfront with the kids and say, "I don't know a lot either." And then after that first year you'll know a lot and then the next year you'll know more. I still don't know everything and there are times where I'm just like "I don't know. Let's Google it. Let's look it up on YouTube." You can't possibly be expected to know every aspect of these things.

(Interview 1, January 29, 2015)

Students in secondary music education are more engaged in learning when they have autonomy. Classroom learning can be individualized through student-directed projects. If students can choose the instruments they want to play, create their own music, and choose with whom they will collaborate, learning can be more engaging for them.

Democratic practices help teachers to connect students' musical lives outside of school to students' musical lives within school. Educational philosopher John Dewey believed that teachers who engage in democratic practices consider the cultures and communities that are a part of students' lives. All students are respected and viewed as rational beings who are capable of reasoning and actively participating in the community and society as a whole. Dewey believed that the world of students outside of school should be linked closely to the world inside of school

(Simpson & Stack, 2010, p. 209). In secondary music education, bringing the music and music making practices students typically engage with outside of school into the music classroom achieves these goals.

Further, democratic practices are needed in education in order to help students cultivate positive dispositions, behaviors, and thinking habits. Schools should promote open communication, common interests, mutual respect, and shared goals (Simpson & Stack, 2010). Teachers who are respectful toward students' musical preferences and knowledge are better able to engage students in conversations that strengthen the classroom community and make students feel worthy and connected to the world.

Authenticity. Defined as “congruence between a music program and the musics that adolescents identify with” (Allsup et al., 2012, p. 465), authenticity in secondary music education can be realized when real-world music-making experiences are integrated into music programs. However, it is important to note that simply broadening content to include popular music does not lead automatically to a more student-centered music education. Teachers may change the content of their teaching to popular music, but fail to change the pedagogy. This creates musical inauthenticity in the classroom (Cutietta & Brennan, 1991).

What I *don't* want is for people to look at what I do, and then try to cover the content like a lecture. I've already heard that's happened at a bunch of schools. Sometimes it is the administration that wants a change and [there is] a reluctant music teacher. They don't set up the class right, and it's a failure because it's not authentic. Kids don't like it, so it's not offered the next year and the “anti-popular” music teacher thinks that pop music doesn't work. It *does* work, it just needs to be authentic. (Dylan, Personal communication, June 4, 2015)

In order for popular music to work in music education, teachers must use the pedagogies that are authentic to learning and performing popular music—informal music learning practices. “Musical authenticity lies not in what is taught, but in how music is taught” (Allsup et al., 2012, p. 467).

It is important to connect with adolescents’ musical preferences, but music teachers must remain cautious. There is a danger in grouping all youth cultures into one category or into one authentic musical culture. Just because most adolescents prefer to listen to, perform, and create popular music does not mean they all do. Allsup et al. (2012) question,

Can there be such a thing as an authentic music culture? If cultures of music, like students of musics, are permitted agency to change and adapt, this proposition becomes problematic... While it is true that young people do carry their immediate contexts into each and every classroom, the classroom must remain a site where interaction between young person’s diverse histories, identities, and desires brings about new and undiscovered occurrences. (p. 469)

Teachers in this study were sensitive to supporting multiple adolescent musical cultures and not only those of popular music or whatever music they think students prefer. Max was sensitive to this problem. “It’s trying to teach [young] people about the music that they’re gonna be experiencing and giving them the tools to succeed in their musical world, not the musical world we’re constructing for them” (Interview 3, March 22, 2015). It is important that teachers support students in performing the kind of music they like, no matter the genre. Dylan described a student of his who was learning both popular music on guitar and classical music on piano.

We do an open mic at the end of class where the kids play guitar, and this kid’s learning guitar. But then I let him perform classical piano pieces because that’s what he wants to perform. And I think that’s the point. It’s like, if I said, “No, you have to play guitar for

this open mic, even though you're doing everything you're supposed to. I refuse to let you show off your piano playing to the class." That kid wants to play classical music, so go for it. (Interview 3, March 22, 2015)

Creativity. Participants in this study highly valued their students' creativity, echoing Small (1970), who thought that music education should prepare students to create rather than consume music. Rodriguez (2004) recognizes that student compositions *are* popular music. Creating music generates social history and culture instead of simply reflecting social history and culture.

Composing music helps students participate in culture by contributing artifacts, influencing others, and determining new/artistic directions for the future. While the immediate effects on culture may initially be evident only in the classroom, they can spread across classrooms, age-groups, schools, and communities. (Rodriguez, 2004, pp. 21–22)

Thus, teachers can help students develop their own music culture through creative, musically relevant activities. These can take the form of arrangements, improvisations, or compositions. Students can arrange popular songs or compose bass lines, melodies, and their own songs using GarageBand or acoustic instruments and singing. Eventually, students can record their music, produce it, and distribute it to audiences via the Internet.

These teachers' use of technology is notable. Working on iPads with the app GarageBand allowed students who never played an instrument before in their lives or who never thought of themselves as musicians to create music. Websites such as YouTube and SoundCloud enabled students to distribute their music with others. This challenges the old paradigm that an elite few can create music while the majority of people simply consume, and "strengthens the possibility

of students as active contributors to popular culture, since the roles of former mediators such as talent agents, producers, and record companies have severely diminished” (Rodriguez, 2004, p. 24).

Implications for Music Teacher Education

Music teacher education programs did little to prepare the teachers in this study to integrate popular music and informal music learning practices into K–12 music education. As Alivia stated, “If you’ve not had any training or experience with it, why would you think to do it or [know] where to start?” (Interview 4, April 8, 2015). This study indicates that music teacher education programs could do more to prepare preservice music teachers to be responsive and flexible in their teaching. Dylan and Alivia remember being taught in their methods courses to create lessons that were overly scripted and unrealistic.

A [preservice music teacher] would teach, “This is a third-grade lesson where we talk about the different parts of the orchestra. First I’m going to show them a video about this, and then I’m going to do this and then we’re gonna sing it.” Then they teach it to us in like a minute because we’re college students, and they’re like, “Pretend you’re in third grade,” but we don’t know what the hell that means because we never taught third grade. That doesn’t work. So [it’s like] building up this little microcosm of classical music where A) kids are immediately successful and B) they relate and want to do classical music because who you are teaching are other classically trained musicians. (Dylan, Interview 3, March 22, 2015)

Alivia felt pressured to perform and specialize on one instrument, rather than focus on her teaching skills and broadening her musicianship.

You get pushed into this weird-shaped box when you start playing a band instrument. Going through the system, it felt like if you could play your scales and if you were

successful at performing [Western European art music] and enjoying this music and it worked for you, then every[thing] else just kind of went away. (Alivia, Interview 3, March 15, 2015)

Preparing preservice music teachers to perform on popular music instruments (i.e., keyboard, guitar, ukulele, bass guitar, drum set, and iPad) would help them broaden their musicianship and adapt better to various teaching contexts. Learning how to listen critically to popular music would be important so that preservice music teachers can understand how popular music has evolved, the sound and recording techniques used over the years, and how different musical artists have developed their styles. Having an understanding of popular music in this way would help in covering music and composing music in the same style as popular musical artists.

Changes to existing classes and new course offerings in music teacher education could provide preservice music teachers with experiences that expand their views of secondary music education beyond traditional large ensembles. Songwriting classes could prepare preservice music teachers to write lyrics, create chord progressions, and write melodies that they could sing and accompany using a popular music instrument. A popular music methods class could help preservice music teachers gain skills in popular music performance as well as in writing curriculum. Required technology courses could introduce preservice music teachers to a myriad of equipment and applications used in music industry—experiences that they might use in their own classes some day.

Practicum experiences in secondary music classrooms that integrate popular music and informal music learning practices could provide preservice music teachers with real-world examples of how to create environments that are more student-centered, self-directed, and social. When this is not possible, higher education faculty could make efforts to partner with

organizations such as Little Kids Rock in order to provide training and instruments to interested teachers. This technique has worked well for Ithaca College in New York state, where local K–12 music teachers were introduced to Little Kids Rock. As a result, local teachers are integrating more popular music and informal music learning practices into their classes and providing practicum placements that integrate popular music in K–12 music education (West, Clauhs, Cremata, & Powell, 2015).

Overall, a change in attitude and values is needed in music teacher education. “[There] needs to be a complete cultural shift. Not just offering [popular music] classes, but the actual, genuine acceptance of [popular music] classes from the entire school of music” (Dylan, Interview 4, April 29, 2015). A hierarchy still exists in music teacher education, where contemporary/popular music is not taken as seriously as Western European art music. “When you’re [in the] instrumental music education world in college, a lot of people are kind of frowned upon [for doing] pop music” (Alivia, Interview 1, February 6, 2015). Even institutions that have begun to include popular music and informal music learning practices have room to grow.

I think a huge problem is that even though colleges are starting to add these rock band classes, it’s almost [on the] fringe. “Oh! You have to take rock band methods with Dr. Whoever.” And it’s like the weird class that you have to do. And the problem is, even if you get the college to really genuinely be like, “This is an important class,” I feel like professors like the clarinet professor [or] the tuba professor [will say], “Oh, why are you wasting your time in rock methods?” (Dylan, Interview 4, April 29, 2015)

There also needs to be a change in music school admissions criteria, which tend to exclude students who perform on instruments and in genres outside of Western European art music (Jones, 2009; Koza, 2008). Teachers in this study developed skills in teaching, performing,

and creating popular music that extended their musicianship beyond specializing on a single instrument.

I don't think I could get into a college education program anymore. Like, I have no instrument that I'm good at anymore and that's the requirement. It's weird. I feel like I'm a good teacher, and I couldn't even get into the program to give me the certification to teach anymore. (Dylan, Interview 4, April 29, 2015)

This study supports the recommendations of the College Music Society document *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors. Report of the Task Force on the Undergraduate Music Major* (Campbell et al., 2014). Authors who contributed to this manifesto recommend revising undergraduate music major programs to 1) include the practices and traditions of contemporary musicians in American society, 2) shift from teacher-centered to student-centered pedagogy, 3) change content from Western European art music to world and popular music, and 4) restore the balance between the role of musicians in contemporary society and the development of musicians in higher education institutions. Preservice music teachers need to be prepared to teach music in a democratic, student-centered way if they wish to make secondary music education more engaging, relevant, and attractive to students. If opportunities to engage with popular music informally become an integral component in the undergraduate music curriculum, music teacher education has the potential to effect change in secondary music education across the United States.

Directions for Future Research

This study raises several questions that merit further study. The first involves the potential of music teacher education in shaping music teachers' abilities to enact change. There is a scarcity of research on music teacher education programs and the integration of popular

music and informal music learning practices at that level. To what extent do music teacher educators connect to preservice music teachers' musical interests and needs? How are music teacher educators enacting change in music teacher education to include popular music and informal music learning practices? How authentic are music teacher education programs with regard to the changing scene of music production and performance today? Answers to these questions will be important to better understand how preservice music teachers are being prepared to create responsive and relevant instruction for their future students.

Second, questions about K–12 students' experiences with music and their views on secondary music programs surfaced. Students' voices have been absent from research on change in secondary music education, with a few exceptions (Ruthmann, 2006; Tobias, 2010). What are students' views on integrating popular music and informal music learning practices in secondary music education? Understanding students' perspectives of change may provide insight into how they learn, what they value about education, and how music in school may intersect with music out of school and influence their engagement with music in the future. This could help teachers move toward more democratic classrooms and curricula.

Third, teachers in this study faced few of the tensions that typically arise when bringing popular music and informal music learning practices into secondary music education. It was clear that teachers' schools were autonomous and supportive environments for them to make the changes they envisioned. What policies are needed to create work environments that support innovation and change driven by teacher autonomy and leadership? What would it take for teacher-initiated change to lead educational reform efforts in the United States?

Last, all four teachers in this study discussed how their age helped them relate to the music their students prefer. The teachers valued popular music, as evidenced by the fact that they listened to and enjoyed much of the same music as their students. They boldly made changes to

their programs, taking risks, making mistakes, and learning along the way. The influence of teachers' ages on enacting change is a curious theme that warrants further exploration. Born between 1983 and 1990, these teachers are a part of the *millennial* generation (1982–early 2000s). Millennials are described as confident, independent, self-reliant, and entrepreneurial (Martin, 2005). In what ways do millennial views of the world position them to enact change more effectively?

Conclusion

Teachers in this study found ways to close the gap between school music and youth music through integrating popular music and informal music learning practices into their secondary music programs. They developed reform-minded dispositions that they brought with them into school contexts. Challenges they faced in the classroom prompted change that was relatively easy. They were reflective, had autonomy, had a variety of supportive networks, worked within institutions that enabled change, focused on student learning, continued to engage in professional development, found balance within their instructional practices, and allowed the change process to unfold naturally over time.

Teachers can be agents of change. So often their work is controlled by “standardized tests, ‘teacher-proof’ curriculum packages and guidelines, and step-by-step models of teaching imposed from above...creating problems of meaning, motivation and morale among teachers struggling to work more intuitively, more emotionally and more morally than these technical controls permit” (Hargreaves, 1994, p. 26). These four teachers were bright, motivated, and energized. It was a joy to watch them work in their classes and to see the engagement of their students. They were true visionaries who had big ideas in place and took the steps to make change happen.

These teachers demonstrated the power of local change based on democratic, student-centered practices. They worked in vastly different school settings and found unique ways to transform their secondary music programs. These teachers serve as exemplars for other K–12 teachers to step into schools that are traditionally structured and create more relevant and engaging educational experiences for their adolescent students. As more teachers share their stories of change, perhaps other music teachers will stop waiting for change and be emboldened to take steps to create secondary music programs that are more inclusive, relevant, and engaging for adolescents.

References

- About. (2014). The Allyn Foundation. Retrieved from <http://www.allynfoundation.org/>
- About SoundCloud. (n.d.). SoundCloud Limited. Retrieved from <https://soundcloud.com/pages/contact>
- American Orff-Schulwerk Association (AOSA). (2015). Carl Orff & Gunild Keetman. Retrieved from <http://aosa.org/about/orff-keetman/>
- Abramo, J. M. (2011). Gender differences of popular music production in secondary schools. *Journal of Research in Music Education, 59*(1), 21–43. doi:10.1177/0022429410396095
- Abramo, J. M., & Austin, S. C. (2014). The trumpet metaphor: A narrative of a teacher's mid-career pedagogical change from formal to informal learning practices. *Research Studies in Music Education, 36*(1), 57–73. doi:10.1177/1321103X14528454
- Abril, C. R. (2009). Responding to culture in the instrumental music programme: A teacher's journey. *Music Education Research, 11*(1), 77–91. doi:10.1080/14613800802699176
- Abril, C. R., & Gault, B. M. (2008). The state of music in secondary schools: The principal's perspective. *Journal of Research in Music Education, 56*(1), 68–81. Retrieved from <http://www.jstor.org/stable/40343713>
- Allsup, R. E. (2003). Mutual learning and democratic action in instrumental music education. *Journal of Research in Music Education, 51*(1), 24–37. Retrieved from <http://www.jstor.org/stable/3345646>
- Allsup, R. E. (2008). Creating an educational framework for popular music in public schools: Anticipating the second-wave. [Special edition: Beyond Lucy Green]. *Visions of Research in Music Education, 12*(1), 1–12. Retrieved from [http://www.wusr.rider.edu/~vrme/v12n1/vision/1%20AERA %20-%20Allsup.pdf](http://www.wusr.rider.edu/~vrme/v12n1/vision/1%20AERA%20-%20Allsup.pdf)

- Allsup, R. E., Westerlund, H., & Shieh, E. (2012). Youth culture and secondary education. In G. McPherson & G. Welch (Eds.), *The Oxford handbook of music education* (Vol. 1, pp. 460–475). New York, NY: Oxford University Press. doi:10.1093/oxfordhb/9780199730810.013.0028
- App. (2015). In Oxford University Press's online dictionary. Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/app
- Arnett, J. J. (1995). Adolescents' uses of media for self-socialization. *Journal of Youth and Adolescence*, 24(5), 519–533. doi:10.1007/BF01537054
- Baker, G. (2014). *El Sistema: Orchestrating Venezuela's youth*. New York, NY: Oxford University Press.
- Barrett, J. R. (2014). Case study design in music education. In C. Conway (Ed.), *The Oxford handbook of qualitative research in American music education* (pp. 113–132). New York, NY: Oxford University Press. doi:10.1093/oxfordhb/9780199844272.001.0001
- Beitler, N., & Thornton, L. (2008). Enhancing the instrumental music program with creativity. In A. Clements (Ed.), *Alternative approaches in music education: Case studies* (pp. 161–176). Lanham, MD: Rowman & Littlefield Publishers, Inc.
- Boespflug, G. (1999). Popular music and the instrumental ensemble: Music educators can make use of student-composed music in popular styles to teach musicianship and skill in the use of recording technology. *Music Educators Journal*, 85(6), 33–37. doi:10.2307/3399519
- Borelli, I. K. (1979). Pop and the classics. *Music Educators Journal*, 66(1), 16–19. doi:10.2307/3395713
- Bradley, R., Danielson, L., & Doolittle, J. (2005). Response to intervention. *Journal of Learning Disabilities*, 38(6), 485–486.

- Bresler, L. (1998). The genre of school music and its shaping by meso, micro, and macro contexts. *Research Studies in Music Education*, 11(1), 2–18. doi:10.1177/1321103X9801100102
- Butler, D. (2009). Do we teach about or how-to? Another approach to teaching popular music at high school level. *The Mountain Lake Reader*, 5, 112–113.
- Buzza, T. (2009). The Junkyard Symphony and popular music song writing. *The Mountain Lake Reader*, 5, 114–115.
- Campbell, P. S. (1995). Of garage bands and song-getting: The musical development of young rock musicians. *Research Studies in Music Education*, 4(1), 12–20. doi:10.1177/1321103X9500400103
- Campbell, P. S. (2010). *Songs in their heads: Music and its meaning in children's lives* (2nd ed.). New York, NY: Oxford University Press.
- Campbell, P. S., Connell, C., & Beegle, A. (2007). Adolescents' expressed meanings of music in and out of school. *Journal of Research in Music Education*, 55(3), 220–236. Retrieved from <http://www.jstor.org/stable/4543122>
- Campbell, P. S., Convener, T. F., Sarath, E., Chattah, J., Higgins, L., Levine, V. L., Rudge, D., & Rice, T. (2014, November). *Transforming music study from its foundations: A manifesto for progressive change in the undergraduate preparation of music majors*. The College Music Society. Retrieved from http://www.music.org/pdf/tfumm_report.pdf
- Campbell, M., Thompson, L., & Barrett, J. (2010). *Constructing a personal orientation to music teaching*. New York, NY: Routledge.
- Chin, R., & Benne, K. D. (1969). General strategies for effecting change in human systems. In W. G. Bennis, K. D. Benne, & R. Chin (Eds.), *The planning of change* (2nd ed., pp. 32–59). New York, NY: Holt, Rinehart & Winston.

- Choate, R. (Ed.). (1968). *Documentary report of the Tanglewood Symposium*. Washington, DC: Music Educators National Conference.
- Clements, A. C. (2008). Escaping the classical canon: Changing methods through a change of paradigm. [Special edition: Beyond Lucy Green]. *Visions of Research in Music Education, 12*(1), 1–11. Retrieved from <http://www-usr.rider.edu/~vrme/v12n1/vision/3%20AERA%20-%20Clements.pdf>
- Cohen, M. L., & Roudabush, C. (2008). Music Tech, Adaptive Music, and Rock Band 101: Engaging middle school-age students in general music class. In A. Clements (Ed.), *Alternative approaches in music education: Case studies* (pp. 67–82). Lanham, MD: Rowman & Littlefield Publishers, Inc.
- Colley, B. (2008). Culture, relevance, and instrumentation in the school music ensemble: Moving beyond the band-orchestra-chorus trilogy. In B. A. Roberts (Ed.), *Sociological explorations: Proceedings of the 5th International Symposium on the Sociology of Music Education* (pp. 63–80). St. John's, NL, Canada: Binder's Press. Retrieved from <http://www.colleyconsulting.com/documents/ColleyAlternativeEnsemblesSocMusEdProcee.pdf>
- Colley, B. (2009). Educating teachers to transform the trilogy. *Journal of Music Teacher Education, 19*(1), 56–67. doi:10.1177/1057083709344042
- Connelly, M. F., & Clandinin, D. J. (1988). *Teachers as curriculum planners: Narratives of experience*. New York, NY: Teachers College Press.
- Constantine, M. C. (2008). The Lakewood Project: Rockin' out with informal music learning. In A. Clements (Ed.), *Alternative approaches in music education: Case studies* (pp. 57–66). Lanham, MD: Rowman & Littlefield Publishers, Inc.

- Countryman, J. (2008). *Missing voices in music education: Music students and music teachers explore the nature of the high school music experience* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. NR39801).
- Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3rd ed.). Thousand Oaks, CA: Sage Publications, Inc.
- Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. Washington, D.C.: Sage Publications, Ltd.
- Cutietta, R. A. (1991). Popular music: An ongoing challenge. *Music Educators Journal*, 77(8), 26–29. doi:10.2307/3398149
- Cutietta, R. A., & Brennan, R. (1991). Coaching a pop/rock ensemble. *Music Educators Journal*, 77(8), 40–45. doi:10.2307/3398152
- Davis, K. S. (2003). “Change is hard”: What science teachers are telling us about reform and teacher learning of innovative practices. *Science Education*, 87(1), 3–30.
- Davis, S. G. (2005). “That thing you do!”: Compositional processes of a rock band. *International Journal of Education & the Arts*, 6(16), 1–19. Retrieved from <http://www.ijea.org/v6n16/>
- Darling-Hammond, L. (2008). Teaching and the change wars: The professionalism hypothesis. In A. Hargreaves & M. Fullan (Eds.), *Change wars* (pp. 45–68). Bloomington, IN: Solution Tree.
- Espeland, M. (2010). Dichotomies in music education—real or unreal? *Music Education Research*, 12(2), 129–139. doi:10.1080/14613808.2010.481823
- Feldman, A. (2000). Decision making in the practical domain: A model of practical conceptual change. *Science Education*, 84, 606–623.
- Fender Music Foundation. (2015). Fender Musical Instruments Corporation. Retrieved from <http://www.fendermusicfoundation.org/>

- Finnäs, L. (1989). A comparison between young people's privately and publicly expressed musical preferences. *Psychology of Music*, 17(2), 132–145. doi:10.1177/0305735689172004
- Finney, J., & Philpott, C. (2010). Informal learning and meta-pedagogy in initial teacher education in England. [Special edition: Informal learning in music education]. *British Journal of Music Education*, 27(1), 7–19. doi:10.1017/S0265051709990167
- Folkestad, G. (2006). Formal and informal learning situations or practices vs formal and informal ways of learning. *British Journal of Music Education*, 23(2), 135–145. doi:10.1017/S0265051706006887
- Fowler, C. (1970). The case against rock: A reply. *Music Educators Journal*, 57(1), 38–42. doi:10.2307/3392869
- Fullan, M. (2007). *The new meaning of educational change* (4th ed.). New York, NY: Teachers College Press.
- Gantz, W., Gartenberg, H., Pearson, M., & Shiller, S. (1978). Gratifications and expectations associated with pop music among adolescents. *Popular Music and Society*, 6(1), 81–89. doi:10.1080/03007767808591113
- GarageBand for Mac. (2015). Apple Inc. Retrieved from <https://www.apple.com/mac/garageband/>
- Gardner, R. (2008). Rock 'n' roll high school: A genre comes of age in the curriculum. In A. Clements (Ed.), *Alternative approaches in music education: Case studies* (pp. 83–94). Lanham, MD: Rowman & Littlefield Publishers, Inc.
- Giddings, S. (2008). Popular music education: A different type of musicianship. *Musicien Éducateur au Canada*, 49(3), 31–35. Retrieved from <http://seminariumhumanitatis.info/wordowskie/2011/pedforum/avramecpopljar.pdf>

- Giebelhausen, R. (2011, October). *The state of secondary school music in Michigan*. Paper presented at the New Directions in Music Education Conference, East Lansing, MI. Prezi retrieved from http://prezi.com/vcn6pcz_vavd/the-state-of-secondary-school-music-programs-in-michigan/
- Glesne, C. (2006). *Becoming qualitative researchers: An introduction* (3rd ed.). New York, NY: Pearson Education, Inc.
- Goodkin, D. (2004). *Play, sing, & dance: An introduction to Orff Schulwerk* (2nd ed.). Miami, FL: Schott Music Corporation.
- Gracyk, T. (2004). Does everyone have a musical identity?: Reflections on *Musical Identities. Action, Criticism, and Theory for Music Education*, 3(1), 1–21. Retrieved from http://act.maydaygroup.org/articles/Gracyk3_1.pdf
- Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Burlington, VT: Ashgate Publishing Group.
- Green, L. (2004). What can music educators learn from popular musicians? In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education* (pp. 225–241). Reston, VA: Music Educators National Conference.
- Green, L. (2006). Popular music education in and for itself, and for ‘other’ music: Current research in the classroom. *International Journal of Music Education*, 24(2), 101–118. doi:10.1177/0255761406065471
- Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Burlington, VT: Ashgate Publishing Group.

- Greher, G. R. (2008). Response to panel: Dimensions and tensions of disconnect in music teacher preparation. [Special edition: Beyond Lucy Green]. *Visions of Research in Music Education*, 12(1), 1–3. Retrieved from <http://www-usr.rider.edu/~vrme/v12n1/vision/5%20AERA%20-%20Greher.pdf>
- Grier, G. (1991). Choral resources: A heritage of popular styles. *Music Educators Journal*, 77(8), 35–39. Retrieved from <http://www.jstor.org/stable/3398151>
- Hallam, S., Creech, A., Sandford, C., Rinta, T., & Shave, K. (2010). *Survey of Musical Futures: A report from the Institute of Education*. University of London: Paul Hamlyn Foundation. <http://musicalfutures.org.uk/resource/27229>. Accessed May 30, 2014.
- Hamilton, E. R. (2014). *What makes teachers “TIK”? A study of secondary teacher integrated knowledge and change in 1:1 iPad classrooms* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 3615561).
- Hargreaves, A. (1994). *Changing teachers, changing times: Teachers’ work and culture in the Postmodern Age*. New York, NY: Teachers College Press.
- Hargreaves, A. (Ed.). (2005). *Extending educational change: International handbook of educational change*. Boston, MA: Springer.
- Hargreaves, A., Lieberman, A., Fullan, M., & Hopkins, D. (Eds.). (2010). *Second international handbook of educational change*. New York, NY: Springer.
- Hargreaves, D. J., & Marshall, N. A. (2003). Developing identities in music education. *Music Education Research*, 5(3), 263–273. doi:10.1080/1461380032000126355
- Hargreaves, D. J., Marshall, N. A., & North, A. C. (2003). Music education in the twenty-first century: A psychological perspective. *British Journal of Music Education*, 20(2), 147–163. doi:10.1017/S0265051703005357

- Hargreaves, D. J., & North, A. C. (Eds.). (1997). *The social psychology of music*. Oxford, United Kingdom: Oxford University Press.
- Hebert, D. G. (2011). Originality and institutionalization: Factors engendering resistance to popular music pedagogy in the U.S.A. *Music Education Research International*, 5, 12–21. Retrieved from <http://cmer.arts.usf.edu/content/articlefiles/3345-MERI05pp12-21Hebert.pdf>
- Hebert, D. G., & Campbell, P. S. (2000). Rock music in American schools: Positions and practices since the 1960s. *International Journal of Music Education*, 36(1), 14–22. doi:10.1177/025576140003600103
- Hess, J. (2013). *Radical musicking: Challenging dominant paradigms in elementary music education* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (UMI No. 3665994).
- Heuser, F. (2008). Encouraging change: Incorporating aural and informal learning processes in an introductory music education course. [Special edition: Beyond Lucy Green]. *Visions of Research in Music Education*, 12(1), 1–9. Retrieved from <http://www-usr.rider.edu/~vrme/v12n1/vision/4%20AERA%20-%20Heuser.pdf>
- Home. (2014). The Allyn Foundation. Retrieved from <http://www.allynfoundation.org/>
- Housewright, W. L. (1969). Youth music in education. *Music Educators Journal*, 56(3), 43. doi:10.2307/3392636
- Howell, A. C. (2002). Is secondary general music a nonperformance option? *Arts Education Policy Review*, 103(4), 23–28. doi:10.1080/10632910209600295
- Hughes, A. (1969). Give Bach a sabbatical. *Music Educators Journal*, 56(3), 59. doi:10.1177/002743216905600308

- Humphreys, J. T. (2004). Popular music in the American schools: What history tells us about the present and the future. In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music education* (pp. 91–105). Reston, VA: Music Educators National Conference.
- Isbell, D. (2007). Popular music and the public school music curriculum. *Update: Applications of Research in Music Education*, 26(1), 53–63. doi:10.1177/87551233070260010106
- iTunes. (2015). Apple Inc. Retrieved from <http://www.apple.com/itunes/>
- Jaffurs, S. E. (2004a). Developing musicality: Formal and informal learning practices. *Action, Criticism, and Theory for Music Education*, 3(3), 1–29. Retrieved from http://act.maydaygroup.org/articles/Jaffurs3_3.pdf
- Jaffurs, S. E. (2004b). The impact of informal learning practices in the classroom, or how I learned how to teach from a garage band. *International Journal of Music Education*, 22(3), 189–200. doi:10.1177/0255761404047401
- JamSession. (2015). Apple Inc. Retrieved from <https://itunes.apple.com/us/app/jamsession/id348618328?mt=8>
- Jeanneret, N. (2010). Musical Futures in Victoria. *Australian Journal of Music Education*, 2, 148–164. Retrieved from <http://files.eric.ed.gov/fulltext/EJ916797.pdf>
- Jones, P. (2009). Hard and soft policies in music education: Building the capacity of teachers to understand, study, and influence them. *Arts Education Policy Review*, 110(4), 27–32. doi:10.3200/AEPR.110.4.27-32
- Jones, S. (2011, September). *The current state of secondary general music in Illinois*. Paper presented at the Society for Music Teacher Education Symposium, Greensboro, NC. Powerpoint received from the author via email.
- Jorgensen, E. (2002). The aims of music education: A preliminary excursion. *Journal of Aesthetic Education*, 36(1), 31–49. Retrieved from <http://www.jstor.org/stable/3333624>

- Kastner, J. (2012). *Exploring informal music pedagogy in a professional development community of elementary music teachers* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (UMI No. 3548741).
- Koza, J. E. (2008). Listening for whiteness: Hearing racial politics in undergraduate school music. *Philosophy of Music Education Review*, 16(2), 145–155.
- Kratus, J. (2009, September). *Subverting the permanent curriculum in music education*. Paper presented at the Society for Music Teacher Education Symposium, Greensboro, NC. Abstract retrieved from <http://smtc.us/wp-content/uploads/2009/08/Kratus.htm>
- Kratus, J. (2013, February). *Post-praxial music education*. Paper presented at the Suncoast Music Education Research Symposium, Tampa, FL. Abstract retrieved from <http://cmer.arts.usf.edu>
- Kratus, J. (2014, February). *A return to amateurism in music education*. Paper presented at the Ohio Music Education Association Professional Development Conference, Columbus, OH. Powerpoint received from the author via email.
- Kuzmich, J. (1991). Popular music in your program: Growing with the times. *Music Educators Journal*, 77(8), 50–52. doi:10.2307/3398154
- Kvale, S., & Brinkmann, S. (2009). *Interviews: Learning the craft of qualitative research interviews* (2nd ed.). Thousand Oaks, CA: Sage Publications, Inc.
- Lamont, A., Hargreaves, D. J., Marshall, N. A., & Tarrant, M. (2003). Young people's music in and out of school. *British Journal of Music Education*, 20(3), 229–241. doi:10.1017/S0265051703005412
- Lamont, A., & Maton, K. (2008). Choosing music: Exploratory studies into the low uptake of music GCSE. *British Journal of Music Education*, 25(3), 267–282. doi:10.1017/S0265051708008103

- Laughey, D. (2006). *Music and youth culture*. Edinburgh, United Kingdom: Edinburgh University Press.
- Leonhard, C. (1964). The place of music in our elementary and secondary schools. *Music Educators Journal*, 50(4), 53–54+57. Retrieved from <http://www.jstor.org/stable/3390204>
- Lilliestam, L. (1996). On playing by ear. *Popular Music*, 15(2), 195–216. doi:10.1017/S0261143000008114
- Little Kids Rock. (2015). www.littlekidsrock.org
- Loucks-Horsley, S., & Stiegelbauer, S. (1991). Using knowledge of change to guide staff development. In A. Lieberman & L. Miller (Eds.), *Staff development for education in the 90s: New demands, new realities, new perspectives*. New York, NY: Teachers College Press.
- MacCluskey, T. (1969). Roll over, Beethoven. *Music Educators Journal*, 56(3), 60–61. doi:10.1177/002743216905600309
- MacCluskey, T. (1979). Peaceful coexistence between pop and the classics. *Music Educators Journal*, 65(8), 54–57. doi:10.2307/3395676
- Mark, M. L. (2010). Youth music: Is it right for the schools? *Visions of Research in Music Education*, 16(5), 1–8. (Reprinted from *Quarterly Journal of Music Teaching and Learning*, 5(2), 76–82, 1994). Retrieved from <http://www-usr.rider.edu/~vrme/v16n1/volume5/visions/summer9>
- Mark, M. L., & Gary, C. L. (2007). *A history of American music education* (3rd ed.). New York, NY: Rowman & Littlefield Education.
- Martin, C. A. (2005). From high maintenance to high productivity: What managers need to know about Generation Y. *Industrial and Commerical Training*, 17(1), 39–44.

- Mash-up. (2015). In Oxford University Press's online dictionary. Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/mash-up
- McPhail, G. (2013). The canon or the kids: Teachers and the recontextualisation of classical and popular music in the secondary school curriculum. *Research Studies in Music Education*, 35(1), 7–20. doi:10.1177/1321103X13483083
- Merriam, S. B. (2002). *Qualitative research in practice: Examples for discussion and analysis*. San Francisco, CA: Jossey-Bass.
- Miller, L. (2005). Redefining teachers, reculturing schools: Connections, commitments and challenges. In A. Hargreaves (Ed.), *Extending educational change: International handbook of educational change* (pp. 249–263). Boston, MA: Springer.
- Mission statement. (2015). Retrieved from <http://www.weedsport.org/welcome.cfm?subpage=14952>
- Mission, goals, history & information. (2015). GS Arts: The Governor's School for the Arts. Retrieved from <http://www.gsarts.net/index.php/mission-a-goals>
- Morgan, J., & Welch, N. (2002, April 29). Apple unveils new eMac for education. Apple, Inc. Retrieved from <http://www.apple.com/pr/library/2002/04/29Apple-Unveils-New-eMac-for-Education.html> Accessed July 1, 2015.
- Music Educators National Conference. (1969). Youth music: A special report. [Special issue]. *Music Educators Journal*, 56(3).
- Music Educators National Conference. (1979). Popular music and education. [Special issue]. *Music Educators Journal*, 66(4).
- Music Educators National Conference. (1991). Pop music and music education. [Special issue]. *Music Educators Journal*, 77(8).

- Music for All. (2004, September). *The sound of silence: The unprecedented decline of music education in California public schools: A statistical review*. Warren, NJ: Music for All Foundation. Retrieved from <http://artsedresearch.typepad.com/SoundofSilence.pdf>
- Myers, D. E. (1994). General music: Present and future. In J. Hinckley (Ed.), *Music at the middle level: Building strong programs* (pp. 63–68). Reston, VA: Music Educators National Conference.
- Newsom, D. (1998). Rock's quarrel with tradition: Popular music's carnival comes to the classroom. *Popular Music and Society*, 22(3), 1–20. doi:10.1080/03007769808591711
- No Child Left Behind Act*. (2001). Pub. L. No. 107-110, § 115, Stat. 1425 (2002)
- North, A. C., & Hargreaves, D. J. (1999). Music and adolescent identity. *Music Education Research*, 1(1), 75–92. doi:10.1080/1461380990010107
- North, A. C., Hargreaves, D. J., & O'Neill, S. A. (2000). The importance of music to adolescents. *British Journal of Educational Psychology*, 70(2), 255–272. doi:10.1348/000709900158083
- O'Neill, S., & Bessflug, K. (2011). Musical Futures comes to Canada: Engaging students in real-world music learning. *Canadian Music Educator*, 53(2), 25–27. Retrieved from <http://rymeyouth.com/wp-content/uploads/2012/01/aaa.pdf>
- Orzolek, D. (2008). Exploring the creation of music through film scoring. In A. Clements (Ed.), *Alternative approaches in music education: Case studies* (pp. 119–130). Lanham, MD: Rowman & Littlefield Publishers, Inc.
- Our school. (2015). Retrieved from <http://universalcompanies.org/education/daroff-charter-school/about/>
- Phillips, K. H. (2008). *Exploring research in music education and music therapy*. New York, NY: Oxford University Press.

- Price, D. (2011). Learning Futures: Rebuilding curriculum and pedagogy around student engagement. *Forum*, 53(2), 273–284. <http://dx.doi.org/10.2304/forum.2011.53.2.273>
- QSR NVivo (Version 10.1.2) [Software]. (2014). QSR International Pty Ltd. Retrieved from http://www.qsrinternational.com/products_nvivo.aspx
- Randles, C. (2012). Teaching the guitar as a tool for creative expression. In S. Burton (Ed.), *Engaging musical practices: A sourcebook for middle school general music* (pp. 79–94). Lanham, MD: Rowman & Littlefield Publishers, Inc.
- Randles, C. (2013). A theory of change in music education. *Music Education Research*, 15(4), 471–485. doi:10.1080/14613808.2013.813926
- Reimer, B. (2003). *A philosophy of music education: Advancing the vision* (3rd ed.). Upper Saddle River, NJ: Pearson Education, Inc.
- Reimer, B. (2012). Another perspective: Struggling toward wholeness in music education. *Music Educators Journal*, 99(2), 25–29. doi:10.1177/0027432112463856
- Rentz, E. (1994). Music opinions and preferences of high school students in select and nonselect choruses. *Bulletin of the Council for Research in Music Education*, 121, 16–28. Retrieved from <http://www.jstor.org/stable/40318664>
- Richardson, V., & Placier, P. (2001). Teacher change. In V. Richardson (Ed.), *Handbook of research on teaching* (4th ed., pp. 905–947). Washington, DC: American Educational Research Association.
- Richmond, J. W., & Hickey, M. (Eds.). (2014). *Coming about: A retrospective review of, and reflections on, the writings of Peter Webster* [E-reader version]. Retrieved from <http://www.peterrwebster.com/pubs/ComingAbout.pdf>

- Robertson, J. H. (1958). *Principles for general music in secondary schools* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (UMI No. 5801732).
- Rodriguez, C. X. (2004). Popular music in music education: Toward a new conception of musicality. In C. X. Rodriguez (Ed.), *Bridging the gap: Popular music and music education* (pp. 13–27). Reston, VA: Music Educators National Conference.
- Roe, K. (1985). Swedish youth and music: Listening patterns and motivations. *Communication Research, 12*(3), 353–362. doi:10.1177/009365085012003007
- Rusinek, G. (2008). Disaffected learners and school musical culture: An opportunity for inclusion. *Research Studies in Music Education, 30*(1), 9–23. doi:10.1177/1321103X08089887
- Ruthmann, S. A. (2006). *Negotiating learning and teaching in a music technology lab: Curricular, pedagogical, and ecological issues* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 3401372).
- Sarig, E. R. (1969). Ignoring rock won't make it go away. *Music Educators Journal, 56*(3), 44–45. doi:10.1177/002743216905600304
- Schleuter, L. (1994). Qualitative study of dialogue: A thought process. *Bulletin of the Council for Research in Music Education, 123*, 58–62. Retrieved from <http://www.jstor.org/stable/40318692>
- Scruton, R. (1997). *The aesthetics of music*. Oxford, United Kingdom: Oxford University Press. doi:10.1093/019816727X.001.0001
- Seifried, S. (2002). Making the scene: Popular teenage music, guitar class, and the creation of identity and place. *Dissertation Abstracts International, 63*(01), 24.

- Simpson, D. J., & Stack, S. (Eds.), (2010). *Teachers, leaders, and schools: Essays by John Dewey*. Carbondale, IL: Southern Illinois University Press.
- Small, C. (1970). *Music, society, education*. Hanover, NH: Wesleyan University Press.
- Spruce, G., & Odena, O. (2012). Commentary: Music learning and teaching during adolescence: Ages 12–18. In G. McPherson & G. Welch (Eds.), *The Oxford handbook of music education* (Vol. 1, pp. 437–440). New York, NY: Oxford University Press. doi:10.1093/oxfordhb/9780199730810.013.0028
- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks, CA: Sage Publications.
- Stake, R. E. (2000). Case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of Qualitative Research* (2nd ed., pp. 134–164). Thousand Oaks, CA: Sage Publications, Inc.
- Studio overview. (2015). Westborough, MA: JamHub Corp. Retrieved from <http://jamhub.com/product-overview/>
- Thibeault, M. D. (2013). Quite a lot on some problems with—and just a little on the hopes for—secondary general music with regards to culturally responsive and respectful music education. *General Music Today*, 26(3), 35–38. doi:10.1177/1048371313476296
- Thiessen, D., & Barrett, J. R. (2002). Reform-minded music teachers: A more comprehensive image of teaching for music teacher education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning: A project of the Music Educators National Conference*. New York, NY: Oxford University Press.
- Thomas, G. (2011). *How to do your case study: A guide for students and researchers*. Thousand Oaks, CA: Sage Publications.
- Tobias, E. (2010). Crossfading and plugging in: Secondary students' engagement and learning in a songwriting and technology class (Doctoral dissertation, Northwestern University). Available from ProQuest Dissertations and Theses database. (UMI No. 3402496)

- Trapp, K. R. (2012). Middle school keyboard ensemble class. In S. Burton (Ed.), *Engaging musical practices: A sourcebook for middle school general music* (pp. 49–77). Lanham, MD: Rowman & Littlefield Publishers, Inc.
- Väkevä, L. (2006). Teaching popular music in Finland: What's up, what's ahead? *International Journal of Music Education*, 24(2), 126–131. doi:10.1177/0255761406065473
- Veblen, K. (2006). Editorial. *International Journal of Music Education*, 24(2), 99–100. doi:10.1177/0255761406065470
- Voyager: The interstellar mission. (2015). NASA. Jet Propulsion Laboratory: California Institute of Technology. Retrieved from <http://voyager.jpl.nasa.gov/index.html>
- Walker, R. (2007). *Music education: Cultural values, social change and innovation*. Springfield, IL: Charles C. Thomas Publishers.
- Wang, J., & Humphreys, J. T. (2009). Multicultural and popular music content in an American music teacher education program. *International Journal of Music Education*, 27(1), 19–36. doi:10.1177/0255761408099062
- Webster, P. R. (2006, April). *Refining a model of creative thinking in music: A basis for encouraging students to make aesthetic decisions*. Paper presented at the National Convention, Music Educators National Conference, Salt Lake City, UT.
- Wells, A., & Hakanen, E. A. (1991). Emotional use of popular music by adolescents. *Journalism Quarterly*, 68(3), 445–454. doi:10.1177/107769909106800315
- West, C., Clauhs, M., Cremata, R., & Powell, B. (2015, September). *Expanding the presence of popular music in schools: Partnerships between music teacher educators, school music teachers, and a non-profit organization*. Paper presented at the Society for Music Teacher Education Symposium, Greensboro, NC. Abstract retrieved from http://smte.us/wpcontent/uploads/2015/08/SMTE_2015_Proposal_240.htm

- Williams, D. A. (2007). What are music educators doing and how well are we doing it? *Music Educators Journal*, 94(1), 18–23. <http://www.jstor.org/stable/4539644>
- Willoughby, D. (1990). Comprehensive Musicianship. *Quarterly Journal of Music Teaching and Learning*, 1(3), 39–44.
- Woody, R. H. (2007). Popular music in school: Remixing the issues. *Music Educators Journal*, 93(4), 32–37. doi:10.1177/002743210709300415
- Wright, R. M. (2011). Musical Futures: A new approach to music education. *Canadian Music Educator*, 53(2), 19–21.
- Yin, R. K. (2009). *Case study research: Design and methods* (4th ed.). Thousand Oaks, CA: Sage.
- YouTube. (2015). In Oxford University Press's online dictionary. Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/youtube
- Zemelman, S., Daniels, H., & Hyde, A. (2005). Best practice: Today's standards for teaching and learning in America's schools (3rd ed.). Portsmouth, NH: Heinemann.

Appendix A
Email to Music Teacher Educators

Dear Professors,

I am currently a doctoral candidate in Music Education at West Virginia University. I am conducting a dissertation research study, **“Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary School Music Teachers Enacting Change in Music Education,”** under the supervision of Dr. Janet Robbins. The purpose of this study is to examine how secondary school music teachers enact change in their music programs through integrating popular music and informal music learning practices into music classes.

Informal music learning practices include the following characteristics: aural musicianship is central to learning and creating music, students engage in collaborative composing in a social manner, and students are self-directed learners.

I am writing to ask for your help in identifying teachers who I can recruit for my study. Do you know successful 6–12 music teachers who might be teaching classes that integrate popular music and informal music learning practices?

If anyone comes to mind, please do not hesitate to contact me. I appreciate your help and trust your recommendations.

Sincerely,

Martina

Appendix B
Email to Executive Directors of State Organizations

Dear Executive Directors,

I am currently a doctoral candidate in Music Education at West Virginia University. I am conducting a dissertation research study, “**Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary School Music Teachers Enacting Change in Music Education,**” under the supervision of Dr. Janet Robbins. The purpose of this study is to examine how secondary school music teachers enact change in their music programs through integrating popular music and informal music learning practices into music classes.

I would like to search past state conference programs (2010–2014) for successful 6–12 music teachers who might be teaching classes that integrate popular music and informal music learning practices. I am asking for your help in finding where these past programs are available online, or if they are available online.

I appreciate your help.

Sincerely,

Martina

Appendix C Call for Participants

Dear Teachers,

I am currently a doctoral candidate in Music Education at West Virginia University. I am seeking secondary school music teachers for a research study called, “**Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary School Music Teachers Enacting Change in Music Education.**”

I am writing to you because you were recommended as someone who might be integrating popular music and informal music learning practices into your music class or classes. I define informal music learning practices as learning and creating music aurally, engaging in collaborative composing, and learning music in a self-directed manner.

Consider the following questions:

- *Do you teach music in a middle, junior high, or senior high school?*
- *Do you include popular music in an existing or newly created music class at your school?*
- *Do you integrate informal music learning practices in this class?*
- *Is this class offered as an integral part of the school curriculum (i.e., it is not a before-school or after-school program)?*
- *Is this class open to all students in your school (i.e., it does not require an audition)?*

If you can answer “yes” to most of these questions and are interested in learning more about participating in this doctoral research study, please contact me at your earliest convenience.

I look forward to hearing from you!



Ms. Martina Vasil
412-716-5595
mvasil@mix.wvu.edu

Appendix D
Research Participant Consent Form



Human Research Protocol
Only Minimal Risk Consent Form
Without HIPAA

Only Minimal Risk
Consent Information Form (without HIPAA)

Principal Investigator Dr. Janet Robbins

Department Music Education

Protocol Number 1411499830

Study Title Integrating Popular Music and Informal Music Learning Practices: A
Multiple Case Study of Secondary School Music Teachers Enacting
Change in Music Education

Co-Investigator(s) Ms. Martina Vasil

Contact Persons

In the event you experience any discomfort related to this research, you should contact Dr. Janet Robbins at (304) 293-4540. If you have any questions, concerns, or complaints about this research, you can contact Dr. Robbins or Ms. Vasil at (304) 293-4540 or (412) 716-5595. For information regarding your rights as a research subject, to discuss problems, concerns, or suggestions related to the research, or to obtain information or offer input about the research, contact the Office of Research Integrity & Compliance at (304) 293-7073.

In addition, if you would like to discuss problems, concerns, have suggestions related to research, or would like to offer input about the research, contact the Office of Research Integrity and Compliance at 304-293-7073.

Introduction

You, _____, have been asked to allow this research study, which has been explained to you by Ms. Vasil. This study is being conducted by Ms. Vasil in the Department of Music Education at West Virginia University under the supervision of Dr. Robbins.

Phone: 304-293-7073	Chestnut Ridge Research Building	Page 1
Fax: 304-293-3098	886 Chestnut Ridge Road	
http://oric.research.wvu.edu	PO Box 6845	Subject's Initials _____
	Morgantown, WV 26506-6845	Date _____

Purpose of the Study

Description of Procedures

Your participation will involve: four interviews, two site visits and observations of your class(es), providing copies of lesson plans and other documents about your school and music program, and your availability to review parts of Ms. Vasil's writing during several points of the research study to ensure that she has correct information about you, your school, and your music class. These interviews will take place between January 2015 and March 2015. The first and last interview will take place in person as Ms. Vasil comes for the site visits, and two interviews will take place via Skype. All interviews will be digitally recorded.

Discomforts

There are no known or expected risks from participating in this study.

Benefits

You may not receive any direct benefit from this study. The knowledge gained from this study may eventually benefit others.

Financial Considerations

There are no special fees for participating in this study.

Confidentiality

Any information about you that is obtained as a result of your participation in this research will be kept as confidential as legally possible. You and your school will be given pseudonyms in the dissertation. The data collected will be used only for the purpose of this dissertation and future subsequent publications. In any publications that result from this research, neither your name nor any information from which you might be identified will be published without your consent. Permanent records of the data will not be kept.

Phone: 304-293-7073
Fax: 304-293-3098
<http://oric.research.wvu.edu>

Chestnut Ridge Research Building
886 Chestnut Ridge Road
PO Box 6845
Morgantown, WV 26506-6845

Page | 2

Subject's Initials _____
Date _____

Voluntary Participation

Participation in this study is voluntary. You are free to withdraw your consent to participate in this study at any time.

In the event new information becomes available that may affect your willingness to participate in this study, this information will be given to you so that you can make an informed decision about whether or not to continue your participation.

You have been given the opportunity to ask questions about the research, and you have received answers concerning areas you did not understand.

Upon signing this form, you will receive a copy.

I willingly consent to participate in this research.

Signature of Subject

Printed Name

Date

Time

The participant has had the opportunity to have questions addressed. The participant willingly agrees to be in the study.

Signature of Co-Investigator

Printed Name

Date

Time

Appendix E
Principal Consent Form



Dear Principal,

I am currently a doctoral candidate in Music Education at West Virginia University. I am conducting a dissertation research study, “Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary School Music Teachers Enacting Change in Music Education,” under the supervision of Dr. Janet Robbins. The purpose of this study is to examine how secondary school music teachers enact change in their music programs through integrating popular music and informal music learning practices into music classes.

With your permission, I would like to include the music teacher at your school in my study. There will be no requirement on your time—only that of the music teacher if you both agree. Data will be collected between January 2015 and March 2015 and will include interviews, classroom observation fieldnotes, any documents (i.e. lesson plans) that the music teacher cares to share, and a researcher journal that I will keep. I plan to visit the school and your music teacher’s classes twice within this time period, once at the beginning and again at the end of the study. On the days that I visit the school, I will observe one or more music classes and conduct an interview of approximately 90 minutes in length. Only the interviews will be digitally recorded; I will not record students or the music classes.

There are no known risks for the teacher or the school associated with this study. The school will remain anonymous in the study and all identifying characteristics of the site location will be removed. Additionally, the teacher may also decide not to participate or to withdraw from the study at any time without consequence. In return for your participation, I will share the information produced through this research.

At your earliest convenience, please complete and return the attached consent form required for human subject research by West Virginia University’s Institutional Review Board.

Please contact me with any questions. Thank you for your consideration.

Sincerely,

Martina Vasil

A handwritten signature in black ink that reads 'Martina Vasil'.

Supervisor Contact Information:
Dr. Janet Robbins, Professor of Music
School of Music
West Virginia University
Morgantown, WV 26506-6111
304-293-4540
Janet.Robbins@mail.wvu.edu



You have been given the opportunity to ask questions about the research, and you have received answers concerning areas you did not understand.

Upon signing this form, you will receive a copy.

I willingly consent to this research being conducted on school grounds.

Signature of Principal

Printed Name

Date

Time

The principal has had the opportunity to have questions addressed. The principal willingly allows this study to occur on school grounds.

Signature of Co-Investigator

Printed Name

Date

Time

Appendix F Interview Protocols

Interview #1: The Music Class

Time of interview:

Date:

Interviewee:

[This interview will take place on site at the teacher's school and will focus on the music class that has integrated popular music and informal music learning practices.]

Researcher: Thank you for participating in this study. With your permission, I would like to record this interview. [Press record, after participant's consent]. Today's interview will focus on the music class I observed today. Please state your name and today's date.

1. Today I observed your class, [title of class]. Please explain why you started this course.
 - a. Possible follow-up: What was your vision for this class when you first offered it?
 - b. Possible follow-up: How do you envision this class today?
2. Please describe the students who enroll in this class.
 - a. Possible follow-up: Has the enrollment in this class changed throughout the length of time you have offered this course?
3. What are your expectations for students who take this class?
 - a. Possible follow-up: How do you communicate these expectations to students?
 - b. Possible follow-up: Do your expectations match what actually happens in the classroom? Why or why not?
4. Can you walk me through a typical day for you in this class?
5. Can you give me several examples of how popular music is used in this class?
6. Research studies describe informal music learning practices as making music socially, learning and creating music by ear, working in small groups to perform and create music, and being a self-directed learner. How do you integrate informal music learning practices into this class? [Researcher will provide a list of these characteristics to the participant].
7. How do you integrate both formal and informal music learning practices in this class?
8. What resources do you use to learn about popular music?
9. What resources do you use to learn about teaching with informal music learning practices?
10. What resources do you use to plan and teach lessons for this class?

Researcher: Thank you for your time and responses. After I review my notes and this video recording, may I contact you via email if I have additional questions?

Interview #2: Participant Biography and Experiences with Popular Music and Informal Music Learning Practices

Time of interview:

Date:

Interviewee:

Researcher: Thank you for participating in this study. With your permission, I would like to record this interview. [Press record, after participant's consent]. Today's interview will focus on your biography and experiences with popular music and informal music learning practices. Please state your name and today's date.

1. Can you describe your experiences with music as a young child (prior to attending school)?
 - a. Possible follow-up: How did your parents engage with music?
 - b. Possible follow-up: How did your siblings or other family members engage with music?
 - c. Possible follow-up: What experiences did you have with popular music and informal music learning practices at this time?
2. What were your musical experiences within K–12 education?
 - a. Possible follow-up: Can you describe experiences during this time that stood out to you?
 - b. Possible follow-up: Did you have any music role models or mentors during this time?
 - c. Possible follow-up: What experiences did you have with popular music and informal music learning practices at this time?
3. What were your musical experiences outside of K–12 education?
 - a. Possible follow-up: Can you describe experiences during this time that stood out to you?
 - b. Possible follow-up: Did you have any music role models or mentors during this time?
 - c. Possible follow-up: What experiences did you have with popular music and informal music learning practices at this time?
4. As an adolescent, what role did music play in your life?
 - a. Possible follow-up: Who were your favorite musicians or bands at this time?
 - b. Possible follow-up: In what ways did music influence how you dressed, who your friends were, and how you saw yourself?
5. What experiences influenced your decision to become a music teacher?
 - a. Possible follow-up: How did you imagine your future as a music teacher at this time? What did you think your future career would be like? For example, did you imagine that you would be a band director or general music teacher?
6. What experiences did you have with popular music and informal music learning practices during your collegiate education?
7. How do you engage with music outside of the classroom today?

Researcher: Thank you for your time and responses. After I review my notes and this video recording, may I contact you via email if I have additional questions?

Interview #3: Enacting Change

Time of interview:

Date:

Interviewee:

Researcher: Thank you for participating in this study. With your permission, I would like to record this interview. [Press record, after participant's consent]. Today's interview will focus on how you made changes in your teaching and in your music program. Please state your name and today's date.

1. When did you first think about including popular music and informal music learning practices in the classroom?
 - a. Possible follow-up: Was there a particular incident or experience that prompted you to think about this type of change?
2. What were the steps you took to create [title of class] and get it approved as a course offering?
3. Describe conditions that enabled you to create or alter this class.
 - a. Possible follow-up: Describe your interactions with administrators, colleagues, parents, or others who enabled you to create or alter this class.
 - b. Possible follow-up: Were there aspects of your personality that you think motivated or facilitated this creation or alteration?
4. Tell me about any challenges you faced when trying to create this class.
 - a. Possible follow-up: How did you handle these challenges?
 - b. Possible follow-up: Describe your interactions with administrators, colleagues, parents, or others who were obstacles in this process.
 - c. Possible follow-up: Were there any financial limitations or limitations on school space to consider when you attempted to create or alter this class?
5. Can you describe how the class has changed from the first year you offered it to today?
6. How do your past experiences with popular music and informal music learning practices influence the way you plan and teach this class?
7. How does your teacher education program influence the way you plan and teach this class?
8. Describe any challenges you face when using popular music in this class.
9. Describe any challenges you face when integrating informal music learning practices into this class.
10. Some people describe informal music learning practices as student-centered. What are the ways you allow student choice in your class, thereby making it more student-centered?

Researcher: Thank you for your time and responses. After I review my notes and this video recording, may I contact you via email if I have additional questions?

Interview #4: Reflecting on the Process of Enacting Change

Time of interview

Date:

Interviewee:

[This interview will take place on site at the teacher's school.]

Researcher: Thank you for participating in this study. With your permission, I would like to record this interview. [Press record, after participant's consent]. Today I will be asking you to reflect on the changes you made in your teaching and in your music program. Please state your name and today's date.

1. Describe how your teaching has changed since you starting integrating popular music and informal music learning practices.
2. Was it a change in your initial teaching style, to start using popular music and informal learning?
 - a. Possible follow-up: What have been some of your most successful lessons?
3. Describe student engagement in this class as compared to other classes you teach that use more formal music learning practices.
 - a. Possible follow-up: What are your observations of the quality of student learning in this class?
4. How have students in your school responded to the changes you have made in your teaching and in your music program?
5. Describe how integrating popular music and informal music learning practices has affected you as a teacher.
6. Describe how integrating popular music and informal music learning practices has affected you as a musician.
7. In your opinion, how have colleagues', administrators', and parents' views of your program changed over time, since you first offered [name of class]?
 - a. Possible follow-up: What do you think prompted their views of your music program to change?
8. You have experienced what it is like to create change in a music program. If you could offer advice to current and future music teachers who want to use popular music and informal music learning practices in a new or current class, what would it be?
9. How do you envision this class in the future? What's on your "wish list"?
10. What are your hopes for the future of secondary school music education?
11. Is there anything else you would like to add, or do you have any questions for me?

Researcher: Thank you for your time and responses. After I review my notes and this video recording, may I contact you via email if I have additional questions?

Appendix G
Institutional Review Board Approval Letter



Approval Letter Expedited

To	Janet Robbins
From	WVU Office of Research Integrity and Compliance
Action Date	12/22/2014
Approval Period	12/22/2014 Expiration Date 12/21/2015
Subject	Protocol Approval Letter
Protocol Number	1411499830
Title	Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary Music Teachers Enacting Change in Music Education

The above-referenced research study was reviewed by the West Virginia University Institutional Review Board IRB and was approved in accordance with 46 CFR 46.101b.

It has been determined that this study is of minimal risk and meets the criteria as defined by the expedited categories listed below:

- Expedited categories 6 and 7.

Documents for use in this study are available in the WVUkc system in the Notes and Attachments section of your protocol.

The Office of Research Integrity and Compliance is here to provide assistance to you from the initial submission of an IRB protocol and all subsequent activity. Please feel free to contact us by phone at 304.293.7073 with any question you may have. Thank you.

WVU Office of Research Integrity and Compliance

Date: 12/22/2014

Signed:

A handwritten signature in black ink that reads 'Lilo Ast'.

Lilo Ast
Senior Program Coordinator

Once you begin your human subject research, the following regulations apply:

1. Unanticipated or serious adverse events/side effects encountered in this research study must be reported to the IRB within five (5) days via the Notify IRB action.
2. Any modifications to the study protocol or informed consent form must be reviewed and approved by the IRB prior to implementation via submission of an amendment.
3. You may not use a modified informed consent form until it has been approved and validated by the IRB.