“PICK UP YOUR FEET, PLAY YOUR PART; DRIVE, DRIVE, DRIVE”:AN AFRICAN AMERICAN MALE MUSIC EDUCATOR SUCCESSFULLY TEACHING AFRICAN AMERICAN MALES IN URBAN SECONDARY SCHOOLS

A Dissertation

by

KEVIN LEVAR JONES

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Chair of Committee,	Cheryl J. Craig
Co-Chair of Committee,	Gwendolyn Webb-Hasan
Committee Members,	Kamala Williams
	Larry Kelly
Head of Department,	Michael De Miranda

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ABSTRACT

This study focused on African American male urban music educators and their acts of teaching that lead to academic success in African American boys. Through narrative inquiry, this study restoried the experiences of *Glenn*, an urban band director at a secondary school. I used semi-structured interviews and observations with one African American male urban band director to interpret personal and professional acts leading to success in African American boys in all three commonplaces, temporality, sociality, and place. The narratives in this scholarship offered multiple viewpoints: my own as the principal investigator, accompanied with personally relevant experiences to enhance the research and the perspective of Glenn, along with the perspectives of others. Several themes emerged after critical analysis of the data. The findings from this study indicate that Glenn believed his personal experiences influence how he perceives African American boys; music should be used as a medium to educate African American boys; urban music educators should utilize a culturally relevant teaching approach when teaching African American boys; and urban music educators should aim to understand African American boys. The main conclusions that emerged from this study are that mentors added significant value to his development as an urban music educator and urban music educators can successfully teach African American boys through a culturally relevant teaching approach. This study recommends that district and site-based administrators as well as band directors and other teachers engage in professional development that shares how urban male band directors can impact the learning of African American boys. Lastly, that parents, community leaders and other stakeholders engage in informational sessions centered on the impact of urban male band directors on African American boys.

DEDICATION

This dissertation is dedicated in the memory of my maternal grandmother, the late Hattie Francis Bowles Pugh, my paternal grandparents, Bennie and Christine Jones, the first lady of my church, the late Mother Ruby Fears Norwood, my advisor from Morris Brown College, the late Brother Dr. Willie E. Jackson, my colleague, the late Brother Dr. Alvin B. Tuck.

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CHAPTER I

INTRODUCTION: COMING TO THE QUESTION VIA MY LIFE TRAJECTORY

Introduction

In the 21st century, African American students are still facing school failure at a disproportionate rate in comparison to their White counterparts (Center for Law and Social Policy, 2014). For African American males this is an unfortunate reality. Educators are searching for ways to reverse this statistic and bring success to the schooling process. The inequities African American boys face may have started as early as infancy in comparison to males who belong to other ethnic groups (Center for the Study of Race and Equity in Education et al., 2015; Council of Great City Schools, 2012). In almost any system of measurement forecasting academic success, such as graduation and dropout rates, college and high school Grade Point Average (GPA), standardized test scores, African American students throughout the nation do not succeed educationally at the same rate as other ethnic groups (Banks & Banks, 2004; Wasserberg, 2017).

The challenges and crises are evident in a number of school districts such as the Chicago Public Schools, Milwaukee Public Schools, Minneapolis Public Schools, Austin Independent School District, Dallas Independent School District and Los Angeles Unified School District (Heinrich, Burch, Acosta, Good, Cheng, Dillender, … Stewart, n.d). In Houston Independent School District, truancy has been a vehicle to push out underperforming students (Gilmore, 2016). Schools systems have increasingly utilized a penal culture when disciplining students of color. As stated by Nowicki and the US Government Accountability Office (2018) African American boys have been disproportionately disciplined in K-12 public schools. Throughout

America, accumulated data from public school districts validate the need for innovative approaches that positively impact African American male students.

Further to this, special education programs have a disproportionate number of African American males enrolled in them (Center for Law and Social Policy, 2014; Kunjufu, 2012; Prager, 2011; Schott Foundation for Public Education, 2010; Small, 2012; Whiting, 2009). Compared to other cultural populations, African American male students receive more severe punitive actions, quit school more often, experience significantly more episodes of discrimination, and are more likely to be out of work (Center for Law and Social Policy, 2014). African American males in public schools are overrepresented in special education and low academic track courses and they are frequently underrepresented equally in advanced placement (AP) courses and gifted and talented programs (Center for the Study of Race and Equity in Education et al., 2015). The underperformance of African American males in public schools have negatively affected their opportunity to attend college or obtain any other skills after high school (Holzman, 2012). The inequities between African American males and their counterparts from other ethnic groups has progressively created many educational and socioeconomic difficulties for African American males (Prager, 2011). African American males tend to have the least rigorous learning experiences, large number of underqualified and inexperienced teachers and highest teacher turnover (Lewis et al., 2012). These students commonly face the least and worst of what is available from every aspect of the public-school experience (Schott Foundation for Education, 2010).

In the United States, African American males have been a subgroup who constantly has experienced the poorest literacy rates, highest high school dropout rates, and highest poverty rates (Whiting, 2009). In 2011, in excess of 953,000 students in the State of Texas faced police

tickets and fines as well as suspensions from school. Some students have been arrested for disciplinary infractions. Also, 120,000 students received citations from law enforcement (Ward, 2012). Furthermore, in 2011, African American boys in Texas were 31% more likely to be removed from class for discretionary violations. Additionally, they were 23 percent more likely to be removed from class for a serious violation such as fighting in school (Ward, 2012). African American students are more likely to be corrected by school police officers than their White peers. African American students received 32% of citations and complaints, 22% of arrests, and 40% of 'use of force' incidents from 2011 – 2015, despite them comprising only small percentage of the total student enrollment in Texas (Texas Appleseed & Texans Care for Children, 2016).

A 2011 survey from the youth-advocacy group *Texas Appleseed* revealed that 11 school districts serving three-fourths of Texas children allocate $227 million a year on disciplinary programs and security. Between 2011 - 2015, there were 29,136 arrests in all in Texas schools. Almost all of the arrests were for Class C misdemeanors, which result in extreme fines for students. Spring ISD ranked 5th with the highest arrest averages in the state (Texas Appleseed & Texans Care for Children, 2016). The statistical stage that I have set is a situation crying for a solution: African American males need and deserve avenues to success.

A New Approach: Introduction to Music (Value of Music)

One new approach appearing in the world of research is the impact of music on learning outcomes for urban, African American boys in public schools. When linked to urban students' realities and values, music education adds value to their lives (Abrahams & Schmidt, 2006). Music offers an aesthetic approach to enhance students' awareness of various cultures and can contribute to the acquisition of knowledge. Music texts provide vehicles for reinforcing

speaking, listening, reading, and writing skills through intentionally planned activities (Failoni, 1994). Musical styles and textual melodies, along with pronunciation deviations and dialects between countries speaking a similar language, offer a chance for insights into other cultures. Music also provides an expansive view of the history, literature, and culture of a country that can be realized through song and musical styles.

Years of evidence (Hallon, 2010) support the claim of music improving psychological well-being, school engagement, creativity, empathy, language and literacy, spatial awareness and many other skills and abilities. Music can stimulate relaxation, ease anxiety and pain, encourage appropriate behavior, and enrich the quality of life of individuals who are beyond medical assistance (MacDonald, Kreutz, & Mitchell, 2012). There has also been extensive research on how active engagement with music can enrich a range of abilities in children and adolescents (Gordon, Fehd, & McCandliss, 2015). Technological innovation has increased active engagement with music on other skills and abilities (Altenmuller & Schlaug, 2012). Music can be a tool used for comfort and creativity. Music has a significant impact on the daily lives of everyone, regardless of age, ethnicity or gender.

Music education has been linked to enhanced language and learning acquisition, yet a 2011 National Endowment for the Arts survey contended that the percentage of 18-year-olds who reported receiving music education of any form throughout childhood (both in school or privately) decreased from 53% to 36% between 1982 and 2008 (Rabkin & Hedberg, 2011). Music, whether vocal instruction or instrumental instruction, is the most commonly studied fine art. The number of Americans who received music instruction in any capacity during their lifetime has grown from 34 percent in 2002 to almost 36 percent in 2012 (Silber & Triplett,

2015). However, only 11.4 percent of African Americans have received music training within their lifetime (Silber & Triplett, 2015).

Indeed, many children in the United States have not been given access to music education. This decrease is linked to a widespread reduction in arts education, mainly in underserved African American communities. Among the co-curricular subjects, music has been impacted the most. This is unfortunate because music education is an intervention that enriches the academic achievement of underserved children in urban settings (Abrahams & Schmidt, 2006). African American students would not only benefit from music education, but also from social and cognitive development not provided in other areas of the school environment.

Urban Music Educators

Examining the research concerning the education of African American students has produced significant evidence that urban music educators experience academic success with African American male students (Baker, 2012; Carter, Hawkins & Natesan, 2008; Irvine, 2002). Overall, urban educators have taken a leading role in navigating the changes within the public education system to focus on improving the quality of instruction. Attention on improving the academic and social outcomes of African American males leads us to this present study. Identifying factors that attribute to success in African American males provide a blueprint to improve these outcomes. One example which has demonstrated success for African American males was the founding and evolution of the (Boys) Choir Academy of Harlem, which is a public school in New York City attended by underserved African American youth (Brown, 2006). Involvement with co-curricular activities, such as music has been determined to have a positive influence on African American male students' social development and academic achievement (Center for Law & Social Policy, 2014; Lumpkin & Favor, 2012). Programs such as band serve

as an intervention for African American boys and have proven to be a way to avoid school dropout, incarceration, and many of negative factors that African American boys face.

Martignetti, Talbot, Clauhs, Hawkins, & Niknafs (2013) argues that music, specifically band, can make a difference in the academic achievement of African American boys. Theorists contend that membership in co-curricular activities such as band has the possibility to expand the educational and socioeconomic outcomes of African American students (Bandura, 1977; Coleman 1988; Deci & Ryan, 2000; Mahmoudi et al., 2012). Involvement in band helps to develop time management skills, enhances self-esteem, and strengthens social skills. My personal narrative, which I now will present, serves as a case in point.

Interrupting the Cycle: My Personal Narrative

As an African American male, music has always been part of my life. I cannot remember a time when I did not hear music playing in my home, in family cars, or in other places in my environment. To me, music is a vehicle of inspiration that drives my inner most being. Despite the place of music in my life, neither of my parents played an instrument. I have always questioned the source of my passion for music. In my formative years, I had the opportunity to spend time with my grandparents at their store called the Jones Record Shop in Augusta, Georgia. This is where I had the opportunity to meet Bobby Bluebland, James Brown and many other musical artists who performed in Augusta. At the time vinyl records were a primary source of music dissemination. In Augusta, there were two record stores, Jones Record Shop and Pyramid Music, which was owned by James Brown. As Jones Record Shop was his competitor, James Brown would often stop by my grandparents' store to gauge his competition.

While I did not live in the same house for my entire childhood, I remained enrolled in the same public-school system. The children I went to school with and played with were from

comparable households; many of us grew up in the area and came from similar cultural backgrounds, mostly African American. I started playing the drums at 5 years of age at church. It all began when I attended choir rehearsal with my mom. She had sung in the choir for years. On one rehearsal night, the head musician (Derryl Fuller) and drummer (Tony Williams) who participated in the marching band at South Carolina State University asked me if I wanted to play. In the middle of the choir rehearsal, they talked me through the fundamentals of the drum set. From that day forward, I played after church and before and after choir rehearsal to develop my skills. Tony Williams taught me to play the drum set from the left-handed perspective. Shortly after that, I saved my allowance to purchase my own pair of drumsticks. This pair of drumsticks allowed me to practice anywhere at any time. During this time, my mom and dad were not great fans of percussive practice.

Around the age of 10, I began sitting on the Hammond organ during choir rehearsal because there were three other people learning to play the drum set. Also, because I was left-handed, I had to move parts of the set around. All the other people learning to play were right-handed. So, I ended up sitting on the Hammond organ bench when I was not playing the drum set. During this time, my mom purchased an upright piano for me to take piano lessons. So, I would practice at home the songs I heard at choir rehearsal. I would practice late at night when the house was quiet. My parents would eventually yell from their bedroom to stop playing and go to sleep. I would play scales and songs I heard on the radio on a daily basis.

On October 1st, 1992, my life dramatically changed. My dad and I were in a traumatic car accident. We hit a guard rail on an interstate highway on the way home from a church conference. This was a Thursday night after my dad had worked almost 12 hours and I had gone through my long school day. The trip took two hours each way. On our trip home I was

extremely sleepy, so I eventually fell asleep in the car. My dad stopped for coffee and rested in a gas station parking lot, but this proved not to be sufficient rest for him. We were about 25 miles away from home when the life-altering event happened. In his exhaustion, my dad over-corrected as he avoided debris on the highway. We careened into the median of the interstate and collided with a guardrail. We had such an impact that the guardrail came through the door of the car and into my dad's leg. The Curtis Baptist church school (a local private school) boys' basketball team was traveling on the same stretch of highway, saw the accident and stopped to help. Throughout the accident I was asleep. I was abruptly awakened by a firefighter later. I soon found myself laying on a stretcher in the middle of the interstate highway, staring at the moon. Everything else was dark all around me. I never saw any faces of anyone who helped us out of the vehicle before or after I was removed from the vehicle. All I remember hearing is the firefighter asking for my mom's phone number and my dad yelling frantically about my safety. I yelled back I was okay. When I arrived at the hospital, I was met by my mom and sister who were distressed. As for me, I was confused by their tears and thought something was wrong with them. I did not know the severity of the car accident. After being poked and analyzed by physicians and nurses, one lone African American cardiologist (Dr Hatney) determined I had a blood clot in my aortic valve. I was immediately prepped for surgery. After more than 24 hours on the surgical table, I regained consciousness in the Intensive Care Unit with my mom by my side. I knew then my life would be different. The nurse put a mirror in front of me to show the new scar that would remain with me forever. Once I regained consciousness, a nurse and my mom informed me that I had open-heart bypass surgery. Also, my left arm was broken, my left lung had collapsed and six of my ribs were broken as a result of the accident. I remained in the hospital for about 6 weeks. Once I was discharged from the hospital, my first stop was church. I

immediately returned to church to play the drum set at the next service. After that, I spent a lot of time with my one of my uncles and aunts because my mom was still at the hospital with my dad.

The accident took place at the beginning of my middle school experience. While in the hospital, I grew nearly a foot in height. It was a rough transition back to normal life. I returned to school but only for half-days. My mom had to leave her job to pick me up, drop me off at my aunt's house, then go back to work. Then, she would return later to pick me up and go to the hospital to visit my dad. This was our routine for quite some time. Then, in January of the following year, I was allowed to return to school full-time. It was around this time that the doctor told me I could never play any contact sports or engage in strenuous activities. It was also around then that the possibility of my dad being released from the hospital was discussed. We had to move from our condominium with stairs to a one-story home to accommodate my father's temporary health condition. I ended up having to change schools in the middle of the school year. When I arrived at my new middle school, I became excited because my sister and neighborhood friends had attended this same school. My sister participated in the band program. So, I was enthused about becoming part of the band and learning how to read music.

But that's not how the story played out. Because I arrived late in the school year, I was unable to join band. The band director stated you must start out the year in her class. Unfortunately, there was not a beginning band for 7th graders. It just so happens that the choir director (Ms. Mollie Baldwin) overheard the conversation and suggested I join the choir. She said if I would play the piano for the choir, she would teach me to read music. That was an experience I will never forget. It was also during this time that my mom purchased a piano so I

could learn how to play. My playing level advanced and I was applying what I learned from choir to church and vice versa.

In the ninth grade, I joined the Butler High School Band program, and throughout my high school experience, I had what was considered "traditional" band experiences. I chose to play percussion because of my church experiences. There were symphonic band concerts and competitions, marching band exhibitions, jazz band festivals and competitions, and excursions to Six Flags, Virginia, and Florida. Band was a culture that produced confidence in everyone and promoted leadership, and many of my friends were in band. We even had our own table in the lunchroom. The demographics of our band program reflected the demographics of my friends. Band was an organic extension of my social and school life. In high school, I was active on band leadership and student council, received several band awards, and participated in local and regional competitions. Band was significant during my formative high school years. In the summers I would attend band camp at South Carolina State University where I received extensive training on percussion instrument.

The principal recognized my passion and zeal to be an outstanding musician. At the beginning of my senior year, I received a laminated signed hall pass to the band room. My senior year I had several great opportunities to be a leader, such as conducting the band at the annual band concert. Also, in my senior year, my band director had emergency surgery the day of a major performance on campus. The band did not find out until the morning of the performance when the principal came to the band room looking for me. He announced that the band director was very ill and needed to have surgery and would not be at the performance. He then stated that I was in charge. He gave me the band director keys and departed. As a band we had several big performances such as playing with a professional Jazz band called the Augusta

Jazz Band. During a performance at a local park a film crew recorded the band and used the footage during the credits of a television for almost a year. Even outside of the high school band program, I had many wonderful musical experiences such as performing with a local gospel group called "Destiny" where I played the Hammond organ and the Central Savannah River Area (CSRA) Jazz Band where I played the drum set. This group was formed by the late Dr. John Bradley, who was a retired well-renowned band director. We performed throughout Augusta for many events. During a rehearsal with the CSRA Jazz band the band director (Mr. Eddie Ellis) from Morris Brown College visited to recruit for the college band program. This unscheduled visit would also impact the future of my life.

At the end of the rehearsal, Mr. Ellis announced he was present to speak with anyone interested in receiving a band scholarship to join the Morris Brown College band program. As a result of this conversation, I received a band scholarship to Morris Brown College in Atlanta, Georgia, as a music major. In high school, I realized that what I truly wanted to provide rich and exciting experiences to other band students. Being in the marching band of a small Historically Black College (HBC) allowed me to carry on my experiences with band culture. There were even people from Augusta and from my high school participating in the Morris Brown Band program. In my first year the marching band participated in a movie called "Pay the Price." During my undergraduate studies, I performed with the gospel group "Destiny" on the Bobby Jones gospel show (a nationally syndicated program on BET that aired on Sunday mornings). My undergraduate studies afforded additional opportunities to perform with major artist in the music industry such as the group Brick, John P. Kee, Outkast, Killa Mike, Lil' Jon and the Eastside boys, and most notably the movie "DrumLine." Set in the world of high-energy Historically Black Colleges and Universities' traditional-style marching bands, "Drumline" is

movie about a brilliant percussionist from Harlem. The story centers on the marching band of a predominantly Black university in Atlanta, Georgia. Devon (Nick Cannon) enrolls into the fictional Atlanta A & T University on a full scholarship with plans to lead the band on a quest to win a national marching band competition. Ironically, I was working at a local movie theatre in Atlanta, Georgia, when the movie was released. Prior to "DrumLine" being released on DVD, 20th century Fox paid the Morris Brown College percussion section to go to Toronto, Canada, to promote its release. We had the opportunity to play on "Good Day Toronto" morning show and the "Mike Bullard Talk Show." I was also engulfed in the world of music education throughout my undergraduate studies. I frequently assisted area high school band programs. Also, I was a percussion instructor at a local high school my senior year in college. I finished my degree after successfully student teaching in a high school with similar demographics to the one I attended back home. I was ready to change the world through music.

My personal narrative thus far illuminates the role of music (band, choir, etc.) in the life of a young African American male whose family experienced significant trauma and changes not-of-our-own-making. In a way, music saved me from the fate of others in my sub-group population at school. I became the first African American male in my family and extended family to receive an advanced degree from one of the top fifteen research-intensive universities in the U.S.

The Question

My personal narrative concurs with the research declaring effective African American male development is contingent upon positive and supportive relationships with educators. Such interactions develop students beyond the stated curriculum to the curriculum of life (Clandinin & Connelly, 1995; Craig, 2011; Dewey, 1938; Schwab, 1969). In many cases, students spend more

time with teachers than with their own parents (Schwab, 1967; Corprew & Cunningham, 2012). Frierson-Campbell (2006) contends the voices and perspectives of music educators who operate within the realities of urban schooling on a day-to-day basis are often overlooked. Moreover, music educators impact student learning (Craig, Evans, Verma, Stokes & Li, 2019; Doyle, 2014). However, the influence of African American male urban secondary band directors in urban public schools and their pathways to success have not been systematically studied. The voices of African American male urban music educators are silent in the literature. Therefore, my study having to do with the impact of successful African American male urban music educators on young Black males in their programs is urgently needed.

This study is significant because it provides insights into the influence of African American male urban music educators in urban settings and addresses the following more specific research wonders:

1. How do African American urban music educators describe personal characteristics attributed to success with African American boys in secondary urban music education programs?
2. How do African American male urban music educators exercise and interpret their acts of teaching with African American boys in secondary urban music education?
3. How do African American male urban music educators describe factors that contribute to the success of African American boys in secondary urban music education?

In this chapter (Chapter 1), I have presented the background of my study, a statement of the problem, my research questions, and the significance of the study. I now move on to Chapter 2, which is my theoretical framework, an overview of what other researchers have said about urban music education. My research method will follow in Chapter 3.

CHAPTER II

LITERATURE REVIEW

Theoretical Framework

Theoretical frameworks are developed to describe, forecast, and understand phenomena and primarily to challenge and extend current literature within the boundaries of restrictive critical assumptions. According to Jarvis (2012) a theoretical framework identifies which significant factors which influence phenomenon and highlights the need to investigate how those factors come together in a given study. A framework describes, forecasts, and understand phenomena within the boundaries of an inquiry's initial assumptions. Theory is frequently experienced but unfamiliar in the world in which we live and is intended to use knowledge and understanding to act in more knowledgeable and effective ways (Gabriel, 2008). Central to my chosen research topic are three strands of research: 1) ethic of care, 2) critical pedagogy, 3) culturally relevant teaching, and 4) nine dimensions of African American expression.

Ethic of Care

An ethic of care, along with critical pedagogy and new dimensions of learning, form the theoretical concepts that will scaffold the narratives I will unearth in my study of African American music educators in urban schools. Trusting relationships sit at the core of a community of learners. Consequently, it is critical that teachers not only build relationships with their students, but they also value and believe in their students. This includes understanding the significance of culture, cultural identity, and cultural communities. To obtain the logic of commitment leading to action, the term, "ethic of care," is used (Jones, Pang, & Rodriguez, 2001).

The ethic of care provides a framework for understanding African American student and teacher interactions. Studies such as the one by Honoa (2003) mention the ethic of care as a

significant component of high achievement for African American students in a K-12 setting. Noddings (2005) challenged school administrators to embrace the ethic of care to transform schools into caring communities that cultivate all children, regardless of race, class, or gender. The purpose of Noddings' (1988) seminal work was to describe the link between the role of caring in teaching and moral education. Her study comprised of four components in relation to care: modeling, dialogue, practice, and confirmation. Modeling encourages care beyond the instructional dialogue and promotes an understanding of a shared value system. Dialogue creates a unique relationship between student and teacher and offer opportunities to seek clarity in communication. Practice is the actual effort put forth to establish authentic relationships. Lastly, confirmation, through a system of trust produces an environment of affirmation and confirmation in the identity of the student which galvanizes the relationship.

Modeling exhibits care to students with the goal of them accepting and taking on positive caring actions as part of themselves and the way that they treat others. Students observe day-to-day exchanges between the teachers and the students. Modeling of caring relationships extends beyond schooling to prepare students to interact in public. "When we are dealing with children, we expect to intervene regularly not only to prevent harm to others but also to shape the character and personality of the child" (Noddings, 2003, p. 63). Empathetic adults are crucial to African American students' primary learning and development phase (Slaughter-Defoe & Carlson, 1996). Modeling communicates a shared understanding of values and respect between teachers and students. Modeling caring relationships is often overlooked in public schools, its connection to culture and its powerful influence in the lives of African American students suggest modeling is necessary.

Dialogue is essential to establish a bond with another person. It is open-ended with the intent of proposing a decision that is mutually agreed upon. Dialogue aims to expand understanding. Engaging students in dialogue provides an opportunity to assess theories and concepts, authenticates their choices and instructs thought process when evaluating and judging circumstances. Dialogue helps develop an understanding of others within the learning environment, which creates a sense of community for students. Using dialogue, African American students cultivate a deeper level of trust with their teachers.

Practice functions as a simulation for developing a mind to care and continue noble actions. Practice also includes "apprehending the other's reality" and "being committed to caring action on the other's behalf" (Noddings, 2002, p. 16). Through practice in the ethic of caring, a person is given opportunities to use caregiving skills which strengthen a moral approach to life where care is provided to people, objects and concepts as required. Cassidy and Bates (2005) describe practice as "an interactive process involving attentiveness, responsiveness, and competence" (p. 68). Cassidy and Bates (2005) also said other characteristics included listening to students, being authentic, demonstrating a personal interest in students, treating students with respect, helping them achieve in life, and demonstrating care. Practice can be used to construct a supportive within the classroom community which allows African American students to mature.

Lastly, confirmation calls for teachers of African American students to see them in a positive light and affirm their strengths while inspiring and stimulating excellence from them. Cassidy and Bates (2005) said confirmation is "needing to be recognized by the receivers of care, as individually focused, and as being a response to students' needs as whole beings" (p. 95). Constructive teacher and student interactions are achieved through a relationship that is established in trust. African American students commonly acknowledge teachers as authority

figure (Sizemore, 1981). Confirmation points to the fiduciary responsibility teachers have when making decisions that will have a direct impact on students' lives.

The ethic of care is an essential element for urban music education students and provides a foundation for transformation through equitable practices (Pang, Rivera, & Mora, 1999). Urban music educators are deeply passionate when it comes to instructional approaches. Within the ethic of care, these approaches are appropriately designed to reflect academic rigor and benefit their educational experiences.As individuals, they are directed by their own sense of justice to explore their personal racial, social class, disability, and gender preconceptions in educational settings (Pang, 2006). Through the lens of perspective, a holistic view of reflection, actions, and the overall pedagogical practices of the urban music educators will be evaluated in how thinking and actions bring forward a transformation in practice(s) within the classroom, student learning, and the school environment.

I-Thou and I-It

At a time where teacher and student interaction are to be relational it is appropriate to include the research of Martin Buber's *I and Thou* (1937) to be used to analyze this evolution. Martin Buber was a theological philosopher who focused on the value and authenticity of relationships humans could have with others. Buber (1937) initiated new ideologies for understanding intimate associations with people as connected to primary terms I-Thou and I-It. Buber's research underscored no person exist exclusively without another since the key terms are twofold – I-Thou or I-It (Richardson, 2019). Buber (2000) contends that humans do not exist in a bubble, but they are "bounded by others" (p.20). He went on to add that humans exist to "stand in relation" to others (p.20). In these terms recipient and originator are relational.

In reference to African American boys, the I-It viewpoint happens when, in their interactions with a teacher, focus on a specific characteristic that represents the person's entire being. With Black boys, we repeatedly reduce them to names of their crimes. A person once recognized with a family, friends, and interests as "thug", "killer," "drug dealer", or "thief" (Lenn, 2011). In all of these instances, a Black boy is reduced to a thing. Conversely, I-Thou relationships happen when the whole and sole beings converge (Lenn, 2011). In other words, Lani (1997) says a person must been as a greater than the sum of their parts. For African American boys, this means while you may find boys with similarities in every way, but they will not be the same person. There is something unique about every African American boy

Critical Pedagogy

Critical pedagogy results from a fusion of Critical Theory as a theoretical tradition and of Psychology as the practice of learning theory (Rodriguez, 1998). Critical pedagogy is not a characteristic teaching approach, as it links philosophy and teaching to theory and application. Critical pedagogy aims to pinpoint opportunities in the learning environment by offering plans to connect what is happening in the classroom to world. Also, by firmly moving a plan of change forward. It expands the tenets of critical theory outside the limitations of critical thinking using discourse (Abrahams, 2005). Critical theory is an extensive ideology designed to challenge and threaten the status quo. Critical theory contends that all information is historical and prejudiced, and the existence of information without prejudice is false (Agger, 1998/2006). Critical theory focuses on producing a critical action science for transforming an institution such as, for empowering people of color, educators, and the marginalized. Critical theory offers a theoretical framework designed for qualitative methodologies in educational research (Agger, 2013; Bates, 2016). It aims to make change through a methodical and scientific process (Kellner, 2014). This

framework proposes a well-organized foundation for a critique of modern practices, ideology, and rationales of music education.

Paulo Freire created a teaching approach to assist Brazilian learners how to read (Abrahams, 2005). Within this method, he coined the term banking concept in which educators place knowledge into students' learning accounts. Freire recounted his thoughts in a revolutionary book *Pedagogy of the Oppressed* (Freire, 1970). His book transformed concepts and principles of critical theory so educators would see their teaching practices from a different perspective. Freire (1970) identified three characteristics that create a basis for critical pedagogy. First, he maintained that all learners participate in self-reflection as they exist in a cultural context. However, learners also exist in a classroom where knowledge is passed down from teacher to student over generations. Although this process is not an unproductive approach, the intent is to safeguard against the continuation of a culture that does not recognize opportunities for progress and revolution.

Second, Freire (1970) contended that before learning has occurred a number of circumstances must exist. First, the linking of classroom instruction to reality. Freire maintained that learning has not taken place if students do not change the way they think. As stated by Freire, teachers engage that link by assisting learners utilize their own truths to generate new opportunities. Weiler (1988) said "one of the most important pedagogical tenets for Freire was the need for teachers to respect the consciousness and culture of their students and to create the pedagogical situation in which students can articulate their understanding of the world" (p. 18). Likewise, educators should always engage in self-reflection and aim to recognize their own assumptions, the conceptual thought process through which outward reality is arranged and perceived (Freire, 1973). Therefore, "both students and teachers must seek to understand the

forces of hegemony within their own consciousness as well as in the structured, historical circumstances in which they find themselves" (Rose, 1990, p. 47).

Third, Freire developed the notion of conscientization which is defined as a phenomenon that takes place within students unearthing the awareness they recognize that they know (1970, 1973). Freire (1970) defined conscientization as "learning to perceive social, political, and economic contradictions, and to take action against the oppressive elements of reality" (p. 17). Critical pedagogy focuses on change in both the student and teacher and the change that takes place in them as a consequence of the learning. Within critical pedagogy, a shared learning environment is created among the teacher and student, where the students instruct the teacher as well. This stimulates a change in the instructional environment of both students and their teachers. Consequently, Freire (1970) asserts that authentic learning has taken place. Allsup (1997) extends this research and contends, "a fundamental purpose of performing art forms, engaging with them, and trying to create them is to provoke some kind of personal transformation" (p. 81). Critical pedagogy highlights issues centered on the power structures in schools. Lastly, it offers a way to see history within a larger context that reclaims power and identity, especially around the classes of ethnicity, class, race, and gender. Rose (1990) explained,

> It is only through the process of developing a critical consciousness of music education that we can truly comprehend both the powers and possibilities of change, transformation and emancipation that are inherent within music as an art form and within music in education. (p. 26).

In this way, music connects the truths of both people and communities who are on a quest for social transformation (Schmidt, 2002). Music has the power to influence society. Music is

connected to our social reality and influences our social, historical and political lives (Boeskov, 2018). Belfiore and Bennet (2008) state that music is a key component of both our culture and society, which reflect our beliefs and produce a social meaning. Through this point of view, music making is linked to processes of social transformation (Boeskov, 2018). Small (1998) contends that through music as a social experience, it allows the participants to experience a relationship "between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world" (p.13). Music can be a vehicle for articulating values and norms of a culture. Music can be an opportunity to express a person's social identity and provide a chance to conceptualize or preserve a desirable idea of self.

Music education empowers and permits students to be conversant and critical thinkers as well as energetic, reflective originators of their own cultural history. Through critical pedagogy, I will look at the implied and overt implications and practices of music education in urban school settings. This theory reflects students involved in critical thinking through discourse and involves students and teachers participating in critical action through cultural awareness (Apple, 1982; Gates, 1999: Giroux, 1985; Giroux, 2011).

In my study, critical pedagogy will be used to explore and understand the transformation of the communal and educational circumstances of African American boys. It provides a framework to situate the data collected from my study. The data was positioned to measure the flow of information between the teacher and students. Also, to deconstruct the meanings and implications of the teachers' reality. The intent of using critical pedagogy was to understand circumstances and phenomena as well as bring about change in phenomena by being personally involved. My study investigated the personal and professional experiences of an African

American instrumental urban music educator through the critical pedagogy lens to uncover the difficulty African American boys' face in public schools.

Culturally Relevant Teaching

Scholarship on culturally relevant/responsive/multicultural teaching/theory is an emerging topic within educational research. Culturally relevant teaching highlights issues concerning teacher preparedness, curriculum development, and student teaching in racial, cultural, gender and class context. Banks' (2004) multiculturalism, and Gay's (2010) culturally responsive theories has become the leading approach centering on emancipatory education and critical awareness, which is the use of schooling to unearth and undo marginalization. Villegas and Lucas (2002) predated Banks and Gay because of their attention to sociocultural consciousness – the teacher's created an awareness that one's "worldview is not universal but is profoundly shaped by one's life experiences, as mediated by a variety of factors, chief among them being race/ethnicity, social class, and gender" (p. 27). Ladson-Billings (1994, 2009), preceded Villegas and Lucas as she addressed the subject of critical consciousness and described it as a "challenge to the status quo of the current social order" (p. 160). Rather Ladson-Billings focuses on one specific cultural group – African Americans. Thus, she identifies, along with other modern emancipatory theorists (Martin, 2007; Powell, 2002) that there is a system of color-blind discrimination.

Ladson-Billings (1994) conceptualizes this color-blind discrimination as origins of equality which discriminate based on color and tends to combine racial uniqueness all under the categories of diversity, culture, or multicultural. Educational researchers have recognized that many public schools in America do not equitably serve the needs of all students. Culturally responsive teaching centers on the premise that all children can learn and succeed academically

(Hammond, 2015). It also is the link between students and instructional content is culture and responding to culture excites the student's brain and improves academic outcomes (Hammond, 2015). Gay (2018) describes culturally responsiveness as the application of cultural experiences to instructional content which enhances the learning experience by being more relevant, stimulating, and valuable. The culturally diverse setting of a public school is a valuable resource that inspires the force to improve classroom instruction (Gay, 2018). Being culturally responsive in educational setting offers students a feeling of being a part of the group. Gay (2010) theorizes culturally responsive teaching as:

> Using cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them… [it] is the behavioral expressions of knowledge, beliefs, and values that recognize the importance of racial and cultural diversity in learning (p.31).

Using this assertion, Gay (2010) proposes six culturally responsive practices to address these issues: "validating, comprehensive, multidimensional, empowering, transformative, and emancipatory (with cooperation, community, and connectedness [being] central" (p. 36). Gay (2018) contends the teaching practice is validating when teachers recognize the authenticity of cultural heritage of all ethnic groups; value the link between home and school cultures, and academic constructs and lived sociocultural realities; uses multiple instructional strategies; teaches students to identify with their own culture and respect the differences in other cultures; includes multiculturalism throughout the curricula.

Culturally responsive teaching is inclusive of the social and emotional development of students, "using cultural referents to impart knowledge, skills, and attitudes" (Ladson-Billings, 1992, p. 382). This approach assist students in becoming academically competent, exhibit high

self-esteem and risk-takers. Culturally responsive teaching acknowledges existing strengths and accomplishments. Culturally relevant teaching supports a movement toward a balance of practice and theory. Lastly, it is an application of emancipatory practices which guide students in understanding there is no single story of truth.

Nine Dimensions of African American Expression

According to Boykin (1983) the issue is not with Black children's view of education, but the educational system not embracing cultural differences. Boykin contextualized African American youth, learning styles, and culture. This outlook is reinforced by scholarship on culture and academic achievement (Allen & Boykin, 1992). Scholarship also contend that the curriculum is influenced by the African American culture, Black students progress both academically and socially (Allen & Butler, 1996; Boykin & Allen, 1988). If integrating opportunities for culturally relevant expression into urban music education improves academic achievement, then its absence may encourage undesirable feelings on music and education.

Verve. Boykin (1983) contends that it is essential for African American children to have an exciting learning environment which offers opportunities for expressiveness, group learning, and movement. Boykin refers to this a verve. At present, schools mirror the European American middle-class, which is void of any "vervistic" chances for African American students (Irvine, 2002). The existing educational environments promotes individual attainment and emboldens the individual instead of group learning (Morgan, 1990). Public schools tend to see cultural diversity in students as academic and social deficits (Shade, 1990). African American students have the ability to achieve academically, but their challenges are a result of cultural differences (Grubb & Dozier, 1989). Cultural differences occur when students are faced with a set of expectations that are inconsistent with their cultural experience (Shade, 1990). In the learning environment, the

African American culture inspires an individual style and expression, improvisation and originality (Hammond, 2000). Public school's policies on behavior tend to reflect compliance and creates a struggle between ordinary activity level (levels of European American children) and the individuality of many African American students (Shade, 1990). Outcomes from this variation in activity levels commonly include labels of hyperactivity (Hale-Benson, 1986). This misdiagnosis represents an issue of subjective policies in public schools.

Movement. African American students are subjective learners who subscribe to a all-inclusive style of learning (Shade, 1990). Guttentag (1972) studied the activity of three- and four-year-old preschool children of working class African American and middle-class European Americans. The children were studied in an assortment of controlled conditions. The study found that African American children demonstrated varied and more active movement styles when compared to both groups of European counterparts. The European American children together were more susceptible to engage in stationary activities, such as bending, sitting, and lying down. The African American children were more likely to participate in running, kicking, and jumping. Almost 7% of activity for African American children was dedicated to dancing. Guttentag (1972) proposes that African American children bring a movement repertoire to school that is antithetical with mainstream education. At the time African American children enter school, they possess a proficient set of African American norms and traditions, in which they analyze new information from their frame of reference (Shade, 1990).

African Americans utilize physical movement, countless facial expressions, several vocal inflections, pitch, timbre, and tones (Boykin, 1983). For instance, African American girls and women tend to roll their eyes, move their necks and put their hands on their hips when they feel passionate about a viewpoint (Boykin, 1983). Also, according to Boykin (1983), music is an

expansion of African American customs and traditions and African Americans are likely to value the connection of movement and music. The African American community regards music and movement as integral to their individual and combined well-being. Allen and Boykin (1991) found that curricula that included movement and music significantly enriched the learning of African American children. Gilbert and Gay (1989) suggests that African American students work well in loosely structured environments where the teacher and student co-construct knowledge together. Hale-Benson (1986) also found that physical and motor activities such as dancing adds to the academic rigor of African American students. Therefore, to close the achievement gap between African American students and other ethnicities teachers must be "vervistic" (Boykin, 1983; Foster, 1989).

Specifically, teachers must utilize a teaching approach packed with rhythmic language, hurried intonation, and inspiring gestures with several occurrences of repetition, call and response, variation in tempo, high emotional connection, creative comparisons, symbolic language, popular phrases, gestures, body movements, symbolism, and energetic dialog with repeated and extemporaneous student participation (Foster, 1989). Irvine (2002) contends that no matter the race, all students would benefit from more active, vervistic and exciting learning environment. There are a limited number of studies that investigated vervistic teaching styles, however no research has examined the impact of verve on African American boys. This study will examine the impact of vervistic pedagogy in secondary urban music education settings to identify acts of teaching aimed at closing the academic achievement gap.

Historical Context of African American Urban Secondary Band Directors

William Revelli, the well-known director of bands at the University of Michigan, Ann Arbor, from 1935 to 1971, provided more opportunities to African American educators in the

United States. Revelli garnered significant scholarly interest in music education research. Cavanaugh (1971) scholarship on *William D. Revelli: The Hobart Years* sketched Revelli's influences as the music supervisor of the Hobart, Indiana, public schools from 1925 to 1935 and the extensive growth of the Hobart High School band program. Cavanaugh focused on Revelli's inspiring characteristics and teaching beliefs. He explored the experiences and characteristics Revelli believed to be significant in the development of his career as a bandmaster and music educator in the Hobart public schools and at the University of Michigan.

Malone (1981) examined the influences of William Levi Dawson on American choral music and music education through the conservation of Negro folk songs. Malone investigated Dawson's undergraduate music training at the Tuskegee Institute; his early professional career as a musician, music educator, and composer; and his ensuing return to the Tuskegee Institute to establish the Institute's Department of Music. For twenty-five years Dawson oversaw the department and achieved an international status with the Tuskegee Institute choral ensembles. Watkins (1975) studied the contributions of three prominent African American bandmasters: Frank T. Greer, former director of bands at Tennessee State University in Nashville; William Patrick Foster, former director of bands at Florida Agricultural & Mechanical University in Tallahassee; and R. R. Thomasson, former director of bands at South Carolina State University. Watkins investigated their musical and teaching philosophies as well as examined their conceptualization of the permanence of band programs at Historically Black Colleges and Universities (HCBUs). Watkins revealed that Greer, Foster, and Thomasson made significant contributions to the advancement of HBCU bands and collegiate bands overall. Watkins concluded that all three bandmasters were optimistic of future success of HBCU bands on condition that the central philosophy of those programs remained inclusive in nature.

Hall (1988) examined *William P. Foster, American Music Educator*, which is the earliest research focused on the life and professional career of William Foster. Hall recounted Foster's early education and motivation as well as his professional life from the early years at Lincoln High School in Springfield, Missouri to achievements at Florida A&M University. Lee (1998) explored Foster's professional life, beginning with his education at the University of Kansas which included the racial encounters. Walker revealed Foster's role as the first African American president of the Florida Music Educators Association (FMEA) and the American Bandmasters Association. Walker concluded that while director of bands at Florida A&M University in Tallahassee from 1946 to 1998, Foster advanced collegiate marching band halftime performances across the nation. Additionally, Walker revealed that Foster was an essential component to the field of music education and African American music educators.

Thomas (2010) investigated the professional life of Alfred Watkins. As a recent music education graduate of Florida A & M University, in 1981, Watkins accepted the position as Director of Bands at Lassiter High School in Marietta (Cobb County), Georgia. Lassiter, situated in a very affluent area with a large middle school band feeder program, presented Watkins a real issue of race and cultural concerns and initially turned down the position. The following year the administration at Lassiter high school pursued Watkins was for the director of bands position and he cautiously accepted the position. During Watkins tenure as director of bands, Lassiter band program transformed into more than 300 students, with five symphonic bands, large marching band, and several chamber ensembles. The Symphonic I band was nationally recognized for its musical excellence. In 1997, the Sousa Foundation registered the Symphonic I band on its Historic Roll of Honor of Distinguished High School Concert Bands in America, 1920-1997. Additionally, in 1989, the same ensemble was awarded the Sudler Flag of Honor by Sousa

Foundation. In addition to outstanding performing ensembles, Watkins was recognized in the classroom for his pedagogical approaches I the classroom. He received the Teacher of the Year award in 1978 as well as Star Teacher in 1982, 1983, 1989, 1994, and 1997. Thomas' work conveys the barriers that were broken over the years for African American music educators. The studies listed above provide an invaluable broad historical context of the history of African American Music Educators in the United States.

History of Public Band Programs in the United States

The curriculum for music education in the United States has been transforming since the middle of the 19th century. Bands in America have long been connected to the spirit of the country, American exceptionalism and the American Dream (Tellstrom, 1971). The instrumental music movement initiated in the middle of the nineteenth century. Towards the end of the popularity of orchestras bands began to increase in popularity during the emergence of the progressive American public-school movement (Humphreys, 1989). This caused the number of school bands to increase across the nation in public school curricula (Humphreys, 1989; Mark & Gary, 2007). School bands were modeled after the popular touring bands of the era. High school bands operated as supporters of civic groups sponsoring social events surrounding culture, religion and patriotism. These high school bands were inspired by military bands and the touring bands of John Phillip Sousa, Patrick Gilmore, and Giuseppe Creatore (Jones, 2008). Bands contrasted from the European orchestral heritage in that bands focused on entertainment and showmanship. Mark and Gary (2007) stated that character growth, socialization, democratic values, and citizenship were justification for students participating in a school band.

Music curricula were a mitigating reason for the progress in bands throughout the United States (Holz, 1962; Humphreys, 1989). This growth took place following World War I (Holz,

1962). Because there was a shift in the curriculum after World War I, music educators moved from supporting civic events to focusing on the needs of the students (Abeles et al., 1995). There were two main causes for the progress of music curriculum in public schools: to raise the number of course selections in high schools and to meet the desires of society succeeding the war (Holz, 1962; Humphreys, 1989). Competitions for marching and concert bands started to develop as the school band movement moved throughout America (Holz, 1962). During this time, marching bands became a source of pride for public schools because of their public image and substantial performance schedule (Holz, 1962).

The National Bureau for the Advancement of Music, an agency designed to support the public interest in music, endorsed the band movement profoundly, asserting, "a good school band can add more than perhaps anything else to the prestige of its school and town" (Mark, 2008, p. 126). The beginning of the twentieth century was considered the "golden age of bands," centered on the enthusiasm of Sousa's and Gilmore's traveling bands, the growth of the school band movement, and the mounting significance of music in schools (Battisti, 2002; Holz, 1962; Humphreys, 1989). After World War II and the passing of the G.I. Bill, musicians trained through the military were positioned in high schools (Mark, 1996). Music education in public schools expanded as the population expanded in the United States (Keene, 2010). Band competitions in both concert band marching, piloted various innovations in instrumental music education. Normalization of band instrumentation, the publishing of full band scores as opposed to piano reductions, improved teacher preparation programs, and a surge in student enrollment can be credited to the evolvement of these band contests (Mark & Gary, 2007).

The launch of Sputnik in 1957, motivated new focus in the sciences and a need to increase academic rigor in public schools (Werner, 2009). This new emphasis evolved into the

idea that arts education would take a subordinate role to all other disciplines (Abeles et al., 1995). Music educators and supporters replied in part by establishing conferences such as the Yale Seminar on Music Education (1963) and the Tanglewood Symposium (1967). These music educators converged to regulate outcomes within music education in public schools and identify effective approaches to develop curricula that would reflect these outcomes. While much effort has been placed in reforming music education, music education in high school today mirrors high schools from the 1950s. There are several state and national programs that aim to reform education such as A Nation at Risk (1983), No Child Left Behind (2002, GOALS (2000), and Every Student Succeeds Act (2015) which all included music as a component of change. The National Standards for Music Education (1994) was replaced with The National Core Arts Standards (NCAS, 2014) to reflect the fluidity of the education in the United States. These new standards mirror previous restructuring attempts in the Unites States and reflect standards for music education in nations across the world. These standards advocate a global viewpoint and promotes the study of various types of music as a valuable and integral component of all cultures

Humphreys (1989) revealed public institutions professional organizations such as the National Association of Secondary School Principals, the North Central Association of Colleges and Secondary Schools, and Music Educators National Conference were established to avoid the exploitation of students for purposes other than education and civic reasons. Views toward band contests have varied widely. Administrators were concerned that events had one winner and several losers. Oversaturation and specialization matters were other cited issues with band contests. After World War II, national band contests ceased to exist. A rating system, which is still in use in performance ensembles today, was established to replace the previous ranking system used in band contests (Mark & Gary, 2007). Researchers have examined the ratings and

reliability of performance assessment and recognized several nonmusical factors that impact adjudication. Brakel (2006) and Winter (1993) contend factors include judges' professional training along with experience with musical repertoire under evaluation. The span of a contest day effects adjudication of bands (Barnes & McCashin, 2005). The performance order is also a factor in evaluation (Flores & Ginsburgh, 1996). Complexity of repertoire, size of ensemble and titles of ensembles such as "wind ensemble" or "concert band" or beginning versus "high school" (Rickles, 2009; Silvey, 2009). Lastly, conductor self-expression as well as performers' and directors' race have been identified as influences in evaluators' ratings (Elliot 1995/1996; Morrison et al. 2009; VanWeelden and McGee, 2007). Ethical questions regarding competition are still contested within music education. Presently, there are no standardized state or national written music assessments. Music contest serve as the primary means of assessment of performance-based music ensembles. They should provide an unbiased evaluation which can be used to compare competencies of one ensemble or director to another.

For Texas, the University Interscholastic League (UIL) oversees Texas public school academic, athletic, and music contests (University Interscholastic League, n.d.a). The music division of UIL houses over half a million middle and high school students participating in UIL music events each year (University Interscholastic League, n.d.b). The link between socioeconomic status (SES) and general education and certain components of music education has been well explored, however, the link to band contest have not been investigated (Albert, 2006). Speer (2012) examined the relationship between socioeconomic status and music ensemble achievement in competition in Texas. The study specifically looked at the relationship between Socioeconomic status and bands' UIL Concert and Sight-reading Contest ratings. He used the 2011 UIL Region 18 Band Concert and Sight-reading as

data for the study. He found that when combining all the ratings, it is noticeable that the ratings did slowly decline from the higher to poorer schools. He contended that there is a strong link between socioeconomic status and UIL ratings.

Nevertheless, these institutions endure in nearly the capacity as when they were first introduced to public schools. Amid reports of decreased instructional time in music and art in some districts, researchers, policymakers, and practitioners have questioned the status of arts education in the United States (Sabol, 2013). A 2009 U.S. Government Accountability Office (GAO) study on arts education found that while most schools did not report decreased instructional time in arts education between the 2004–05 and 2006–07 school years, those that had high percentages of minority and low-income students and those labeled as in need of academic improvement reported reduced arts instructional time (U.S. GAO 2009).The *Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-2010* report presented selected findings from a congressionally mandated study on arts education in public K–12 schools. The data were collected through seven Fast Response Survey System (FRSS) surveys during the 2009-2010 school year. This report provided national data about arts education for public elementary and secondary schools, elementary classroom teachers, and elementary and secondary music and visual arts specialists (Parsad & Spiegelman, 2012).

Public secondary schools provided counts of their 2008–2009 staff who taught courses in the various arts subjects, including counts for full and part-time arts specialists. Public secondary schools reported an estimated 65,800 staff members who provided music instruction in 2008–2009. Of these instructors, 97 percent were reported as arts specialists; 81 percent taught the subject full time and 15 percent taught it part time. Of the estimated 49,700 visual arts instructors reported, 94 percent were arts specialists (86 percent full time and 8 percent part time). In

comparison, 69 percent of the 5,600 dance instructors reported by secondary schools were arts specialists (56 percent full time and 13 percent part time), and 73 percent of the 18,000 drama/theatre instructors were arts specialists (64 percent full time and 9 percent part time). Public secondary schools that offered music were asked about the number of courses offered and the number of staff members, including the number of arts specialists, who were available to teach those courses in 2008–09. Secondary schools reported an estimated 65,800 members of staff who provided music instruction in 2008–09. Arts specialists accounted for almost all of these instructors (97 percent). The 3 percent of other music instructors could range from classroom teachers to artists-in-residence and volunteers (Parsad & Spiegelman, 2012).

While previous NCES reports have examined the availability of arts education to students and the incorporation of arts education into the school day, both during a single school year and across school years, the *Public Elementary and Secondary School Arts Education Instructors* report focuses on who teaches arts education in schools and how instructional staff varies by school characteristics and across school years in elementary and secondary school settings. Specifically, this report builds on the prior studies to explore the different types of school staff (i.e., full-time arts specialists, part-time arts specialists, and classroom teachers) used to provide arts instruction. "Arts specialists" refer to education professionals with a teaching certificate in an arts discipline—such as visual arts or music—who provide separate instruction in that discipline (Sparks, Zhang & Bahr, 2015).

In 2008–2009, public secondary schools reported higher percentages of full-time staff (91 percent in visual arts and 84 percent in music) than part-time staff (9 percent in visual arts and 16 percent in music) to provide arts education. Among public secondary schools that offered visual arts or music education, higher percentages of full-time staff than part-time staff were employed

to teach these subjects in both the 1998–1999 and 2008–2009 school years. Additionally, these schools employed higher percentages of full-time staff in 2008–2009 than in 1998–1999 for instruction in these subjects. Among secondary schools that offered music education, about 76 percent of the schools' instructors were employed full-time in 1998–1999; this percentage increased to 84 percent in 2008–2009 (Sparks, Zhang & Bahr, 2015).

African American Boys Experience Difficulties in Public Schools

Although there have been several educational reform attempts, academic performance of African American students remains lower than White students. Additionally, the group that has the greatest negative effect is African American males (Mickelson & Greene, 2006). Similarly, middle-class African American males achieve less- than- expected, given family socioeconomic status (Ogbu, 2003; Polite & Davis, 1999). African American males are disproportionately placed in special education programs, suspended and expelled frequently, and placed to substandard academic tracks as oppose to their White peers. Furthermore, African American males experience lower percentage of parental involvement and are expected to attend underfunded urban schools (Anyon, 1997; Eitle, 2002; Gutman & Midgley, 2000; Williams & Noguera, 2010). Children in these under resourced learning environments, mainly the most problematic and challenging among them, are categorized as behavior problems (Wright, 2010). Scholarship has acknowledged the disproportionate miscarriage of African American males in the United States public educational system as the main source for their overrepresentation in the criminal justice system and their high unemployment rates (Garibaldi, 1992; Stewart, 1992). For instance, in 2005, African American males represented roughly 8.6% of K-12 public school enrollment yet consist of about 60% of all incarcerated youth nationwide (Schott Foundation,

2010; Smith, 2005). The disparity in African American students in academic achievement starts in the early grades and progressively develops over time.

In 2013–2014, Black boys represented 25.2% of students suspended from school; however, they only represent 7.9% of public-school student population (U.S. Government Accountability Office, 2018; U.S. Department of Education, 2012). Inequities in discipline in public schools impact the individual as well as the entire cultural group. These disproportions in the discipline approach of public schools hinder individual student learning potential and add to the chances that the individual may not be successful in life (Gregory, Skiba, & Noguera, 2010). These discipline disparities can exert "collateral damage" on the entire population of Black boys (Perry & Morris, 2014). These subjective discipline methods challenge teachers' abilities to create an effective learning environment where students experience consistent high rigor (Ferguson, Phillips, Rowley, & Friedlander, 2015).

Alexander and Entwistle (1988) asserted that the achievement gap among White and students of color is insignificant or absent at the start of schooling and expands by as much as two grade levels by sixth grade. The National Center for Education Statistics (NCES, 2014) reported a 23-point gap in reading among African American and White primary (age 9) and secondary (age 13) students. In mathematics, the disparity extends by 25 points at age 9 and increases to 28 points by age 13. Braswell, Dion, Daane, and Jin (2005) maintained that White students outpaced their African American peers in both reading and mathematics. The 2012 National Assessment of Educational Progress (NAEP), a nationwide representative and ongoing assessment of academic achievement, reported tendencies in academic progress across three decades of student performance in reading (1971–2012) and mathematics (1973-2012) (NCES, 2012). The report card found that while the collective African American-White achievement gap

in reading dropped, it persisted throughout the 30 years that were investigated. The reading scores for African American and White students diminished between 1971 and 2012 assessments through all three ages, yet in 2012, White students still scored considerably higher than African American students at each age level (NCES, 2014). Particularly, between 1971 and 2012 the reading achievement gap among African American and White students had been reduced by 21 points at age 9, 39 points at age 13, and 27 points at age 17. Still, White students persistently outpaced their African American peers by 24 points.

The NCES (2012) found a parallel tendency in the discipline of mathematics. Although the differences in average scores for African American and White students at all ages dropped between the 1971 and 2012 assessments in mathematics, still White students frequently outpaced their African American peers at each grade level. Explicitly, the mathematics achievement gap among African American and White students dropped by 10 points at age 9, 18 points at age 13, and 14 points at age 17 between 1971 and 2012. On average, White students outpaced their African American peer in mathematics by more than 26%. Gender dissimilarities in African American students exist as well. From elementary to middle school, African American females outpaced their male counterparts. The 2007 Report Card for reading found a 9-point gap at age 9, which expanded by 13 points at age 13 (NCES, 2007). The reading gap among African American males and females surpasses all other racial and ethnic groups at the elementary and secondary levels. Opposing tendencies in the data, which found males outpacing females in mathematics, disaggregated data in the 2007 Report Card for mathematics uncovered a 2-point gap at age 9 and a 1-point gap at age 13, favoring African American females (NCES, 2007).

The tendency of African American male underperformance compared to females is also persistent in high school. Scholarship contends that African American males have a repeated gap

in academic achievement (Gibbs, 1988; Irvine, 1988; Polite & Davis 1999). Along with the aforementioned outcomes, Garibaldi (1992) contended that educational data exposed that African American male students cluster at the bottom of the distribution for every characteristic for academic failure, including dropouts, absenteeism, suspension and expulsion, and low standardized test scores. Roderick (2003) investigated African American males' early high school experiences in Chicago, and revealed they experienced intense declines in school performance and teacher assessments between grades 8 and 9. Additionally, she also ascertained that only 40% of these males graduated from high school as oppose to 80% of their female counterparts.

Roderick (2005) contends that there are three factors that challenge Black boys' experiences throughout the transition from middle school. Typically, Black boys have minimal resources to combat new academic rigor and develop enhanced social skills. Inequities in curriculum, school support, and teacher expectations have created gaps in academic achievement for Black boys compared to other groups (Delpit, 2010). Another factor is that Black boys are the most vulnerable group, "experience the most dramatic declines in support and the quality of relationships and school experiences as they make the move to high school" (Roderick, 2005, p. 157). Simmons and Blyth (1987) states that quality relationships with teachers deteriorates as Black boys transition to high school. Roderick (2005) states if Black boys have the same competencies and support circle similar to their peers, they "would remain at risk because they have fewer positive coping resources and are more likely to adopt negative coping mechanisms, such as avoidance or withdrawal" (p. 158). Solórzano and Bernal (2001) adds that past schooling experiences and consciousness of teachers' undesirable perceptions motivate a struggle with teachers and promote unsuccessful academic performance.

The NCES (2010) revealed an increasing gap in academic growth among the African American population at the postsecondary level, which epitomized the greatest substantial gap of all racial and ethnic groups in America. The Schott Foundation for Public Education (2010), a national organization that assesses the development of African American males, reported that 47% of African American males graduated from high school. Enrollment in higher education is also considerably lower among this group. In 2008, of all African Americans enrolled in undergraduate programs, 36.2% were male whereas 63.8% were female, signifying a 27.6% gap in enrollment. The Schott Foundation for Public Education (2010) also reported a significant gap in the enrollment of African American males and females occurs in graduate programs as well. Representative of the 42.6% gap in African American enrollment, in 2008, 28.7% were male, while 71.3% were female in graduate programs. While researchers have comprehensively on the achievement gap, nonetheless, they have not offered adequate representations of African American males' lived experiences. Clark (1982) contended that the limited study of sociodemographic characteristics of family units offers simply a sketch or minimal insight into the overall life experiences of the African American learner. Clark proposed that studies on this part of society exclusively attribute structural factors (e.g., SES) to African American students' educational deficit and give improper credit to a set of detrimental assumptions about these children's and their parents' mental capabilities and activity patterns.

Clark (1982) maintained that this incomplete interpretation of African American students produces ameliorative remedies and ineffective support programs. The origins of the inaccurate interpretations derive from uncertain assumptions and continuance of prevalent studies that focus on between-group comparisons and aggregate data. These studies have a tendency to disguise the gender gap within African American students. Davis and Jordan (1994) contended that the issues

African American males face in American school systems demand more emphasis, both theoretically and methodologically; that is, essential authentic scholarship must be conducted to gather more in-depth data of these students' kindergarten to postsecondary educational experiences.

Verve

Hale (2016) suggests there is a need to develop a solid foundation for scholarship centered on culturally appropriate pedagogies through enhancing the research those methods are established. Boykin and Toms (1985) contend that African Americans' learning styles are similar to field-dependent learning. Field dependent learners have a tendency to: (a) respond to things from the perspective of the whole rather than isolated parts, (b) favor inferential reasoning instead of inductive reasoning, (c) gifted in nonverbal rather than verbal dialogue, (d) emphasize people rather than objects, (e) favor learning with opportunities for movement, (f) desire kinesthetic/energetic instructional approaches, (g) choose communal over noncommunal cues, and (h) prefer "vervistic" instructional experiences. Hence, research underpins cultural differences within diverse students' styles of learning, are a significant factor in the failure of African American students (Irvine, 1988, 1997, 2002). Irvine (2002) proposes that the achievement gap would drop if African Americans' style to learning were valued by all teachers and administrators.

Culture is a prime factor in the development of learning styles (Brodzinsky, 1990; Irvine, 1988). Learning styles development varies by culture and reflect ones have been exhibited and reinforced in formative years (Anderson, 1988; Banks & Banks, 1995). In the early years of schooling, students attempt to collect and organize new information through strategies that have been acknowledged through positive reinforcement in the home or in the community (Anderson,

1988; Smith, 1993). Nevertheless, if the students' culture is antithetical to the culture of the learning environment, the result may produce poor academic performance and low self-esteem for students of color (Irvine, 1988, 1997, 2002, 2003). Troutman Scott and Moss-Bouldin (2014) contend that educators who are not culturally competent commonly misunderstand many of the characteristics of African American children displayed in the learning environment. The African American learning style originates from a culture that is melodious, animated, musically inclined, and embraces movement. A component of African American culture that appears to influence the academic achievement of students is verve (Boykin, 1977, 1983).

Consistent with Boykin (1983), it is essential for African Americans students to have a stimulating learning environment that permits opportunities for movement, expressiveness, and group learning. Boykin refers to this as verve. In the 21st century, public educational environments echo the culture of the European American middle class, which is in contrast to any "vervistic" learning opportunities for African American students (Irvine, 2002). The present learning environment supports individual achievement orientation and encourages individual instead of group instruction (Morgan, 1990). Many classrooms reflect teachers at the front of the classroom and dominating classroom dialogue; students are conditioned to sit silently in organized rows and there is minimal interaction among teacher and student (Boykin, 1977, 1983; Morgan, 1990). The learning environment is controlling; resulting in teachers being active and students being passive (Shade, 1990). Public school culture is highly structured, demands conformity from students and teachers, and devoid of any expression of creativity (Boykin, 1983). Classroom assignments consist of readings, paper and-pencil tasks, memorization, and the verbatim reproduction of content. These instructional approaches appear to be symptomatic of an analytical reasoning learning style and not a vervistic or holistic learning environment.

Public schools characterize cultural differences in students as academic and social deficits (Shade, 1990). Consequently, African Americans have the competencies to perform in school; but their academic difficulties arise because of cultural differences (Grubb & Dozier, 1989; Hale-Benson, 1986; Smith, 1986). Cultural differences arise when an individual is faced with demands to perform in a manner inconsistent with his/her cultural experience (Shade, 1990). As argued by Boykin (1983) and Hammond (2000), African American cultural practices encourage individual style and creativity, improvisation, expression (verbal and nonverbal), and variation in completing coursework. The school's behavioral standard of reliance, submissiveness, and compliance counter the typical activity level and individuality of many African American children, which is larger than the typical levels of European American children. The variances in activity levels frequently result in labels of hyperactivity due to differing expectations of normal behavior (Hale-Benson, 1986).

Music and Verve

As said by Shade (1990), African American students have a tendency to be more subjective learners rather than objective and take on a more perceptive, holistic method to learning. Guttentag (1972) observed through a seminal study, the movement of three and four-year-old preschool children where both parents represented working class African American and middle-class European Americans. The children were observed in a mixture of slightly artificially controlled free play conditions. African American children exhibited a wide-range and more energetic movement style compared to either group of European American counterparts. The European American children in both groups tended to participate in fundamentally stationary activities, such as sitting, squatting, and lying down. The African American children tended to participate in running, kicking, and jumping. Approximately 7% of

the activity of the African American children was dedicated to dancing. Guttentag's (1972) results proposes that African American children possess a movement repertoire prior to entering school that opposes the mainstream educational setting. At the time African American children enter school, they already have an established set of African American cultural styles, through which they interpret and organize instructional content from their own frame of reference (Shade, 1990). Likewise, Morgan (1990) observed five different eighth-grade classes. He revealed that African American students, specifically males, were five times more active than their European American counterparts. Additionally, Della Valle (1984) revealed that only 25% of African American children remain inactive and submissively involved with paper-and-pencil activities as consistent with school practices, whereas the other 75% of the African American students were active and moving around the classroom.

Also, African American orality, such as playing the dozens, is commonly regarded as undesirable in school environments (Kunjufu, 1985). Playing the dozen is playful banter among peers; still, it may seemingly be viewed as insults. African Americans use physical movement, innumerable facial expressions, many different types of vocal inflictions, pitch, and tones (Boykin, 1983). For instance, African American females are inclined to roll their eyes, move their necks, and place their hands on their waist when feeling strongly about a certain viewpoint (Boykin, 1983; Boykin & Toms, 1985). Boykin (1983) contends that music is an extension of the African American culture, and African Americans have a tendency to place the interconnectedness of movement and music in high esteem. The African American community has regarded music and movement as instrumental to their individual and communal well-being. Allen and Boykin (1991) found that learning significantly improved for African American students when the learning environment involved music and the opportunity for movement.

Gilbert and Gay (1989) said African American students learn more efficiently in casually structured conditions in which the teacher and the students work collectively. Hale-Benson (1986) similarly found that when it comes to the academic success of African American students' physical and motor activities such as dancing and hand clapping contribute to their success. Therefore, it would appear that to be an effective teacher of African American students and to aid closing the existing academic achievement gap that exists between African American and European American students, teachers of African American students must be "vervistic" (Boykin, 1983; Foster, 1989).

Specifically, Foster (1989) contends they need to use a style including rhythmic language, rapid intonation, and inspiring gestures with many occurrences of repetition, call and response, variation in pace, high emotional involvement, creative analogies, figurative language, catchy phrases, gestures, body movements, symbolism, and lively discussions with frequent and spontaneous student involvement. Troutman Scott and Moss-Bouldin (2014) propose that performing arts be used as an opportunity to express creativity, and also be used an environment of inspiration for African American students. Irvine (2002) recommended that in an energetic, vervistic, and exciting classroom setting, all students would benefit academically. An insignificant number of studies have explored vervistic teaching styles, but little research has investigated the influence of students' verve levels on the existing academic achievement gap.

Band Makes a Difference

Schmidt (2005) contended that music education is significant when linked with urban students' experiences and self-perception. Likewise, Schmidt asserts that "for inner-city children, music education serves as an intervention for a reality where failure is often present" (p. 140). The subsequent research studies have reinforced the idea of music as an intervention for reducing

the gaps, enriching life experiences, and vervistic movement. Jenlink (1993) investigated the efforts of one school to raise the self-esteem of at-risk students and specifically, examined the role that participating in a select musical group had on developing the self-esteem of the participants. Jenlink used purposive sampling to identify 16 fourth and fifth grade students who were members of a select performance group from an urban public elementary school in the southwestern region of the United States. Jenlink conducted interviews and observations, gathered artifacts, and utilized the Piers-Harris Children's Self-Concept Test. The music curriculum was developed precisely for at-risk students, and the author was a music educator at the time of the study.

Jenlink's (1993) data analysis revealed that the performances by the choral ensemble "created both positive anticipatory attitudes and feelings of success after the performances were over" (p.82). Also, the group aided in some students improving in other school disciplines. Additionally, the performances represented a way for the students to receive the attention desired. Through this participation they developed leadership and teamwork abilities which transferred to other activities like rehearsals for the winter program and school dance group. Participation in the performance ensemble impacted the entire school and the parents of the ensemble members believed their children had a positive outlook on the group. The members of the ensemble displayed an increase in self-confidence and self-esteem and appreciated the experience of learning socially and musically. Overall, participation in the performing ensemble had a powerful impact on students.

In a related study with at-risk students, Goss-Shields (1997) concluded and detailed the role and veracity of music education as intervention in the lived experiences of at-risk adolescents. Goss-Shields sampled 36 sixth-grade middle school students from an art-centered

alternative middle school in a metropolitan region of the United States. The participants partook in a percussion group two times a week and in a choral group three times a week. Twice a week they participated in general music classes. Goss-Shield tested student self-perception through a pre- and post-test using the Self-Perception Profile for Children (Harter, 1985) over the resulting domains: scholastic competence, social acceptance, musical competence, physical appearance, behavioral conduct, and global self-worth. Through the Importance Rating Scale, the students completed a pre- and post-test of intervention in which the students attached the significance of the domains in their lives. In addition, the students' sense of social respect and support were measured using the Social Support Scale for Children (Harter, 1985) over the subsequent domains: parental support/regard, classmate support/regard, teacher support/regard, and close friend support/regard. Also, Goss-Shield completed interviews with students and parents. Goss-Shield utilized descriptive and correlational statistics in addition to qualitative analysis to examine the data.

Goss-Shields's (1997) findings revealed the self-perceptions of at-risk students concerning their musical competence showed a significant ($p < .03$) increase across time through their inclusion and participation in a musical performance ensemble while receiving mentoring from the music teacher. Additionally, the qualitative data drawn from the interviews with parents and students exposed that at-risk students may value inclusion and involvement in musical ensembles; their music teacher as mentor could become a potentially important figure in the students' academic life. Within the category of inclusion, participation, and mentoring in selected musical settings, the students' responses generated three themes: eliciting emotions of pleasure, happiness, and pride; socially beneficial; and fun. Lastly, students may recognize that their behaviors, the behaviors of other students, and economic reasons confines their musical

participation. Also, responses from the student and parent interviews revealed music was a vital part of the students' lives.

The influence of music participation on students in the urban context revealed in Jenlink's (1993) and Goss-Shields's (1997) studies has been extensively supported by scholarship. Green and Shapiro (2006), stated that urban students from New York City with diverse ethnic backgrounds (e.g., Jamaica, Haiti, Puerto Rico, Trinidad), "had found many reasons to feel the world did not make sense and was against them. They were subjected every day to injustice; their lives were horribly affected by the profit-driven economy" (pp. 170–171). Consequently, gaining access to a musical ensemble, and specifically a school choral ensemble, offers an opportunity for urban students "to block out the negative societal issues they live in each day" (Brown, 2006, p. 76).

Also, Brown (2006) offered additional evidence of the positive influence of music on urban students, as she documented the establishment and development of the (Boys) Choir Academy of Harlem – a public school in New York City attended primarily by minority at-risk students who would otherwise attend their local public schools. Through a historical case study, the author interviewed the founder and director of the Boys Choir of Harlem (BCH) and the school, Walter J. Turnbull, and many other administrative employees and leaders. Additional primary sources of data included documents produced by the New York City Board/Department of Education (NYCBOE), a range of documents produced by staff and board members of BCH, and ancillary documents. The author also included secondary data sources such as newspapers, journals, books, and various communication among associates of both NYCBOE and BCH staff.

The school was created in the 1980s to address both the artistic and academic needs of boys as an unconventional solution to their problematic street lives, in addition to the

disproportionate drop-out rate among minority students. The school was originally designed as a satellite campus through a partnership between the local public-school system (which supplied the academics) and BCH (which was responsible for the artistic instruction). With perseverance towards excellence, the academy had an arduous schedule and high expectations. The students had a stringent dress code, such as wearing uniforms with ties, white collared tops or blouses, and dress pants or skirts. In 1993, the school gained its independence from the local public-school system and later, the girls from the Girls Choir of Harlem attended. Yet, the classes maintained same-sex learning environments with separate preparatory and performing choirs for boys and girls. Their repertoire comprised of "classical, 20th century music, spiritual, gospel, jazz, and contemporary/popular music with choreography" (Brown, 2006, p. 123). The program was effective until Turnbull's passing in 2007 (Centre of New York City Affairs, 2016), with students regularly having "high attendance rate averaging approximately 90% and above each day according to New York State Comprehensive Reports (CEP) from 1993–2003" (Brown, 2006, p. 152). Brown's (2006) study revealed that students' attendance was a consequence of their love for singing and their involvement in a world-class choir, which provided them celebrity prestige. Student attendance at the school was frequently higher than the average New York City public high school with comparable populations.

Nearly 80% of the students graduated each year and were accepted to prominent American colleges and universities, receiving scholarships for music or other academic disciplines. In the face of its closure in 2016, this nontraditional school was exclusive to the entire country. Brown (2006) contended that researchers believed the Choir Academy of Harlem was "one of very few models of its kind in the United States of America" (p. 9). This exemplary

prevention program was well-known to the degree that the Kellogg Foundation awarded a three-year grant for program duplication in cities such as Miami, Washington, D.C., and Chicago.

Isaac-Johnson's (2007) study also examined music as intervention, utilizing technology to help students acquire reading, writing, and lyric development for science and history content through a "hip-hop opera." The study investigated the opportunities of culturally relevant learning through music that is representative of African American youth. The study was completed with 22 participants in an urban elementary school located in a suburb of a large metropolitan city. The experimental groups consisted of three sixth-grade, three fifth-grade, two fourth-grade, three second-grade, and two third-grade classes. The control group was a third-grade class that participated in music twice a week. For this mixed methods study (case study, quasi experimental), various instruments were utilized: interviews with 20 participants before, during, and after the study; a pre-test to measure their knowledge of science and history; the students writing the libretto/words of the opera and learning the songs to execute at a concert; and a post-test after the opera performance. The study was directed by three research questions: How does the learning process differ between culturally relevant hip-hop operas and culturally non-relevant operas? What do children who create culturally relevant hip-hop operas learn about history and science content compared to an opera utilizing music from outside the students' culture? How does creating a culturally relevant hip-hop opera impact students' desire to learn science and history?

The study was centered on Campbell's (1995) six basic steps for a well-designed interdisciplinary project: choosing a topic; providing the rationale for studying a specific subject; planning and initiating the project; executing the project; concluding the project; and analyzing the project. The development of the project was as follows: The students were taught culturally

relevant music with historical African beats and non-culturally relevant music. The culturally relevant music (i.e., rap and hip-hop karaoke songs from familiar melodies) was composed; the music not linked to African rhythms was a John Lennon karaoke song which the students were unacquainted. Creating new lyrics engaging concept web designs, the students developed music centered on historical content to the melody of either culturally relevant (experimental) or non-culturally relevant (control) music. This music functioned as the repertoire for the performance of the history opera (Isaac-Johnson, 2007).

Isaac-Johnson's (2007) study revealed that both culturally relevant and non-culturally relevant operas could retain students' participation in history and science. Yet, students demonstrated further desire to participate in lessons that employed culturally relevant melodies. Students made progress in their fundamental knowledge of some history and science subjects embedded in opera-based lessons, but the cultural relevance of the music did not influence the learning outcomes. The study indicated that involving the students in the composition of lyrics constructed on any musical text, culturally relevant or non-relevant, resulted in greater learning achievements than having students learn and perform texts composed by the teacher. Additionally, some students increased their desire to acquire more knowledge about history and science in school because of the opera lessons.

Hood-Mincey (2005) investigated the relationship between students' participation in music courses and achievement in reading and mathematics through a study of 801 fifth-grade students (400 female, 401 male) enrolled in 112 schools in an urban school district in Maryland. Hood-Mincey also studied the correlation effects between gender and involvement in music classes. All schools in the study were Title I schools, and 73% of students received free or reduced lunch. A Comprehensive Test of Basic Skills, Terra Nova was used for this causal

comparative study. The independent variables for the investigation were music participation (i.e., students who were involved in music classes, and students who did not participate in music classes) and gender. The dependent variables were students' fifth-grade reading and mathematics scores consequent of the Comprehensive Test of Basic Skills. The results of the study proposed that the students' involvement in music classes had a positive outcome on their reading and mathematics achievement. In terms of the relationship between gender and participation in music classes, Hood-Mincey found that gender did not diminish the impact of participation in music classes on the reading and mathematics attainment of the sample population.

What Do Good Band Directors Do?

In spite of the recent growth in research on urban music education, there is an expanding body of literature in the field of teacher preparation, practice, and perceptions in urban environments. In a diverse society, it is imperative that educators be culturally competent and meet the needs of their students. Robinson and Lewis (2011) underscored, that "it is clear that U.S. teachers and many of their students lie in geographically, ethnically, linguistically, and socioeconomically different worlds" (p. 110). Hence, it is vital for colleges and universities in the United States to prepare student teachers to become culturally responsive music educators.

For several years, U.S. educational pedagogy has been working in what Palmer (1996) identified as the "traditional paradigm." Palmer characterizes this paradigm as:

> Unicultural…compartmental, analytical, and classificatory in its study… The traditional paradigm is elitist in its view of musicality…is exclusive and tends to be hegemonic in its relationship to other music… The traditional paradigm is formalistic, relying on a list of great works to form the basis of study…suggests that music is a universal language… The traditional emphasizes product…emphasizes a transmission curricular model, a

> learning about music sometimes referred to as discipline-based…has a fetish about notation…emphasizes a contemplative, art-for-art's sake aesthetic. The traditional bifurcates subject and object, largely distrusting the subject for information about the aesthetic event. (pp. 129–130)

Robinson and Lewis (2011) asserted that "educators used to believe that this pedagogy was universally acceptable for all students" (p. 110). This was a result of inadequate teacher preparation programs in colleges and universities. For instance, Abril (2006) conducted interviews with exceptional veteran music teachers from urban public schools, one teacher shared her displeasure with her undergraduate teacher preparation experience. Additionally, the teacher stated, "her undergraduate teacher training did nothing to prepare her for this challenge" (p.85). For these exceptional teachers, through experiential learning, have developed successful music programs.

Likewise, despite encounters experienced by teachers in the urban setting such as – inadequate funding at the school board level, ineffective administrative support, and unproductive and non-continuous course scheduling – there are substantial rewards, comprising of growth in student musical ability, growth in social development of students, and overall student achievement.

Fitzpatrick (2008) study uncovered the challenges and rewards teachers experienced in urban settings through investigating the methods in which instrumental music teachers traversed the urban landscape in the Chicago public school district. In this mixed methods study, Fitzpatrick sampled 90 elementary and high school teachers and conducted interviews and observations with the high school teachers. The study revealed that participants established

knowledge of context from personal experience as oppose to formal training. Participants indicated their teacher education program offered insufficient preparation for the urban setting.

Additionally, participants believed that successful teaching in the urban setting required a unique skill set, understanding, and disposition. Data also illustrated that the teachers believed they had high expectations for their students. Similarly, participants believed they were responsible for their students' musical and nonmusical development.

Similarly, Fitzpatrick (2008) observed a struggle with integrating culturally relevant music. She found an incongruity between the quantitative data, as it relates to teachers' beliefs in integrating relevant music into their programs, and the qualitative segment of the study, where teachers revealed a resistance in integrating popular and multicultural musics, as well as non-traditional ensembles in their music programs. In other words, the teachers in Fitzpatrick study valued the development of Western art expressions as oppose to culturally relevant musical approaches valued by their urban students. As stated by Fitzpatrick, the teachers' resistance to integrate other types of music into their music program could be attributed to limited or a no exposure to successful music programs that integrated popular and community musics into the curriculum. While the author challenged teachers to integrate relevant music into their music program repertoire, she nonetheless highlighted the concern of authenticity. She postulated, "If traditionally-defined American performance ensembles were to incorporate more community and popular music into the curriculum, questions would arise as to the ensemble's capacity to do so in an authentic way given traditional instrumentation" (p.271).

The concept of authenticity is acknowledged in choral music, commonly linked with a static characterization of performance practices structured through a fixed set of rules. Through this approach, Rao (2012) maintained,

> While the adherence to established musical traditions and historical situated performance practices is generally acknowledged as a sign of distinction, particularly within the formalized contexts of academic institutions, it is not always recognized that traditions and performance practices are necessarily dynamic, and that they offer opportunities for change and innovation. (p. 238)

In demystifying the said rigid conception of authenticity, Rao contended, "To practice authenticity is to be genuine, adaptable, cooperative, and respectful in relation to the music and the singers" (p. 239). Rao also emphasized, "What may have been considered 'authentic' in nineteenth-century European society is not necessarily authentic for twenty-first century cultures around the globe" (p. 243).

Lehmberg's (2008) investigation of effective, urban, elementary general music teachers' perceptions of effective teaching and pre-service teacher preparation for urban, elementary general music classrooms findings mirrored those of Fitzpatrick (2008). From a national sample of 23 experienced, effective, urban, elementary general music teachers, Lehmberg identified six participants from southwest, mid-west, and southeast urban schools for the interview portion of the study. Using the Cross-Cultural Adaptability Inventory by Kelley and Meyers (1995), the author use this quantitative instrument to choose the participants for the qualitative segment. This study revealed that interviewees believed that general knowledge of cultural diversity and detailed knowledge of students' cultures, home lives, families, and music were an important part of effective urban instruction. This finding echoed Fitzpatrick's (2008) analysis of the participants' cultural awareness and "knowledge of context." Additionally, similar to Fitzpatrick's participants, Lehmberg's interviewees were committed to developing and enabling the world-class learning experience through music, with an emphasis on educating the whole

child. There was consistency from both studies in revealing the importance of classroom organization, visual display of instructional resources and presentation of students' work. Conversely, Fitzpatrick's study indicated the teachers' compassionate attitude toward students was also important. Lehmberg's interviewees focused on emotional safety, classroom management, and self-reflection for professional development; for that reason, they frequently attended workshops or enrolled in advance degree programs. Consistent with Fitzpatrick's findings, Lehmberg also found that pre-service teacher preparation program was ineffective in preparing future teachers for urban settings. The findings proposed that these programs were a void in field experience opportunities.

Lehmberg (2008) reached unanticipated findings, which included the acknowledgement of interviewees' own cultures and how it influenced their instruction. Essentially, some participants exhibited cultural biases – an unforeseen result, bearing in mind all the participants achieved high scores on the CCAI, in which they demonstrated potential for cross-cultural adaptability. A clear difference with Fitzpatrick's participants whom displayed high expectations of their students, half of Lehmberg's participants subsequently dropped their musical expectations of students after becoming urban teachers. Furthermore, interviewees obtained knowledge of cultural diversity and continued to acquire more knowledge about their students' cultures on their own, largely through cultural immersion opportunities, interaction with other cultural communities, and advanced degree studies. Lehmberg described how this was an unforeseen finding given the substantial emphasis on standardized testing in public schools in America. Some would anticipate urban school districts offering professional development opportunities to enhance teachers' increase teachers' knowledge of cultural diversity and hence increase test scores through culturally relevant pedagogy. One more unforeseen finding was the

teachers' lack of awareness of cultural bias in teaching resources such as textbooks and classroom displays.

Remarkably, and in opposition to other studies, Lehmberg's (2008) participants did not observe cultural learning tendencies among their students. Lehmberg also recognized that cultural conventions associated with communication, such as vocabulary, pronunciation, rate of speech, volume, voice inflection, attentiveness, and response time, have found to vary between cultural groups. Simultaneously, divergences in conventions, such as nonverbal facial expressions, gestures, eye contact, occurrences of touching, and physical proximity to others, have also been discovered (Bennett, 1993; Gay, 2002; Robinson & Lewis, 2011; Weaver, 1993; Lehmberg, 2008). A new movement within urban music teachers underscore educating the whole child and empathy. Eros (2009) completed a study with three European American female teachers (one elementary general music teacher, one high school band teacher, and one middle school band, strings, and drum line teacher) who taught in urban schools and who had taught between 6 and 10 years. Eros created a qualitative, multiple descriptive case study that linked a background survey, interviews, journals, and a focus group discussion. The results revealed the participants were strongly devoted to teaching music in a large city and developing individual meanings for urban music education.

Consistent with Fitzpatrick's (2008) and Lehmberg's (2008) studies, the educational priorities of Eros's participants were centered on the individual needs of the students, such as physical and emotional needs. Eros acknowledged the challenges of the urban setting as inequitable distribution of resources, the impact of a large system of government, and the stigma (urban) that affects urban students from an individual and academic perspective. Additionally,

Eros acknowledged another imperative trend in research on urban teachers: the rewards present in the urban environment. Eros described:

> Although the three participants later discussed numerous significant challenges facing music education in large cities, they were also absolutely clear that they experienced a plethora of rewards. Ultimately, they derive a great deal of satisfaction from teaching in the city and are convinced that they would teach nowhere else. (p. 223)

The discourse from the interviewees in the study recognized the importance of cultural relevance when teaching in the urban setting, despite some teachers' opposition in integrating culturally relevant music. Frierson-Campbell (2006) noted:

> The change needed in urban music education is not only that music should be at the center of the curriculum in urban schools; it is also that culturally relevant music should be a creative force at the center of reform in urban education. (p.xii)

Emmanuel (2006) stressed that unless a teacher explores his/her knowledge, attitudes, beliefs, and values, "he or she will continue to misinterpret both verbal and nonverbal behaviors and perpetuate cultural conflict" (p. 22). The absence of self-examination of teachers' knowledge, attitudes, beliefs, and values emphasized by Emmanuel (2006) was present in the results of Carlos's (2005) examination of the pedagogical practices of three general music teachers in a Milwaukee urban school district.

The purpose of the study was to determine to what extent those practices could be considered culturally relevant. Carlos found that all the teachers wanted to be effective in the classroom and wanted their students to learn. Yet, their idea of student success, which was constructed from lived experiences, was underscored with assumptions of compliance and

parental involvement. In fact, the teachers anticipated their students would display compliant behavior; all other types of behavior were interpreted as misbehavior.

Also, teachers believed involved parents to be more supportive. Consequently, teachers saw these student and parent behaviors as necessary behavioral traits – an interpretation that has been formed through cultural transmission (Carlos, 2005). As stated by Carlos, the results revealed that the teacher's belief had solidified over time and had not been challenged. In this fashion, cultural conflict is preserved, as music educators begin to cognize teaching in urban settings as challenging because they link it with teaching deficit-burden students. Above all, music education in urban schools become challenging when music educators liken suburban students as the normative reference group to urban students (Watson, 2007).

Consistent with this deficit model, urban schools are viewed as places of dysfunction and disruption. Schmidt (2005) contended that this viewpoint is "often disconnected from an understanding of social, cultural and economic visions of schooling" (p. 257). Additionally, Schmidt described that this divide is "emblematic of how much learning in music teacher preparation is then reproduced in classrooms" (p. 260), presenting musical ensembles for example: "The preparation for the practices of music teaching, particularly as they connect to the development and teaching of music ensembles, is particularly problematic for it can afford the space for disconnected practices" (p. 259). Schmidt used purposive sampling of four professors, five in-service teachers (employed in urban schools), and twelve pre-service teachers to recount the processes involved in music education teacher preparation programs and their links to teaching in urban settings.

The site was a large, private university situated in a northeastern metropolitan area of the United States. Schmidt used participant observations and semi-structured interviews for this

qualitative case study. Overarching themes were considered: disconnect and perception of disconnect; the practical as the need for the technical; and circumventing and changing engagements. Schmidt (2005) offered the conceptualization of pedagogical interactions, which presents critical analysis as a method for the development of self-pedagogy, and an assessment of the "discourse of enactments," which considers discourse rhetorical and often times disassociated from moments of interaction. This separation leads to pedagogies rooted on reproduction and repetition. Another emergent theme in Schmidt's study was what he referred to as "enactment in discourse," which includes engaging in the continuous self-reflection of pedagogical moments. The teachers engaged in efforts of self-reflection and appeared disturbed with the idea teaching as undefined as oppose to a fixed behavior.

Nevertheless, opposition with the technical (the substitution of the musical or academic by the normative and structural – the development of musical abilities) and the technicist was present. More importantly, Schmidt's emphasis on the execution of the technicist views consistent in the data in which he offered are applied "through an ideological view of 'real-world' situations in music teaching, and this is viewed in counterpoint to reflective and self-critic engagements" (pp. 290–291). Also represented in the data, Schmidt asserted that "knowledge that follows structure bound replications, where best-practices are mainly accepted through the 'tellings'" (p. 291). Likewise, Schmidt (2005) recognized there were "attempts to conceptualize teaching in urban schools through transformative pedagogies, where music is constructed as contextual and situated" (p. 297). In-service teachers believed urban settings to be difficult, nonetheless, Schmidt observed a biased use of language such as presumptions of what urban students are as well as the positionality of other in educational discourse. Nonetheless, Schmidt stated, "The possibility for critical engagements and challenge presented in elements of the

music teacher preparation seemed to have been sufficient... to lead these teacher [sic] to search for urban environments where they could engage in their chosen profession" (p. 297).

Role of Parents

Johnson (1997) and Vroman (1994) explored the significance of parental involvement to high school band programs. Johnson (1997) stressed that while booster organizations are often viewed as monetary supporters of band programs, their overall purpose was to support creating a positive environment for the entire program. Band directors have long recognized the significance of parental support to the growth of a strong instrumental music program. In public schools today, it is important that parents stay involved and conscious of the conditions of music in the schools. Vroman (1994) added:

> If instrumental music, especially band, is to retain a place in the curriculum of the schools in the twenty-first century, then it may be crucial that efforts be undertaken to involve the parents more closely in the academic [in the sense of musical achievement] aspects of their children's musical study. (p. 145)

The parent's role in music organizations are significant to the success of the program. Within urban music programs, parents are vital to the sustainability of these programs. Time given by the parents of considerable value and the relationships derived as well as the support for the students is priceless.

Funding

The federal No Child Left Behind (NCLB) law was designed to serve the nation's underserved children by providing a quality education to every American student. Likewise, individual states have all adopted changes to their educational standards that are founded on the principle that "all children can learn" (Belfield & Levin, 2007, p. 256). NCLB did not include

arts, only the biannual testing assessment which emphasized reading and math. “Many programs have experienced a reduction of funding, scheduling issues, and lack of teaching space and time” (Hazelette, 2006, p. 13). Consequently, the effect has been extensive in the arts. Students have experienced reduced music instruction or have been denied access to arts and music classes because of required remedial core classes. Additional funding is directed toward resources and subjects focused on standardized testing rather than arts and humanities courses. Also, funds that are authorized to hire teachers for the NCLB initiative are used for reading, science, and math, often at the expense of the arts (Pederson, 2007).

Sanders (2014) reported:

> Whatever the source of funding, instrumental music programs are competing for dollars with other programs, forcing some instrumental programs to downsize, move out of the school day, or become fee-based. Music programs continue to adapt in order to stay viable in this educational climate, but it is not clear that these adaptations are sustainable in keeping instrumental music available to all students who want it. (p. 21)

Insufficient school funding is a barrier for many teachers. This is mirrored in the lack of resources and materials. Underfunded schools often have computer and science laboratories that are distressed and require renovation and upgrades (Grossman, 1998). Belfield & Levin (2007) commented:

> In the United States we typically view educational inequality as a challenging public policy issue because of its implications for social justice. If life chances depend so heavily on education, then it is important that educational inequalities be redressed in order to equalize opportunities in a democratic society. (p. 1).

These are school systems that will choose to hire recent graduates over experienced teachers to use funds on other needs in the system (Grossman, 1998). According to the U.S. Department of Education's National Center for Education Statistics (NCES), "students in high-poverty or high-minority schools are in desperate need of expert, high-quality teachers if their achievement and attainment are to improve, yet they are almost twice as likely as other students to have novice teachers" (AEE, 2009, p. 2). Educational funding continues to be a main issue in education. School systems depend on state, local, and parental funding. Federal government funds only represent a small percentage of public-school budgets. Public schools must formulate plans to give students every opportunity to succeed regardless of economic hardships. Funding, and how to best use those funds, saturates all areas of education including the fine arts.

Summary

This chapter has reviewed the literature that undergirds the epistemological, ontological, and methodological assumptions made about African American male urban music educators. The first section of the chapter provides an overview of the historical significance of music education in the United States and within the African American community. The second section of the chapter provides an overview of the multifaceted constructs of music educator knowledge and experience, as well as difficulties African American boys face in public schools, which underpin the theoretical framework of this study. The third section of this chapter provides a review of the literature related to what contributes to success of African American boys. Having reviewed the literature related to African American male urban music educators in Chapter 2, I now outline the research method that undergirds my study in Chapter 3.

CHAPTER III

METHODOLOGY

Introduction to Narrative Inquiry

Previous research into music educators' working conditions in urban schools has frequently relied on quantitative surveys with little space for narrative. This narrative inquiry re-story's the teaching experiences of a band director in Texas, who teaches or has taught African American boys using a qualitative research method, namely narrative inquiry. Narrative inquiry is "the study of experience as a story" (Connelly & Clandinin, 2006, p.477). Narratives offer nuances, a sense of storying, living the experience with the participants: capturing what they see, seizing salient moments, turning attention on to problems. Through using narrative inquiry, educators come to recognize "who we are, what we do, and why . . ." (Connelly & Clandinin, 1999); telling stories is "'doing' identity work" (Watson, 2006, p. 525). Sarbin (1986) describes narrative as:

> A way of organizing episodes, actions, and accounts of actions; it is achievement that brings together mundane facts and fantastic creations; time and place are incorporated. The narrative allows for the inclusion of actors' reasons for their acts, as well as the causes of happening. (p.9)

Narrative inquiry ontologically views "experience as relational, temporal, and continuous" (Clandinin & Rosiek, 2007, p. 15). Three commonplaces are frequently used to bound narrative inquiry: temporality, sociality, and place (Clandinin, Pushor, & Orr, 2007). Temporality involves researchers be present in spaces and episodes in time as they are in frequent shifts; sociality entails emotions and communication within social environments; place forms

individuals' experiences as it inherently positions them (Clandinin, 2013). Clandinin and Connelly (2000) state that:

> Any inquiry is defined by this three-dimensional space: studies have temporal dimensions and address temporal matters; they focus on the personal and the social in a balance appropriate to the inquiry; and they occur in specific places or sequences of places. (p. 50)

In retelling this band director's stories, my intent was to share his experiences of all three commonplaces simultaneously. This inquiry identified an African American music educator who serves African American boys defined "by a common place, intention, tradition or spirit". Additionally, his aim was to develop purposeful experiences that enhance the social, economic and political power of those boys.

The narratives in this research presented multiple perspectives: my own as the principal investigator, with personally relevant experiences to enhance the research and the perspective of the band director participant, along with the perspectives of others which may seep into the narratives of experience both of us live and tell. Narrative inquiry permits true-for-now, qualitative appraisals of problematic areas such as age, gender, familial commitments, and years of experience in the field of teaching. Narrative views of the band director's experiences, coupled with my personal insights and first-hand experience of his teaching environment, combine which presented new ways of viewing the lives of African American music educators. In generating this new research perspective, my hope was to emphasize distinguishing moments within the broader context of the music teaching experience as a gesture towards creating questions for researchers, as well as music educators and those who are associated with them to ask themselves.

Narrative inquiry starts with voices of a few individuals articulating their lived and told stories (Creswell, 2007). Clandinin and Connelly (2000) qualify the idea of educator experiences which threads back to the philosophy of John Dewey:

> For us, Dewey transforms a commonplace term, experience, in our educators' language into an inquiry term, and gives us a term that permits better understandings of educational life. (p. 2)

Clandinin and Connelly (2000) also state:

> We see teaching and teacher knowledge as expressions of embodied individual and social stories, and we think narratively as we enter into research relationships with teachers, create field texts, and write storied accounts of educational lives. (p. 4)

Now, the notion of articulating expressions of embodied individuals makes an argument for a new approach in thinking about the experiences of African American music educators. Clandinin and Connelly also claim narrative inquiry as both phenomena under investigation and method of study offer the opportunities of creating spaces to examine African American music educators. Clandinin and Connelly (2000) furthermore describe narrative inquiry as:

> …a way of understanding experience. It is a collaboration between research and participants, over time, in a place or series of places, and in social interaction with milieus. An inquirer enters this matrix in the midst and progresses in this same spirit, conducting the inquiry still in the midst of living and telling, reliving and retelling, the stories of the experiences that make up people's lives, both individual and social. (p. 20)

Traditional descriptive qualitative approaches pursue responses to structured interview questions and commonly sustain a high level of neutrality between the researcher and participant. Conversely, narrative inquiry aims to present not only story content, but also the storytelling

method and setting, along with the co-created meanings and voices of the respondents (Clandinin & Connelly, 2000). In this case, the narrative inquiry formed is a collective dialogue between and among the primary researcher (me) and the participating music educator. Arnett (2002) explains:

> A story has main characters, a plot, and a storyteller. A narrative has all of the ingredients of a story, agreed-upon participation, and openness to the needs of a given historical moment. With a story we know the ending. With a narrative, we know the beginnings and address the needs of the changing demands before us; there is no ending, just guidance. A narrative activates agency as we meet what is before us. (p. 501)

Clandinin and Connelly (2000) contend that narrative inquiry is a collaboration taking place over time, suggesting that the meaning of experience is not a concept that can be simply voiced by the participant or interpreted by the researcher. Overall, findings and discoveries emerge from a fluid correspondence with and through narratives and the relationships forged between individuals.

Research Tools

In this narrative research, field notes were used as research texts utilizing three interpretive tools: broadening, burrowing, storying and restorying (Connelly & Clandinin, 1999). Broadening, the first interpretive tool, places the music educator's journey in spaces and experiences over time as they are fluid. The band directors' emotions and communication within social environments were analyzed. The second analytical device, burrowing, comprised of an in-depth investigation into detailed experiences that he highlighted as important. Burrowing was also used when the music educator probes specific stories, for instance, when he shares stories from high school and undergraduate band experiences. The third research device is storying and restorying, which took place when the music educator linked pieces of his past, present and

projected future together. This device helped unearth the changes in his identity. Also, this device collected shifts in what he knows, says and does as time moved forward. In short, it illustrated the knowledge added.

Sources of Evidence

Field texts comprised of written documentation of the observations, discourse, experiences, and accounts of the participant and the actions that impact them directly or indirectly. My field notes assisted in capturing emotional state, opinions about the investigation, and a method for keeping record of any follow-up interview sessions that may need to be arranged by the participants. Field notes were transcribed after each observation. Non-verbal cues were captured in field notes. Some non-verbal techniques that I took in account were body movements, use of time as in pacing, probing, and pausing, volume, voice quality, voice inflections, and touching (Lincoln & Guba, 1985).

Observations were used to generate thoughts and questions in which to contextualize the interview process. Interviews perhaps are one of the best approaches to collecting information (Merriam, 1998). As advocated by Lincoln and Guba (1985), member checking is an effective method for forming credibility. This method includes participants authenticating information and analyses obtained via interviews. It provides the opportunity for the band director to include additional information, update inaccuracies, and assess the manuscript. Member checking may perhaps help provide the band director with the opportunity to offer additional data, correct inaccuracies, and to assess overall accuracy. As stated by Lincoln and Guba (1985) the naturalist's alternative to dependability can be demonstrated by "taking into account both factors of instability and factors of phenomenal or design induced change" (p.289).

I utilized an interview guide approach to naturalistic interviews starting with a list of apprehensions to be addressed by the band director, while allowing other issues to emerge. To reduce the possibility of predetermined responses, I used an open-ended interview protocol. The interview guide in this study comprised of three main concerns: 1) individual; 2) band director quality/efficacy and, 3) influence on student academic performance. While the guiding questions were established prior to the interviews, I still exercised autonomy and worded questions in a way that generated conversation. For instance, a conversational environment allowed me to add new questions in the midst of the interviews. A digital audio and video recorder were used to capture the interview and observations with the participant. I reviewed and modified interview transcriptions. I also requested follow-up interviews after reviewing transcripts for clarification or verification. Therefore, my semi-structured interview approach obtained specific data that provided comparable data across multiple sources.

Field Notes

Field notes comprised of written documentation of the observations, dialogue, experiences, and descriptions of the participants and the events that impact them directly or indirectly. My field notes also served the purpose of recording emotional state, opinions about the investigation, and a method for keeping record of any follow-up interview sessions that may need to be arranged by the participant. Field notes were transcribed after each interview. Non-verbal cues were captured in field notes. Some non-verbal techniques I took into account were body movements, spatial relationships, use of time as in pacing, probing, and pausing, volume, voice quality, voice inflections, and touching (Lincoln & Guba, 1985). I also asked additional questions throughout the interviews to get a robust understanding of nonverbal cues.

Truth Claims

Transferability has been suggested as the qualitative equivalent to external validity (Lincoln & Guba, 1985). Also, Lincoln and Guba (1985) stated, "If there is to be transferability, the burden of proof lies less with the original investigator rather than with the person seeking to make the application elsewhere. The original inquirer cannot know the sites to which transferability might be sought, but the appliers can and do" (p. 298). This means as the primary researcher, I may only describe one specific set of circumstances and its meaning of a particular set of circumstances for the participants in the study, and the reader links the findings to circumstances in which he or she has been involved.

In this research study, I considered the band director's lived experiences as they may be understood on a larger scale of relational and reciprocal worldviews (Wheatley, 1992; Korten, 2006; Tang, 2006; Wilson, 2008). Credibility examines the applicability of the researchers' findings to reality (Merriam, 2009). The goal was to present the data as understood by a participant (Lincoln & Guba, 1985). It is plausible that other researchers will present these stories in another format. My aim was to bring attention to specific culturally responsive pedagogy utilized by this music educator.

Trustworthiness is as an organized concept that is vital for qualitative researchers to establish. Lincoln and Guba (1985) states, "How can an inquirer persuade his or her audiences (including self) that the findings of an inquiry are worth paying attention to, worth taking account of?" (p. 290). However, within the process of obtaining trustworthiness is not absolute. The qualitative paradigm values the individual experience, the voice, rather than the whole. Because qualitative research thrives on rich "thick" descriptions, acquiring and analyzing data is timely. Thick descriptions, a necessary component of trustworthiness, enable the reader to

accurately transfer findings to their life experiences. Also, a qualitative research paradigm for educational research utilizes participants' meaning to categorize, rather than forcing participants to fit their experiences in narrowly defined slots (Johnson & Onwuegbuzie, 2004). In this work, I used an audit trail that triangulates data across interviews, observations, recorded field notes, and follow-up individual interviews. This process helped me organize the data as well as keep it in a logical and retrievable form. To maintain ethical standards, I guaranteed my participant privacy, confidentiality, and inclusiveness of the interviews and observations.

Member Checking

According to Lincoln and Guba (1985), member checking is an effective method for forming credibility. This method includes participants authenticating information and analyses obtained via interviews. It provides the opportunity for the participants to include additional information, update inaccuracies, and assess the manuscript. I encouraged my participant to engage in member checks to analyze, revise (if necessary), and confirm interview transcripts. Member checking perhaps provided my participant the opportunity to offer additional data, correct inaccuracies, and to assess overall accuracy.

Transferability

Transferability has been suggested as the qualitative equivalent to external validity (Lincoln & Guba, 1985). Here, Lincoln and Guba (1985) stated, "If there is to be transferability, the burden of proof lies less with the original investigator rather than with the person seeking to make the application elsewhere. The original inquirer cannot know the sites to which transferability might be sought, but the appliers can and do" (p. 298). This means as the primary researcher, I may only describe one specific set of circumstances and its meaning of a set of

circumstances for the participant in the study, and the reader links the findings to circumstances in which he or she has been involved and accesses the possibility of transferability.

Dependability and Confirmability

According to Lincoln and Guba (1985) the naturalist's alternative to reliability can be demonstrated by "taking into account both factors of instability and factors of phenomenal or design induced change" (p.289). To establish dependability, I examined the records for accuracy and to validate documents. Confirmability is focused on the relationships of analyses and discoveries within the data (Schwandt, 2007). Confirmability or objectivity was used during the data collection and analysis stages to confirm and construct findings that may be significant to enhance what is known about African American music educators. To exhibit confirmability, I maintained a record of the inquiry progression, copies of the recorded interviews and discussions, notes from the interviews and discussions, and hard copies of all transcriptions.

Introduction to the Researcher

My work with students in urban areas fueled my desire to know more about "what works" and the kind of research that created "best practices" in urban schools. Even more specifically, I wondered how I could improve curriculum and instructional practices and transform research into policy that will positively impact African American learners. Teaching in K-12 and the university level has provided a substantial knowledge base for success in urban education settings.

During my formative years teaching, I was able to reflect on experiences in my life as an African American child in a two-parent household in suburban America. To begin, I am the first African American male in my family and extended family to obtain an advanced degree at a

research-intensive university. My past experiences prepared me for the realities of being poor, a Black male and attending an underfunded urban high school.

My life experiences helped develop in me a mindset to seize the moment in every opportunity in life. From the trauma I experienced at an early age, I became a risk taker, moving across the country. I also developed an adventuresome spirit through traveling to other countries. Henderson (2007) conceptualized resilience as a process of bouncing back, even after a lifetime of difficulties or trauma. Resilience captures the essence of my lived experiences, recounting the elements of life and school, while negotiating academic rigor to obtain college degrees and life success. I learned and demonstrated resilience. This means I did not give-up regardless of the challenges against me. My attitude allowed me to take my experiences and create my world and design my own destiny. All in all, my life experiences have allowed me to explore and seek new boundaries to become who I am to be in life.

Introduction to the Participant

The participant in my dissertation research study was an African American male band director in urban school district located in a southeastern city of Texas. This male band director was selected from a convenient sample. Purposeful sampling involves participants who have lived the phenomenon and meet the criteria set in my methodology (Merriam, 1988). Patton (1990) describes the impact of purposeful sampling as:

> The logic and power of purposeful sampling lies in selecting information rich cases for in depth study. Information rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the research (p. 169).

Narrative inquirers seek participants with ample information by utilizing purposive sampling, purposefully choosing participants whose realities impact the research (Schwandt, 2007).

Moreover, qualitative research permits “thick” explanations, giving the reader critical data to contextually derive a conclusion (Lincoln & Guba, 1985).

Context of Study

The African American male band director was given a pseudonym or fictitious name (later discussed). For the purposes of this scholarship, the term successful urban school district is defined as a district with an established history of continuous improvement in closing achievement gaps. Specifically, this band director was employed within an urban school district who has an accountability rating of “Met Standard” from the Texas Education Agency.

The selection criteria I used to select my participant were as follows. The individual needed to:

1. be an African American male;
2. have served as a band director for at least three or more years;
3. serve or has served as a band director in a secondary school district
4. have a record of success in their district (awards of participant or their band students, support comments from principal, teachers or other personnel, such as assistant band director)

What I Did

I collected field notes and journal reflections of participant/observation experiences of three (3) classes of the music educator before individual interview. Field notes were transcribed after the observations. For this study, I conducted (2) semi-structured, interview/narrative dialogues, lasting approximately one and one-half to two hours long. A digital audio recorder and video recorder was used to capture the interview with the participant. The researcher reviewed and modified interview transcriptions. To reduce the possibility of predetermined

responses, I used open-ended interview questions. The interview guide in this study comprised of three main concerns: 1) individual; 2) band director quality/efficacy within an urban school environment and, 3) influence on student academic performance. While the interview questions were established prior to the interviews, I still allowed for autonomy to word questions in a way that generated a conversational environment. For instance, a conversational environment allowed me to create new questions while flowing through the interview. I requested a follow-up interview after reviewing transcripts for clarification or verification. I utilized a transcription service to transcribe the interviews. I analyzed the interview. I collected field notes and journal reflections, both immediately after the interview was conducted, and during transcription and analyst process. I shared transcripts with and invited response from the participant. I encouraged the participant to engage in member check to analyze, revise (if necessary), and confirm interview transcripts. I examined the records for accuracy and validity of documents. I maintained a record of the inquiry progression, copies of the recorded interviews and discussions, notes from the interviews and discussions, and hard copies of all transcriptions. Finally, I applied the theoretical frameworks in the interpretation of field texts and composition of final research manuscript.

Introduction to the School District

The school district in which the participant taught band was located in a southeastern city in Texas. This district was ranked 5th where the highest arrest averages in the state were concerned (Texas Appleseed & Texans Care for Children, 2016). The school districts' enrollment consisted of 36,654 students with a demographic breakdown of 40.1% African American, 44.1% Hispanic, 8.9% White, 2.1% American Indian, 3.0% Asian, and 0.4% Pacific

Islander (2016-2017). The district comprised of twenty-six elementary schools, seven middle schools, three high schools, one early college academy and one career academy.

Historical Background

The particular urban district was constructed from an independent county in Texas (Zaveri & Mellon, 2015). This district served a percentage of a metropolis city and a portion of an independent county. The districts' name derived from two schools combining to form one independent school district. The districts' demographics have transformed over time ("75 Years of Education", 2011).

In the 1995 – 1996 school year the district only had 28% low socioeconomic students. Its cultural demographics were 56% White, 20% Black, and 18% Hispanic ("Suburban Secession", 2007). In 2002 – 2003 the low socioeconomic percentage reached 43.9% (Binkovitz & Zaveri, 2015). In 2005 – 2006 the number increased to 55% ("Suburban Secession", 2007). In 2006, the high schools in this district collectively had 7500 students. A stakeholder in the community stated that this urban district should have the top performing schools, yet the schools ranked in the lower regions of the state (Spivak, 2006). At this point, the demographics were 39% Black, 33% Hispanic, and 23% White ("Suburban Secession", 2007). This shift in demographics created anxiety in some of the residents. In 2007, the residents of a nearby community ineffectively attempted to move to the (Jackson, 2007). By 2012 – 2013 the low socioeconomic percentage was at 73.2% (Binkovitz & Zaveri, 2015). In 2009, this district was rated "academically acceptable" through the Texas Education Agency (TEA, 2009).

The most recent superintendent was selected in July 2014. He has highlighted innovative learning, early-childhood and special education academic success; cohesive student data management system; advanced method of integrating new-teachers within the district and

postsecondary preparedness systems for students. The district's philosophy focuses on progressive initiatives to guarantee it will meet and exceed both current and future challenges (History of the participants school district, n.d.).

This urban school district serves over 36,000 students in a diverse community approximately 20 miles north of a major city (History of the participants school district, n.d.). At the start of his tenure as superintendent, the superintendent developed a community-wide five-year strategic plan, Every Child 2020. The innovative strategic plan aimed to garner a new rapport between the district and the community through partnering with community stakeholders (Every Child 2020, n.d.). November 2016, the community approved a $330 million bond to reconstruct the infrastructure of the urban district. The bond was created to increase capacity at the secondary schools, develop additional full-day prekindergarten programs; renovate dated facilities; increase learning opportunities, upgrade campus society throughout the district, and enlarge transportation service to a mile radius. This district presently has 38 campuses that include 26 prekindergarten through 5th-grade elementary schools, seven 6th- through 8th-grade middle schools and five 9th- through 12th-grade high schools.

Positionality

As one of the primary sources of data collection and analysis, the researcher is a participant in the study. Clandinin, Pushor, and Orr (2007) situate the researcher as teacher and researcher inquiring about the application of narrative inquiry to share with music teacher educators' "stories to live by" (Connelly & Clandinin, 1999). The aim of qualitative research is to understand multiple perspectives of truth by encapsulating self into the lives of the individuals (Merriam, 2009). Qualitative research rests heavily on the researcher, a human as the primary instrument. Lincoln and Guba (1985) described it this way:

> Naturalistic inquiry is always carried out-logically enough- in a natural setting. Such a contextual inquiry demands a human instrument, one fully adaptive to the indeterminate situation that will be encountered. The human instrument builds upon his or her tacit knowledge as much as, if not more than, upon propositional knowledge and uses methods that are appropriate to humanly implemented inquiry: interviews, observations, document analysis, unobtrusive clues and the like. (p.187)

In my dissertation study, I was the primary instrument conducting the research. The interviews served as the primary source of data collected from the participants' perceptions on the development of the acts that leads secondary band students toward successful academic achievement. The interview protocol was developed through a review of literature in addition to other questions developed, which drew on my own experience.

The initial interview with the participant investigated understanding of acts regarding his pedagogy efficacy. The interviews with the participant was in a quiet location for conversation. To avoid the chance of cancellations or schedule conflicts, I scheduled the interviews well in advance. Immediately following each interview, I organized my notes which provided an opportunity to write information not collected during the interview. With the consent of the participant, each interview was handwritten as well as audio and video recorded. There were quite a few advantages of handwritten notes. Handwritten notes required me to pay close attention to the participants' responses. Likewise, taking notes allowed me to focus on the interview and not memorizing responses. Conversely, audio and video recordings helped with accuracy and reliability of the transcripts. Audio recordings help interpret voice inflections and pauses. Also, transcriptions were done by a transcription service and by me to verify authenticity. The participant also received a copy of all transcriptions for further authentication

and clarification. The data collected for this study comprised of one narrative collection of an individuals' lived experiences. The open-ended interview approach permitted the participant to emphasize experiences he/she felt were relevant to their band director efficacy. This was reflected in the narrative collection of the participant.

Plan for Analysis – Thematic Analysis and Interpretive Analysis

This research study was a descriptive, qualitative design for African American, male, urban music educators. I adopted a narrative research framework to gain an understanding of how these music educators in secondary band director positions interpret his leadership. The intent of this research study was to expand the scarce literature on the lived stories and experiences of African American male urban music educators whose voices can inform others about relevant concerns of African American boys through culturally responsive pedagogy. With the intention of cultivating a richer understanding of the music educators' perceptions on culturally responsive leadership as it relates to African American boys' academic performance, this study investigated constructed meanings of the relationship between their lived experiences and their leadership approaches, by employing an interpretive lens.

For this study, I utilized qualitative research techniques to examine the personal and professional characteristics, perceptions on approaches to leading, and methods to academic student success for one African American male urban music educator in a successful urban school district. Lincoln and Guba (1985) state that qualitative approaches come easily to the human-as-instrument, as qualitative approaches are situated within the naturalistic paradigm. Human-as-instrument tends to be used with techniques that are extensions of typical human behaviors, such as reading, listening, speaking, and observing. Primarily for me as the researcher, one of the benefits is in the experience of listening to the participants' lived stories

which will confirm my confidence in African American male music educators' ability to lead successfully. His story affirmed my belief that African American male music educators often go above, and beyond so African American boys can be successful. I utilized a thematic and interpretive analysis approach to examine the personal and professional characteristics as well as perceptions on approaches leading to academic student success for African American male urban music educators who teach African American boys. This was an opportunity to be immersed into the lived experiences of an African American male urban music educator who works hard to provide an environment where African American boys can be successful.

Narrative inquiry research involves an interpretivist epistemology, in which the social reality is perceived as a set of meanings that are constructed by the individuals who are a part of that reality. Consequently, the purpose of my scholarship was to discover the nature of those meanings. I utilized different methods of inquiry which aided in deconstructing the meaning of social phenomena with minimal interruption to the natural setting. My study centered on broadening, burrowing, storying and restorying the band director's experiences. The rationale in which all methods of qualitative research are centered is the perspective that reality is constructed by the individuals within their social environments. The purpose of narrative inquiry is to present not only the context of the story, but also the storytelling approach and environment, accompanied by the co-created meanings and voices of the participants (Clandinin & Connelly, 2000). In this case, the narrative inquiry formed a collective dialogue between and among the primary researcher (me) and the participating music educator. In my scholarship, I was the primary instrument for data collection and analysis, with the goal being descriptive and narrative.

My participant described how he contributed to the success of his students and specifically African American male students. Developing an understanding of how this band

director contributes to the achievement of his students was reliant on techniques of qualitative methods, particularly interviewing. Interviewing allowed the interviewees to share their own stories. Miles and Huberman (1994) emphasized:

> Qualitative data, with their emphasis on people's 'lived experience', are fundamentally well suited for locating the meanings people place on the events, processes, and structures of their lives and for connecting these meanings to the social world around them. (p. 10)

I employed a method of unitizing data as units of information to serve as the foundation of defining categories. Categorizing was used to outline themes associated or of identical topic. According to Lincoln and Guba (1985), categorizing is effective when it is defined in such manner where "they are internally as homogeneous as possible and externally as heterogeneous as possible" (p 349). Thus, as a researcher, I examined and compared the categorized data. I started with the individual narrative sets to categorize data regarding broad subjects and for overlapping. I used the participant's personal, educational and employment experience as the categories to examine the impact they have made on the success of African American boys. From these categories, I identified emergent themes.

Summary

Narrative inquiry is the research method I chose to conduct this dissertation study. It fit the school-based setting, my interest in music and my cultural background. I used it to provide an in depth look at the African American male urban music educators' perceptions on African American boys. I emphasized and examined how narrative's naturalistic roots helped me to investigate the lived stories and experiences of the African American male urban music educator.

Through his voice and story of experience, others will be informed about issues of African American boys through culturally responsive pedagogy.

CHAPTER IV

ANALYSIS AND FINDINGS

Introduction

In this chapter I discussed the experiences of the band director through my own eyes. In this study, I use the exact words of my participant to share his story and to provide a detailed description of his ideas. I told and retold his vervistic pedagogical approaches through offering a rich description of the ideas I discovered while engaging him through interviews and observations in his band room. The band directors' story was shared through data collected from interviews, observations and documents. This study was developed to interpret the experiences of African American male band directors who teach in urban secondary settings perceived impact of teaching on African American boys. This inquiry shared the lived stories of the band director in all three commonplaces, temporality, sociality, and place. My research expanded the scarce literature on this topic and informed educators about relevant concerns of African American boys and their academic performance. Furthermore, I chose to organize the data to introduce the following: a description of the school, the band director, the band room, observation experience, and his students. This provided a detailed profile of the band director's life.

The School

The milieu in which I observed the band director was a high school. Its staff included about 140 employees and 2300 students. As I drove into the school's main entrance, I was greeted by two red, white and blue flags waving in the sky. One of the flags represented the United States and the other flag represented Texas. When I pulled into the parking lot, I knew the school was built in 2007; however, the exterior was that of a building that had been well

maintained over the last 12 years. The high school was built mostly from a dark cream brick, and the front of the school had several large floor-to-ceiling windows that covered the majority of the front of the school. With this view, I felt inspired and motivated to start my field work. I entered the building and I was surprised by the extremely large common area. There were high ceilings and freshly waxed brown stone floors, which made the entrance to the school clean and inviting.

When I arrived at the main office, I was greeted with a smile by the front desk attendant, an older woman, and was asked to provide my driver's license and sign my name on the login sheet. The receptionist was sitting behind a thick glass that reached the ceiling. It had two openings – one round opening so I could communicate with the receptionist and a rectangular opening that was for handing items to the receptionist. Before I could finish writing my name, and receiving my visitor's pass, I heard a confident voice call my name. It was one of the assistant principals. As she walked towards me, she extended her hand, smiled and introduced herself. I was inspired even more because of the hospitality I received from everyone. I quickly followed the assistant principal as she led me to the band room. As the sun shone through the blue tinted glass, I saw the students walking up and down the concreate walkway. I again felt a sense of acceptance and positive energy.

During the walk to the band room, I noticed pictures of significant past leaders of the school hanging on the walls. As we continued on, we passed several students sitting on the floor in the hallway and cafeteria area waiting for the first bell of the day to ring. As we passed the students, I heard multiple conversations from a group of boys and girls similar to the high schoolers at my school. It reminded me how some things (conversations) never change with teenagers. After a few moments we finally arrived at the band room and the assistant principal told me everything I needed was straight through the doors in front of me. Again, I had the

opportunity to observe the band directors' acts of teaching at the high school. For the interview, I decided to interview the band director (which will be discussed in the next section) in the library because the interview was outside of school hours.

The Participant (Band Director)

I interviewed the participant on two different occasions. Our interviews took place at a public library because it was on his personal time. Upon arriving at the public library, I recognized it was on the campus of a community college. The walk from my truck to the public library helped me achieve my steps for the day. I had to park in a parking deck that was connected to the library but very far away. Then, I had to walk up a flight of stairs and get to an elevator to find a receptionist to ask how to navigate the rather large campus. She was sitting behind a circular desk that had screens that displayed security cameras and a computer. She instructed me to walk across a skywalk, then arrive at a set of elevators. Next, I would have to take more elevators to the 8th floor. On my pursuit to find the library, I passed several billboards and announcements on every wall. I also passed several offices and student work areas. Because the library was located inside a local college, I had an opportunity to see how the community has partnered with the local institution.

Once I arrived at the library, there a very large sitting area as I walked into the library. There were books and computers everywhere. There were a few plants, tables and comfortable chairs similar to what you would find at a person's home. When I arrived, I went to the front desk of the library where an attend was talking to a coworker. I waited patiently until their conversation ended, then greeted the attendant. The attendant was at a very large desk. It was about fifteen feet long. It appeared to be designed for multiple attendants at one time. I was unable to reserve a conference room online for this particular library, which was different from

other public libraries in the city. I asked the front desk attendant the process for reserving conference rooms. He informed me that if I desired a conference room, he could help me reserve it. He provided instructions for securing a conference room which included logging onto the intranet and reserve a room. So, I pulled out my laptop and immediately reserved a conference room. This conference room was up-to-date with technology. It had a table that would seat 8 to 10 people. It also had a wall of glass to view the library. This room was also well equipped with sound deadening materials. I was unable to hear any outside noise while in the conference room.

As I set up for the interview, I received a message from the band director explaining that he was running behind schedule. When the participant arrived, I observed that he was an African American male and about 5 feet 5 inches in height and robust in his mannerisms. His hair was dark brown and short, with sideburns and a neat goatee. He appeared to be in his early 30s. I sat down across from him at the conference room table and introduced myself. We unofficially began the interview at this moment. Our initial conversation began by discussing his experience at the Midwest music conference. This conference is a national conference for music educators. He shared how he had met music educators whom I also knew very well. He seemed very comfortable throughout the interview. He also shared important experiences from early childhood to his professional present life. He appeared very confident and satisfied with his accomplishments. The interview was conducted at the interview at the library to maximize time as the band director was on his personal time. But my observations of his classes were completed in the band room at the high school.

The Band Room

I chose to observe the band director in his most comfortable environment. This observation captured his most influential moments with students. When I first walked into the

band room, I was greeted with sapphire blue walls that were covered with charcoal grey sound dampeners. The grey dampeners on the walls were stacked horizontally on three of the four walls in the rectangle shaped band room. The ceiling was stark white and filled with square shaped florescent lights and 3-D shapes that resembled cubes of ice. As I looked over the room, I saw three windows in the room that did not face outside, but into the band director's office. They were square in shape and their trim was white to contrast with the sapphire blue walls. When I glanced through the window, I could not see what was in the office because the lights were off, and it was dark. However, I did notice a computer and a desk with several sheets of paper and music on it.

Next to the office windows, up against the wall, was large white cubbies that resembled a bookshelf, but the shelves had several different shapes to fit different sized instruments. Some of the shapes were rectangle to fit a flute case, while others were square and could fit large percussion equipment. Some were cubbies were long and shallow while others were small and deep. Each cubby contained a different shape case specific to the instrument. On top of the cubbies were three black, rectangle shaped wooden boxes stacked like a pyramid. Each of the boxes had a word written in cursive on it that said, "Initiative", "Structure" or "Responsibility". The band director did not discuss the significance of these words while I was observing. However, I believe it ties in with the core values of the classroom/band expectations within the class. As I walked across the room, I sat up against the back wall which was also sapphire blue and stored more of the white cubbies, but the shelves did not have black wooden boxes on them. Instead, there were several brown wooden floating shelves that were covered with trophies over the years from competitions. Each gold figure stood bright and tall covering the entire length of

the back wall. As I gazed at the awards, I knew it was an up close and personal reflection of the success this band had accomplished over the years.

Observations

After my initial inspection of the band room, I met face-to-face with the head band director. I did not notice him come in the room. He immediately smiled, shook my hand and welcomed me to his class. The head director was on older White male who appeared to be in his late 50s. He had on jeans and a white t-shirt with the band logo on it. I assume, because it is Friday, his casual attire was acceptable with the school, since it was a spirit shirt. The school bell had not rung yet, so the class was empty and quiet. This gave us a few moments to chat about the band and the band room. He also shared how the participant taught the first period class which was the second band.

The second band was the second tiered student group. During this discussion the participant entered the band room. He had on dark blue, loose fitting jeans. His shirt was a shade lighter than the sapphire blue walls in the classroom and had white writing on the front and back. While we wrapped up our conversation, the belled chimed and students came flooding through the doors. As they sat down, he began greeting them by name. The students began warming up their instruments. Shortly after the students began warming up, he instructed them to take out their sheet music. All the kids seemed eager to get started. Throughout his lesson, I could tell he was passionate about his craft and ensuring his students were successful and productive during his class. The band room experience was one of the three observed moments. I also had the opportunity to observe the participant teaching in small groups.

Sectionals

As another point of observation, I observed the participant in the flute sectionals and the clarinet sectionals. These sectionals consisted of the same instruments rehearsing together in small groups. The sectionals were held in another room adjacent to the band room. It appeared to be an additional practice area. There were props from marching band shows, black chairs, and boxes in this room. The room was not well lit. The corners of the room were dark, and the entire room was very cold. There were nine flute players. Of the nine, there was only one male. He was an African American boy. This particular flute player had known the participant band director since he began playing the flute in middle school. The sectional began late as the students were procrastinating in the hallway. The participant sent the only male to gather the other flute players. Once they entered the room, they begin setting up black chairs (specifically for band) in a semicircle. They also picked up music stands from a stand cart that was in the room. The sectional was full of great music. The flute players practiced the music that was to be played for UIL competition. The clarinet sectional appeared to be very stressful for the clarinet players. This was the last sectional of the day. It was held late in the evening and these students seemed ready to leave the building. The clarinet sectional was held in the same room as the flute sectional. These students seemed to be lacking enthusiasm, but my teacher participant appeared to be ready for the challenge. He was very intense with his appeal to get started on time and end on time. As the clarinets played their portion of the musical piece, the participant used big hand gestures to help the students interpret the musical phrases. At one point, he walked around the round to become even more expressive. During this sectional one student had a concern with her parent calling. The participant was able to address the parents' concern all while teaching the clarinets.

The Students

In the band room, once all the students were seated, I took my seat and found myself face-to-face with about forty students. All of them had a black music stand in from of them and was holding their specific instrument. The instruments were clarinets, Oboes, bassoons, flutes, trumpets, trombones, French horns, tubas, alto saxophones, euphoniums and percussion. He shared that percussion typically are with the percussion instructor during class. Today was significant as he was trying to put the music together and needed the percussion to help with the context of the piece. Within the room there were four rows of students in total. In the first row the students were sitting in chairs located on the floor. Behind them were three sections of risers that held the second, third and fourth rows, so all the students were visible. In front of all the students was the participant, who was standing, and had a black cart with wheels on it next to him. On top of the portable stand was a black speaker and a light grey metronome. A metronome is a machine used by musicians to mark time at a selected rate by giving a regular tick, similar to a grandfather clock making the tick-tock sounds as it keeps time. It is used by musicians to aid in maintaining a consistent tempo. As the metronome ticked the band director began to move his arms from side to side while all the students waited to play their parts with anticipation.

When he moved his hands gracefully and with purpose, it was almost as if the sound coming from the instruments matched his every move. The students' eyes were glued to their music sheet and the director's hands as the practiced for UIL. Again, from the moment I walked onto the school's campus I felt a sense of acceptance and positive energy. From the individual at the front desk, the assistant principal to the band director, they all made me (and my research) feel valued. When I left the school, I was encouraged with the idea of knowing there is a band

director in the world (like myself) who is passionate about creating a positive environment and experiences through the art of music.

Participant Profile

A profile was made to share a brief historical point of reference for the participant. The band director was born in the United States and is 32 years old. He grew up in a southeastern city in the state of Texas. He went to grade school and completed high school in the same city. His mother and father had him later in life. They were in their 30s when he was born. He said because they had him later in life, he believed it benefited him. They were able to teach him the mistakes they made and positioned him to be successful in life. There were two children in the family. He strongly emphasized that his family had a bond and lived in a great neighborhood in a southeastern city in Texas. Moreover, he was raised in an affluent area and lived with both parents who instilled a seed of spirituality in him early in life. He was baptized Catholic and grew up going to a Methodist church with his father.

After high school, he attended southeastern university, which is in the same city where he grew up. He then transferred to a university outside of the city. Some of the participants' life experiences which facilitated his choice of becoming a band director began well before his undergraduate studies. He graduated with a degree in music education. He had always wanted to be a band director. After high school he went to southeastern university and studied with a great saxophonist for a year. Her approach to teaching saxophone displayed a lot of his flaws as a musician, in particular, how he did not practice consistently as a high school student, to be a great player. From that experience he decided to transfer to Outside University. He said this was the greatest decision he had ever made in his entire life in terms of his career in music because that is where he found people that understood how he learned. He is a graduate of Outside

University where he received his bachelor's degree in Music Education. Currently, he is pursuing a master's degree in instrumental conducting also from Outside University. He has had several great mentors who helped develop his teaching style.

The associate band director participant was assigned a pseudonym *Glenn* for anonymity; however, I have also assigned a moniker for him that I felt best described the interpretation of his character based on the information gathered during his interviews: Glenn —The Gentle Giant. *"I push my kids to be the best. All of our practices, I have high expectations and expect nothing but their best. But at the end of the day they know how much I care about them, want them to have fun, and learn something in the process...I love my kids!"*

Glenn is currently the Associate Director of Bands and Fine Arts Department Chair at his high school. He has been teaching band his entire career. Prior to coming to his high school, he served as Director of Bands at a nearby middle school. His responsibilities include directing the Symphonic Band, coordination of the Marching Band, and co-directing the Wind Ensemble and Concert Band. He has received UIL Sweepstakes awards and first division ratings at numerous festivals and contests. The high school band is a program synonymous with success as a Title One School and have made appearances at the Midwest Clinic and Texas Bandmaster's Association Clinic/Convention. He is not married and does not have children. Teaching is his first and only career. Glenn is passionate about student success through the arts and works to promote public school music education, particularly in urban communities nationwide. His professional affiliations include Phi Mu Alpha Sinfonia Fraternity, Texas Music Educators Association and Texas Bandmasters Association where he serves as a Region Representative.

Data Sources

The primary source of data used in the study were open-ended, semi-structured interviews and observations of the participant. I conducted 2 semi-structured, audio-recorded interview/narrative dialogues, lasting approximately one and one-half hours of time. Additionally, I conducted three observations of the participant engaged in the act of teaching. A digital audio and video recorder were used to capture the interview with the participant. I also wrote field notes and journal reflections of participant/observation experiences before and after the interviews.

Findings

As Glenn's story unfolded, several themes emerged after critical analysis of the data. I identified the personal experiences of Glenn as the major theme linked to personal characteristics attributed to success with African American boys. Also, I discovered the following subthemes which support the major theme: early recognition of purpose and band director before educator. Music as a tool to education students was theme linked to acts of teaching with African American boys. In addition, I discovered that being a culturally responsive band director plays a significant role regarding advocacy and trusting relationships with his students. Therefore, I added culturally responsive teaching and understanding African American boys as emerging themes in identifying factors that support the success of African American boys.

Personal Experience

Research question one examined personal characteristics attributed to success with African American boys in secondary urban music education programs. Several times Glenn highlighted his personal experiences as a personal characteristic which attribute to the success of African American boys. Glenn believed his personal experiences were facilitated his growth into

a band director. His early life occurrences experiencing music with his babysitter who planted a seed of music in him. This babysitter was responsible for Glenn's success in music and she was never a music teacher. She is 93 years old now. She would sing early in the morning as she prepared breakfast when she watched Glenn and his brother. She taught Glenn and his brother how to carry themselves. He remembered singing gospel songs all the time at home. She would sing melodious gospel music as they all completed tasks around the house. This experience became the birthplace of his appreciation and interest for music at an early age.

Glenn also spoke of his fascination for choir but even more specifically for the Hammond organ. The organ has always captured his attention and allured him to its melodious sound. These two experiences are where the idea of making music was imbedded. As a little kid, he would sit next to the organist and try to play it. Early on in his childhood, his parents recognized his love for the Hammond organ, so they would buy him keyboards every Christmas. While he was explaining his love for the organ, he became very excited. He became more even more expressive with his nonverbal movements. He explained this was one of his favorite memories - getting a keyboard as a gift during the holidays. It gave him an opportunity to make music. He would practice on the keyboard often because it gave him an outlet from issues children and teenagers face as they establish relationships with their peers and grow their personal identities.

Glenn stated that, in time, he would continue to practice his craft until he was able to perform with the youth groups at his church, and later, into his profession as a band director. The youth groups would consist of teenagers and who would visit other sing at other churches and events. As he improved on the keyboard and later other instruments, he discovered music was his passion. These opportunities outside of formal education solidified his love for music. These experiences with his babysitter and within the church are, as Glenn stated, "really where it all

came from". Glenn described how he grew up in a home that values character and it was held in high regards. He stated his upbringing added to his decision to be a music educator. He came from a two-parent home where his mother went to a predominantly White institution and his dad went to a Historically Black College/University, which according to him, gave him the best of both worlds. Glenn's personal experiences helped him develop a love for music.

Early Recognition of Purpose. On a few occasions during the interview Glenn referenced early in his life desiring to be a band director. Glenn highlighted several influential music teachers throughout his life. He said it is always important to have great music teachers and that music teachers help guide inner thoughts about music. He said they aid with interpretation of musical passages. Glenn pointed out that great music teachers inspire creativity at the highest level. Glenn began playing the saxophone in the fifth grade during a time when band was not formally offered in elementary school. The elementary schools had music teachers, but they did not have band directors. You could not start band until middle school. The music supervisor for the district would stop by throughout the week to see if any students were interested in playing an instrument. If they were interested, he would work with them. I speculate they had a program to where the music supervisor at that time, would visit select elementary schools and ask the elementary music teachers to give him their best music students to get them started on some band music.

Glenn vividly remembers his brother, another friend and him learning music with the music supervisor every Friday meeting. That is really where he got the start of making music. He remembered wanting to be a trumpet player, but the music supervisor insisted that he play saxophone, so him and his brother switched instruments. He started band in sixth grade and worked his way up through high school. What initiated his leap into postsecondary music was his

accompanist for solo and ensemble. She was a well-known band director's wife who always taught and accompanied musicians. She would always accompany students at the middle school Glenn attended. He shared every that at each rehearsal she would strongly recommended Glenn go visit her daughter to hear Glenn play his saxophone. Glenn also said, “she would always say, ‘Oh, you need to let my daughter listen to you’. So, Glenn always participated in a solo and ensemble contest at the university where her daughter worked.

Glenn became animated when he spoke of the accompanist for his middle school band. He shared how she always made an effort to speak to him and mention how he is improving. Glenn also stated, with respect to early recognition of purpose, that:

> When you stick with to a blueprint, which consists of continually learning and mentorship, you allow yourself to be open to intellectual growth. I am not sure if I am setting the world on fire with that idea, but I am sure that if someone uses this trajectory, they will have a successful outcome.

As Glenn continued to perform in solo and ensemble contests throughout his middle school tenure, he concluded he wanted to be a band director. He never considered any other career field. Part of the reason he thought it would be a great idea to complete his music degree was to go back to his high school and take over the band. He said he valued the process that band directors experience. The process of competition (UIL), programming music – three pieces over a span of months to compete and given a standard. Glenn really became animated when he described his success with UIL. He said what really attracted him to music education was that he had success with it. He does not think he would have had the same reaction if he did not have success. He realized that it was because of his band director, and how he treated him that influenced his decision. He thinks the process - all the competitive parts and the way he admired his band

directors by looking up to them as leaders was a huge part of it. It was proven at an early age that Glenn was determined to be successful and have a positive influence on the lives of others through music.

Band Director before Educator. Glenn believes that music educators should see themselves as educators before band directors. He felt that many instrumental music educators see band as an independent discipline. As he went into detail about his viewpoints, he stated that he wanted to "be a band director per se before I wanted to be an educator. I wanted to return to my high school, just like most [instrumental music educators] people." He said most preservice music teachers want to go back to their old high school. He said the motivation was seeing himself as the band director at his old high school.

Glenn added that through his ongoing learning process, once he graduated (and through mentorship with admired instructors) he began to understand "the education side of it. I realized that music was just a tool to educate the student." He said the interesting part about this approach was it became less about the process of being a band director and music. Also, how music was still very important, but it was more about relationships. This is where it really became about education. Glenn believes that placing educator before band director helped him in his formative years as a band director:

> When I started off at the middle school, it was rough, and we had to start over with building a band. This the reason I was hired to be the band director. I was hired directly of college to be the band director at a middle school, whose program was two years removed from the Midwest Clinic as a performance band. It was a very good band program. Then, I came in as a first-year teacher and realized how much I did not know about anything.

Glenn said as a first-year teacher he had to start where most teachers fail. He knew to be successful he would have to develop relationships with the students. He said to be successful he had to always go in with an authentic love for the band students. He stated:

> I realized really quickly that in order for the kids to get it or in order for me to be able to survive. A lot of your first-year teaching is simply surviving. In order for me to survive and in order for the kids to have some sense of direction, I had to build relationships first. I could not talk about music. Music was part of it, but I just had to build relationships.

Glenn also believed that being a successful band director derives from being a successful educator. As he talked about establishing relationships with his students, he went into further detail about the support he received from other educators to help sharpen the areas he struggled in during the early stages of his career. Glenn reiterated how he had people that could help him build relationships with kids. He also struggled with the pedagogical side, but he had really good support. Glenn believes band directors seeing band as an avenue to educate, creates a pathway to success in life.

Music as a Medium to Educate Students

Through interpreting Glenn's acts of teaching with African American boys, I was really curious to see how he engages his students. When talking to Glenn, there was one reoccurring theme that emerged from the findings: music as a medium to educate students. Glenn shared the importance of connecting music to life. He stated that music provides an exclusive view of history that can be realized through musical context. Glenn said that he commonly shares how significant band is with the students. He is always expressive when sharing phrases and meaningful passages to his students. He explained that 'band' is a special place. The band hall is

a sacred place. Everyone does not have the privilege of being in here. This is something that you should feel proud of daily.

This description from Glenn details how revered band and the relationship of all its components is to the band director. Glenn saw the band as an amazing part of life that will benefit any student who participates. Glenn also made a point of referencing he does not know what his life would be like without band. He stated, band is not necessarily an academic component for all students. It can be social outlet for students. It is not necessarily for kids that only want to be music majors. Glenn said there are so many different ways we can see band and its benefits. He highlighted during the process of becoming a music educator, especially into his undergraduate studies, he realized the education side of band. He realized that music was just a tool to educate the student. He said the interesting part about that was it became less about the process of being a band director and music and more about relationships.

Culturally Responsive Teaching

I was really interested to see how he Glenn identifies factors that contribute to the success of African American boys. The concepts of culturally responsive teaching, mentorship, understanding African American boys, and creating safe spaces emerged as themes. Glenn believes that through culturally responsive teaching African American boys achieve success in the classroom. Glenn discussed teachers not considering the students' home life outside of school. Glenn stated how students are human and forever evolving.

He understood to be an effective band director he had to adapt his teaching to the climate of the classroom each day. Glenn learned from his mentors how to adapt to the climate of the band room. He said many teachers tend to ignore external factors which impact academic life of Black boys. He emphasized kids being tired from waking up early in the morning, and perhaps

experiencing stress at home, only to endure similar treatment once they attend school. He also said that those are some of the things we as educators forget. I have to remind myself of these crucial questions when addressing students responding negatively: what is wrong with him/her? Or what is wrong with how I approached the issue?

Glenn went on to describe how educators and adults should not be so quick to place students in a certain behavioral category, because of how a student reacts to situations and authority. He believes educators must seek to understand each students' culture. Glenn said, once we gain an understanding of each of our students' culture, meaningful instruction will take place. He said for African American boys, if teachers did not seek to understand their culture, the results could end in punitive actions. He said, we [educators] have to understand that kids come from different backgrounds. Also, Glenn said we must deal with student situations on an individual basis rather than grouping students into specific categories. Throughout Glenn's interview he stressed the importance of building relationships with his students. He also stated any child, despite his behavior (good or bad), could change if treated appropriately. With further discussion, Glenn analyzed some of his students' personal experiences at home, which helped him understand his students circumstances more appropriately. As a result, he has a clear picture of why some of his student's behavior is less than ideal and in need of a culturally responsive educator. Glenn said:

> Sometimes students show up in a horrible mood but, have you ever thought about why are they in a horrible mood? Sometimes it is lack of nourishment. From the time the student ate lunch at school the day before till the next day the student may not have eaten. I completely understand. When I have not eaten lunch, I get cranky.

Glenn believes that educators must be transparent with themselves and open to learning. He stated:

> Honestly, sometimes feel like I know nothing. The more I know, the more I reflect on past decisions and realize they were not the best. I think you must be able to allow yourself to be given new information. You have to allow yourself to be open enough to learn from people that might have a different viewpoint than you.

Glenn values building relationships and empowerment through culturally responsive pedagogy. These are important factors when successfully teaching African American boys. Glenn believes the band staff plays an important role in successful acts of teaching African American boys. He mentioned that part of being culturally responsive is understanding the situations and environments in which their students live as well as their parents. He also stressed the importance of being able to easily adapt to situations and care for the well-being of his students.

Advocacy. Glenn believes that through advocacy African American boys will achieve success in the classroom if provided the right environment. This factor illuminates why he was identified as a giant. He stated, what we must understand is that kids are kids and we have to educate kids no matter what they come from, and actually, the best teachers should be in those [urban] schools. His experience with advocacy towards African American boys has been to create environments for them to foster their own creativity. He said that African American boys are resilient human beings, and sometimes they learn on their own through trial and error. He has always advocated for African American males as a whole. Glenn believes that building authentic relationships with African American boys contributes to success in the band room. He specified:

> I think this is true with any student of color, especially, with African American kids. In order to teach them they have to trust you. Kids in general are very smart and they

understand and can read whether or whether not you are there for them. They can tell if you are not authentic.

Trust. Glenn believes that demonstrating trustworthiness consistently contributes to success in the classroom. He stated,

> Trustworthiness is really, really big. It is the most important thing in the classroom environment. If a kid does not trust you, they will never learn from you. Sometimes, we believe that trust is a one-way street. I think it goes both ways. Trust is not imparting your bias on a kid you do not really know. Simply because he/she dresses a certain way or maybe there are certain mannerisms not necessarily appropriate. Through trust, they reveal themselves and allow you to correct them.

Understanding African American Boys

Glenn believes that understanding African American boys and developing a system of trust is a helpful approach in teaching them. He also knew as an educator, and from experiences in an urban environment, that it was important that he look at teaching from a different perspective, especially with students of color. Glenn said, African American boys can detect if you are trying to get over on them, especially if you are trying to sell them something that's not necessarily true, they will lose respect for you. He also added that all students, in time, will grow and progress. Glenn stated that educators need to understand their students will change and African American boys are no exception. He said:

> Every kid evolves, especially boys. Since I am an African American male, I understand African American boy faster because I understand how they think. I noticed as a middle school band director that when they came in in the sixth grade, they did not understand how middle school worked, because they are still in an elementary school mindset.

The more Glenn and I talked in his interview, he shared his thought on African American boys and how they have a positive impact on society. He emphasized that:

> When I see their [African American boys] faces, I smile because I can see their journey. There is nothing more important for me than for them [African American boys] to be successful at what they do. When there is so many people and so many things in society that maybe work against you, you [African American boys] are able to make something of themselves and present yourself in a way that is respectable.

Glenn believes we must create independence in our students. He said, the goal should be to prepare them for the next phase of life. Glenn also said, they need more than ever, the necessary tools to problem solve and deal with situations in a rational manner. As with all students, until you show them that you care for them as a human being first, they will not care for you or your class. Once they care, trust is instilled, and they allow you to guide and mold their paths. Glenn always models the appropriate sounds/timbre he expects from his band students.

Mentorship. Glenn emphasized the importance of mentorship. He even recalled a time when he was young and his babysitter (former childcare provider) played a significant role in his life. He remembered how she always made it a habit to teach him something new. He said, while she was not an educator, she played a significant role in his success. He explained the need for young people to have mentors and how he has always preached to people that are around his age or younger about the importance of mentors. He stated, there's so many African American band directors teaching in nonurban and urban settings who accomplishes great work.

He said as a new band director, it is important to have a mentor because you will not always know the right way. He also referenced several times a mentor who had a great impact on him. He emphasized the need for mentorship:

> When you start teaching, make sure you find mentors. It is okay not to know the solution to problems. It is okay, but you have to find a mentor that is going to help you and show you the right way.

Glenn stressed, that he understood that he would have an uphill climb because he is a person of color in the profession. He also stated knew the importance of cultivating a new teacher's environment. He said, you must surround yourselves with successful people and let them show you how to do the job. Glenn believes mentors play an important role in the development of students. He believes his mentors have experienced similar situations, so he seeks advice from them on how to handle situations. Mentoring helps him regain focus when experiencing concerns, barriers, or problems making decisions as a band director. Glenn established a successful learning environment for his students as a result of great mentorship. He could not say enough about the impact of his mentors on his teaching career. His eyes shone when he talked about the benefit of his mentors.

Glenn said when it came to tough decisions, he always had someone to view as a role model or someone readily available to help. Glenn believes mentorship is everything. He said that everyone in life must have a guide and needs someone to show them where the obstacles may occur along unbeaten paths. He said this contributes to success and is generational. He gave this analogy, the more people that walk along the unbeaten path, eventually they create a trail that can be followed by those who come after them.

The Story of the Top Percussionist. Glenn went into detail about a top percussionist in his band program. This top percussionist is an African American male in middle school, who struggled with anger management but is musically gifted and overall a good student and successful leader in the making. He said:

> He is a great kid. But he had a really bad temper, which he is still working on. This kid was so musically talented. He was very talented and understood the process of teaching music. So, he would help, even in middle school, kids learn their parts. He knew how to break it down to a level other kids would understand.

Glenn was his band director for middle and high school. Consequently, he knew the students' mannerisms and behavior that would get an emotional reaction from him. He also added, even as a senior in high school, when I had to redirect his behavior, I had to remind him of my expectations and because of our relationship, he would always listen. It was not until the high school experience that Glenn recognized that this percussionist did not have a father figure in his life. He shared with me:

> This top percussionist understood our bond, but I did not understand the depth of it. It was, at the moment, where I realized he did not have a male influence that brought our relationship into perspective. He did not understand the dynamics of a relationship with an African American male.

Here is where the dynamics of their relationship changed. Glenn said the top percussionist came into the office one day and said his mother had recently got engaged and he was really excited. He had been having a rough semester, but after this encounter everything changed. Glenn described the encounter:

> He showed me a picture of his new family with his sisters, his brothers, his mom, and the person that his mom got engaged to, and it caught me off guard. This is when I realized that is what he wanted. He wanted a family. He wanted stability. He wanted a role model.

Glenn shared why this was one of his favorite students to teach. He was the person who gave me the most trouble. This kid taught me how to not give up on kids. Glenn also shared that he did

not have some of the same experience as his students. Some of their experiences were a lot worse than his own. He said:

> I never had to struggle to find food to eat. My parents assured me of that. I always received what I wanted for Christmas. These are things that some of my kids did not have the opportunity to experience. Another big thing is that I grew up with a mother and a father in the house.

Glenn believes that band directors must be fluid and change with the environment. He learned this concept from his mentors. He thinks that, as he observes the older generation of band directors, we have to be willing to change with the times. Kids change, so we [educators] have to change with our kids. Glenn believes as an African American male, he provides a unique perspective to understanding African American boys. He stated, as an African American, he can understand what they're going through, and sometimes probably more than other colleagues that are not African American.

Urban Settings. Glen utilizes a culturally responsive teaching band. He stated, we must understand that kids are kids and we have to educate them no matter where they come from. The best teachers may be in those schools where reputation may not reflect the student's ability. He said, it is not the kid's fault that some schools have a bad reputation. Glenn discussed with me that sometimes teachers may give up on many of the students. He thinks we [educators] have to focus on the kids that we teach no matter the situation. Glenn also believed that understanding the students' environment outside of school contributes to success in the classroom. He believes understanding their upbringing can aid in the teacher's ability to teach their students.

Glenn put emphasis on the fact that teacher have to understand their students' environment and where they came from. He believes that all students are unique. Yes, we teach a

lot of kids, but we really have to do our best to research our kids, fully understand them and get to the bottom of who they really are. Yes, it is hard sometimes. He thinks that if you really want to be effective, you have to understand that their background is just as important as them being in front of you.

Defining Discipline through Creating Safe Spaces. Glenn believes that African American band directors creates safe spaces for students. He learned from a mentor how to incorporate expectations in the band room. He spoke about an instance from his undergraduate days in college. He said:

> It is similar to a parent with the approach to discipline. Where the parent gives consequences as an act of compassion. Where the band director works demonstrate caring for the student through correction. For me, it was a reoccurring cycle over and over and over until I graduated.

Glen believes his mentors' unwillingness to give up on him helped him to be the band director he is today. He thinks his unwillingness to allow him to fail was huge sign of caring. When it comes to his teaching now, he utilizes this approach with his students. Glenn believes some educators, whether they are African American or not, take the wrong approach when it comes to educating children. He said:

> We want to instill the discipline first, but we must remember what discipline is. Discipline is not necessarily consequences. Discipline is a behavior expectation, and how you get there is maybe different from kid and different from another.

Glenn shared with me that discipline is not power play with teachers but expectations that must be achieved by both teacher and student. He explained:

> These are methods that were taught to me. Even with dismissing kids from the band would be a result of some egregious act. I am going do everything in power to keep that kid in the band. I feel it is an obligation to make sure that you teach them because they are in your class.

Glen also believes that with African American boys you must keep them close, in other words, work hard at developing a strong relationship with them to keep them focused on learning. He stated:

> If they are misbehaving in your class, they are probably doing it in other places as well. You have to keep them close and eventually they will gravitate toward you because of your act of caring. That is the influence that I would love to have with African American boys or and every other male.

Glenn made it clear that discipline is not simply removing a student when they go against the expectations but understanding how to change behavior and accomplishing that goal. He stated:

> Many band directors would simply move the kid out of band if they are misbehaving. I understand the way they think because that is the way those teachers were brought up. I was brought up in a different way. I use the approach of kids have consequences for their actions, but in a caring fashion. I use redirecting moments to instill a lifelong value.

Glenn believes the approach to discipline for all children is individualistic. Every single kid, no matter what race is uniquely different. He believes, if you focus on instructing them as an individual and work to give each student specifically what they need, only then can you identify how to approach discipline with each student.

Analysis of Findings

As Glenn's life unfold, several common themes emerged that had to do with African American boys' success in urban schools: (1) personal experience (2) music as a medium to educate; (3) culturally responsive teaching as a vehicle for understanding African American boys; and (4) Understanding African American Boys. Glenn believed his personal experiences helped him develop effective characteristics. He believed that act of utilizing music as a tool to educate African American boys would provide a positive outcome. Glenn also believed that culturally responsive teaching and understanding African American boys are factors that contributes to the success of African American boys.

Personal Experience

Glenn's personal experiences played a large factor in the personal characteristics attributed to success with African American boys. Glenn came from a two-parent home with his parents having him later in life. It was proven at an early age Glenn was determined to be a successful music educator and have a positive impact on the lives of children in education. Glenn stated his childhood and educational experiences motivated him to become a music educator. During his childhood, Glenn was taught the importance morals and values by his parents as well as his caregiver. Glenn's parents had attained college degrees prior to his birth. His love for the Hammond organ drew him closer to music. Glenn parents saw his love for the organ and purchased a keyboard every Christmas for him. His church experience provided an opportunity for him to develop his craft. Also, Glenn faced tough challenges at the beginning of his career that has shaped his teaching approach he has today.

All in all, his personal experiences provided an understanding of nurturing which strengthened his moral approach to life. Also, these personal experiences developed his ability to

listen to students by demonstrating a personal interest in the students' lives and being authentic with his approach to teaching. Lastly, his experiences facilitated how he treated students with respect and helped them achieve in life.

Early Recognition of Purpose. Glenn was chosen to participate in an unofficial band class in elementary school, which sparked his interest of becoming a band director. This experience catapulted his middle school band experience. In his middle school experience, he was inspired by the school accompanist to visit a local university and would eventually attend the school as a music education major. Throughout out high school, his plan was to be a band director and return to his old high school and become band director. His ultimate deciding factor for becoming a band director was his previous directors. Their acts of caring and instructional approaches inspired Glenn to become a band director early in life.

Since his early years, music has been an important part of Glenn's life. He connected music making to processes of social transformation. He understood early in life how music articulated feelings and emotions. Glenn recognized during his elementary band experience that music gave him an opportunity to develop and express his social identity. Lastly, he recognized the transformation of the social and academic performance of his band students through music. Identifying his purpose early in life allowed him to empower students and understand power structures in education settings.

Band Director before Educator. Glenn initially saw himself as a band director and not an educator. His mentors stressed the idea that it was important to be an educator before a band director. After graduating from college, he began to understand and observe the difference between the terms. Glenn implied the act of educating starts with authentic relationships with students. When he began teaching at the middle school, he recognized quickly that he was

limited in pedagogical knowledge, so he focused on building relationships with the students. This is where educator was placed above band director. He also highlighted the relationship between band director and educator, suggesting a successful band director derives from a successful educator.

Additionally, he knew success in urban settings hinged on expertise in the field of education, understanding of the cultural dynamics, and disposition of the educational environment. Glenn also recognized success centers on high expectations set in the classroom. Correspondingly, participants he believed he played a role in his students' nonmusical development.

Music as a Medium to Educate Students

Glenn practiced effective instructional practices by developing healthy relationships with his students. His effectiveness as a band director was revealed through his acts of teaching, where he demonstrated he could make a difference in the lives of the students to achieve student academic success. Glenn understands the impact of music. In his band room, he connects music to life where students can develop many useful skills. Glenn sees music as an outward expression of history. Glenn believes that music provides a contextual frame of reference to significant historical events. He believes that band can be more than an academic component of the education experience. He believes that band is a support system in several different ways to the students. He expressed how band is a unique part of the high school experience where only a few can participate. His act of teaching through caring also provided a sense of empowerment for his students. This enabled his students to take ownership of the band through musical creativity.

Glenn linked his students' realities and values to music education. His teaching styles and learning goals sought to add value to their lives. Glenn's teaching style offered an artistic

approach to the acquisition of knowledge. Through music, he reinforced speaking, listening, reading, and writing skills through intentionally planned activities. Also, he provided a different perspective of history, literature, and culture through music literature and musical styles.

Culturally Responsive Teaching

Glenn applied a culturally responsive teaching approach by making each student his priority. He aimed to gain the respect of each student by learning all about them. His teaching approach maximizes the learning potential in the band room. His teaching styles provide different perspectives on instruction and provides African American boys an opportunity to understand how they learn. He has always wanted to help others and be great at it. To achieve this, he knew he had to understand each students' environment. Students are human and always changing, therefore, Glenn works daily to learn individual students. From his growth in instructional practices, he realizes he is willing to learn from many different perspectives. Also, he believes the band staff using a culturally responsive approach adds value to the learning environment.

Advocacy and Trust. The avenue of success in education is creating an environment that is caring and trusting. Glenn believed that building creative environment for African American boys will expand their potential for success. Through band, Glenn fostered a community of creativity. His teaching style aimed to see students as students and not based on their ethnicity. To accomplish this, he Glenn demonstrated caring through seeing students as individual learners. By developing a system of trust, he enhanced the learning experience for students. Using the same system, students reveal who they are which determines how you should teach them. His experiences have found if the students do not trust you, they will not learn from you.

Glenn empowered his students to be better human beings, and better students through advocating on their behalf. He transformed students' existing strengths and accomplishments through a system of trust, by validating cultural differences and connecting home and school. Glenn taught students to know and praise their own and each other's culture through incorporating multicultural concepts, resources, and materials within the music literature. Through a comprehensive teaching approach, Glenn teaching style always reflected the intellectual, social, emotional, and political development of his band students.

Understanding African American Boys

The key to having a good relationship with African American boys is being authentic in the band room. He believes that African American boys desire authenticity from their teachers. Glenn knew that if he was to teach African American boys, he would have to understand multiple perspectives. Because he is African American male, he is familiar with how African American boys process information. He felt that when teaching African American boys, you must show how much you care before you care how much they know.

Mentorship. Mentoring helped Glenn remain focus when facing issues as a band director. Glenn expressed that he had several people in his corner providing advice in decision-making and role models. When Glenn began playing in middle school he was encouraged by the accompanist. She strongly encouraged him to speak with a university professor about auditioning for the university's music program. This instance along with other mentors throughout his formative years as well as into his career influenced significant decisions in his life.

While there have been many attempts to change the educational journey of Black boys, Glenn understood how mentoring placed him on a path of success. Additionally, Glenn recognized the stigma placed on African American males. Glenn aimed to change the path of his

students to ensure they were not placed in special education programs, suspended and expelled frequently. He developed above-standard rigor to enhance his students' academic achievement. While parental involvement did play a role in the students' development, Glenn aimed to focus on the resources and tools available to teach his students. Students in under-supported home environments are commonly viewed as the most disruptive and challenging, but Glenn found these students to be the most malleable.

The Story of the Top Percussionist. Glenn recalled when he began teaching at the middle school inherited a percussionist who did not demonstrate appropriate behavior in band class. Through his teaching, this top percussionist changed his behavior and improved his playing skills. He was open and honest and believes his worst student became his best student. As an African American male, Glenn provided first-hand knowledge of African American boys' experiences. Through this first-hand knowledge, he provided additional support to colleagues when working to understand African American boys.

Glenn described how the top percussionist' family values music and movement as an integral part their individual and combined well-being. For this reason, Glenn included movement and music into the band curriculum. He also created a loosely structured environment where he and the top percussionist co-construct knowledge together. Within the marching band Glenn added physical and motor activities such as dancing to keep the top percussionist focused on learning. Glenn realized he was closed the achievement gap when the top percussionist began to excel in other classes.

Urban Settings. Glenn pointed out that some of the best instructors teach in urban school environments. His experience in urban settings highlights the individuality of his students. These settings have shaped how he approaches instruction. For effective teaching, Glenn felt he must

do everything in his power to understand each student. It was important that teacher's belief systems be challenged, if they comprised of deficit thinking. It was imperative that Glenn challenge this way of thinking.

In this fashion, cultural conflict is overcome, as music educators begin to conceptualize teaching in urban settings as rewarding because they link it with teaching talented students. Above all, music education in urban schools are successful when music educators liken and appreciate gifts and abilities, just as suburban students are celebrated. Consistently, urban schools cannot be viewed through this deficit model, they are not a place of dysfunction and disruption, rather they are places of music appreciation, creative expression and environment that support growth and development. Additionally, this mindset should be passed on in music teacher preparation is then reenacted in classrooms.

Defining Discipline through Creating Safe Spaces. The key to success in the band room for African American band directors is the idea of safe spaces for students. The band served as an intervention for African American boys and have proven to be a safe space. Band students recognize that their behaviors and the behaviors of other students are often addressed in this space. Glenn highlighted instances from mentors where they inspired him to create safe spaces for all students. Within this safe space, Glenn cultivated shared expectations by the teacher and student. He felt that discipline is a shared set of expectations by the teacher and the student. He also defines discipline as a redirecting of inappropriate behavior aimed at a specific goal and not about consequences.

Glenn recognized that music education is significant when linked to urban students' comfortability and safety. The band room served as an intervention that supported the academic achievement of underserved band students. As a result, Glenn's band room served as a place to

build social skills for life after high school. The band room also enriched the life experiences and enhanced the self-esteem of his band students. Specifically, Glenn utilized a teaching approach packed with skills necessary for life after high school, and opportunities to use those skills in the classroom.

Summary

Glenn believed that his personal experiences contributed to his success with students who participated in band. He did not specify how those personal experiences impacted African American boys, but inferences can be made from his overall success as a band director. Personal experiences such as learning to play an instrument early in life, playing the keyboard for his church and parental support for music. Glenn believed that music can be a tool to educate students. Through band, lifelong skills can be taught and modeled to the students. Band is more than an academic component of school. It can be used to develop social skills and discipline. Glenn believed for band directors in urban settings to be successful, they must utilize a culturally responsive approach to understand African American boys and their environment.

In chapter five, I will discuss the findings for each research question with respect to previous research in the field. I will also share contributions of this study to the field of music education and African American boy studies, conclusions, recommendations for policy, and further discourse.

CHAPTER V

SUMMARY, CONCLUSIONS, RECOMMENDATIONS AND IMPLICATIONS

Introduction

My findings from the study indicated that the personal experience of Glenn has a profound impact on the personal characteristics attributed to the success with African American boys. Many educators develop a knowledge of context of urban settings from personal experience as opposed to formal training. Personal experiences help in developing a unique skill set, understanding, and disposition of urban settings based on experiences outside of formal schooling. This is required to be successful in urban settings. While I was in high school, I had the opportunity to teach young musicians how to play at church. There were three guys who were five to seven years younger than me. This was my first experience in teaching instrumental music to African American boys. They all had different personalities and came from different home environments.

This experience helped me develop a caring mode of operation when came to teaching music. I was able to develop a system of trust where I modeled key fundamentals in music and in life. I aimed to be a positive role model in church and out of church. Once I began college, these same boys had the opportunity to watch me perform with my university marching and symphonic band. Also, the information I collected throughout my undergraduate studies was then shared with these boys. I was able to establish the discipline of learning for me as the educator and the boys as the learners. We all transformed into great musicians who still make great music today. We all were a product of urban school settings and experienced band in our high school years.

As a percussion instructor during under my college days at Morris Brown College, I had the opportunity to work with a predominantly African American magnet urban high school's marching band. The percussion section consisted of about 30 percussionists with only two being girls. These students invoked a high-level of creativity from me. We were able to compose rhythmic melodies that inspired the university drumlines to visit our rehearsals. I believe the school environment played a big role in our level of creativity. This school was a magnet school, yet it was also an urban school. I was able to extract a level of creativity and expression through music and movement (dance), where our pieces included movement and chants.

During my graduate school experience at Florida State University, I taught instrumental keyboarding at an after-school program to prekindergarten students at an urban elementary school. This class consisted of about 40 boys and girls around the ages of three and four, whom were all African American. Because the class was so large, I had to utilize a teaching approach packed with rhythmic chants to teach the students that we must work together to learn keyboarding. I also had several occurrences of repetition and energetic body movements to maintain student participation in class. I would have several visits from the director of the after-school program because she understood how these students were during the school day. During and after each visit should be amazed to see 40 African American boys and girls, with their own keyboard, playing musical scales and simple piano songs individually and as a group. I can even recall one instance where she began to cry. She acknowledged that she did not believe the students would be able to make music at all and to hear the C Major scale and twinkle, twinkle little star coming from a four-year-old was astonishing.

These two experiences highlighted a need to understand individuals and rather than groups of people. This is where I learned that everyone is different, even if they have the same

color skin. The expectations of the students reflected their cultural experience. These personal experiences help me seek to understand the intellectual, social and emotional development of the learner. This is when success happens in the classroom. I understood these students already had music inside of them, I simply needed to bring it out and let it shine.

My findings support the literature on music serving as a medium to educate students. Music improves the psychological well-being, school engagement, creativity, compassion, language and literacy, spatial awareness and many other skills and abilities. Music education in urban settings offers an alternative that enriches students' academic achievement. Music delivers an exclusive view of the history, literature, and culture of the world that can be realized through song texts and in musical style. Music permits a chance for insight on various cultures through musical styles and textual melodies along with enunciation variances and dialects between countries. Musical texts provide a vehicle of strengthen speaking, listening, reading, and writing skills through expressly planned activities. There is also a strong relationship among mathematics and active musical engagement.

It also inspires consistency in working toward short- and long-term goals such as performing difficult pieces of music as well as performing several pieces of music. African American male urban music educators exercise and interpret their acts of teaching with African American boys as a medium to educate students in secondary urban music education. In my experiences teaching in urban settings, I have used music to improve reading skills and enhance life skills. Within the development of band program in urban schools, I gave students opportunities to speak in front of the band through assigning leadership roles. In these leadership roles, band students were able to create new processes for band rehearsals and performances as well as produce written content about the band on websites. The students displayed positive

attitudes and signs of growth at the end of each academic year. The students highlighted how the experience helped improve punctuality and professional characteristics in other classes. Additionally, the leadership roles provided a way for the students to exhibit leadership in front of their peers. Through this participation they developed leadership and teamwork abilities which transferred to other activities such as sectionals, group projects, and other campus organizations. The students displayed an increase in self-confidence and self-esteem and appreciated the experience of learning socially and musically.

Verve was always present in my band room, I created an exciting learning environment which offered a frequency of expressiveness, group learning, and movement through music. I used music to link African American customs and traditions to teach concepts within life social skills such as discipline. Music unravels a desire to become as good as the next musician or better. It inspires the musician to excel in an environment of practice. My teaching approaches hinged on understanding how music and movement are integral to African American males individual and combined well-being. Movement and music significantly enriches the learning of African American boys. Urban music educators approach to music education is transformative when it appreciates existing strengths and accomplishments and develops them further through instruction.

My findings support the review of literature in that students need to have a system of trust, serve as male role models, resilient mindsets and high expectations. This research examined factors that contribute to the success of African American boys in secondary urban music education. Based on findings, teachers should utilize a culturally responsive teaching approach when teaching African American boys. As an educator, I understood the value of learning about my students' culture prior to introducing new knowledge. Teachers accomplish

this through being culturally competent and meet the challenges of their students. As an urban band director, I centered my teaching philosophy on the individual needs of the students. This study recognized the importance of cultural relevance when band teaching in the urban setting. Scholarship has acknowledged the disproportionate number of African American males in the United States public educational system as the main source for their overrepresentation in the criminal justice system and their high unemployment rates. I believe that when teaching African American boys, an overall knowledge of cultural diversity and a focus to gain knowledge of students' cultures, home lives, families, and music are an important part of teaching in urban schools. Lastly, urban music educators should acknowledge his/her knowledge, attitudes, beliefs, and values of students in urban school settings.

Despite encounters experienced by teachers in the urban setting such as – inadequate funding at the school board level, ineffective administrative support, and unproductive and non-continuous course scheduling – there are substantial rewards when teaching African American boys such as: growth in musical ability, growth in social and emotional development, and overall student achievement. African American boys in under-resourced learning environments, are mainly the most problematic and challenging among the various groups of students, are considered behavior problems. African American male urban band directors provides a model for African American boys without male role models. For some students he would even be a father figure. My past African American male band directors were consistent with demonstrating care for students' well-being beyond the instructional conversations. They created a unique relationship between themselves and their students. We have phone conversations often to follow up on life and productivity in the band world. They has invested a lot into the actual effort to maintain authentic relationships with their band students. African American male music

educators relationships with students extend well beyond the schooling process. Many band directors eventually teach the children of the former students.

Music education serves as an intervention for a reality where failure is often present for students in urban schools. For students in urban schools, their musical competence increases across time through their inclusion and participation in musical performance ensembles. For many students in urban schools, inclusion and involvement in musical ensembles; their African American band director as mentor is an important dynamic of the students' academic life. Music is a vital part of the students' lives, especially those who face varying issues outside of school.

Conclusions

Glenn believed his upbringing and educational career impacted his teaching style. While this data is not generalizable, it offers a foundation for understanding success in urban schools for African American boys. The type of success accomplished by Glenn required him to be passionate, caring, and motivated in meeting the needs of African American boys. Glenn was chosen for this study because of his success as an African American band director in an urban school who is a role model for Black boys. The purpose was to tell his story to restory his impact on African American boys. This restorying revealed various approaches to teaching African American boys. He defined himself by his position as an urban band director who is focused on providing a high-class education to all his students. Glenn felt the best approach to teaching that was culturally responsive teaching.

Through the investigation of literature and analysis of data, the most important information I discovered was that African American band directors utilize various teaching approaches to ensure all students perform to the best of their abilities. The findings suggest that African American male band directors can successfully educate learners through a culturally

responsive teaching approach. It appears that some urban band directors give up on Black boys because of their behavior, background or socioeconomic status in the band room. It is important to remember to see these children as students and not anything else. African American male music educators aim to ensure all students are successful in the band room. African American music educators understand they have a fiduciary responsibility to our students to ensure they are competent in all areas of education.

I found music has an impact on learning outcomes for African American boys in urban public schools despite many children in the United States not being given access to music education. When linked to African American males' realities and values, music education adds value to their lives. African American male students would not only benefit from music education but also from social and cognitive development not provided in other areas of the school environment. From the start of high school, I found music to be an outlet to build self-control and self-esteem, in other words, I had the opportunity to make mistakes. Band afforded me the opportunity to have experiences other students did not have such as: having a permanent hallway pass to go to the band room during any period and several band performances during the school day throughout the entire school year. I also gained a different level of respect from my teachers because of the performances that represented my school.

As an African American male urban band director, I found it not strange that many of my male students looked up to me as a mentor and role model. What was fascinating was that I had younger family members who pursued careers in music because I was in the band. I have one family member who recently completed his master's degree in audio engineering. I have another family member who creates electronic music and sells it to local artist. All this stems from an African American boy who faced many challenges growing up. Findings from this study support

the overall conclusion that the music educator, specifically the African American male urban music educator, has a positive influence on the success of African American male students as a mentor and a role model. It is imperative for all teachers in urban settings to become culturally responsive educators. Consequently, gaining access to a musical ensemble, offers an opportunity for urban students to temporarily disregard negative societal issues experience and focus on an expression of creativity.

Implications for Future Research

While several factors influence African American male underachievement, this study did not unearth each factor which narrowed the scope of this study. This study was conducted with one African American male music educator. Since the Hispanic/Latinx is the largest population of color in the nation, it would be valuable to replicate this study by listening to the stories of Hispanic male urban music educators in a comparison study. Since this study was conducted with one African American male music educator. It would be valuable to replicate this study by listening to the stories of African American female urban music educators in a comparison study. Lastly, since the White population is the largest population in the nation, it would be valuable to replicate this study by listening to the stories of White male urban music educators in a comparison study.

Recommendations

The public education system, which is filled with federal and state polices, has a fiduciary responsibility to educate children in the United States. African American boys within urban school districts should have educators who advocate for their instructional needs. Many African American boys experience the consequences of inadequate instruction, ineffective educational structures, and unproductive relationships with teachers and administrators in their school.

School districts should redress systemic issues and reform instructional approaches to adequately support the needs of students. Secondary education is a vital moment for African American boys and their development. African American boys should be given the necessary foundation to successful in post-secondary education and life after high school. African American boys should leave secondary education with skills to be proficient in life-skills and post-secondary success. Precise measures should be developed to change how teachers and administrators see African American boys.

The findings of this study produced several implications for action by district administrators, principals, educators and urban music educators in the public-school system. The implications are:

1. District and site-based administrators should engage in professional development that shares how male band directors can impact the learning of African American males.
2. Band directors and other teachers should engage in professional development that shares how male band directors can impact the learning of African American males.
3. Parents, community leaders, and other stakeholders should engage in informational sessions that share how male band directors can impact the learning of African American males.

Summary

This study restoried acts and experiences of a successful African American male band director who has nurtured the academic success of African American male band students in an urban setting. The findings concluded that the African American male urban music educator

positively impacted the academic achievement of all students. This study has illustrated that music in urban school settings is vital to African American boys' success in school and outside of school. For me, band provided a way of escape from road to nowhere. I was able to receive a band scholarship and have countless experiences in the music industry because I chose music in high school. Music builds capacity for success through developing social skills, leadership abilities, resilience and discipline. Music develop authentic listening skills through aural and written instructions in various languages. It offers opportunities to lead peers through musical instruction. Music helps Black boys navigate life through inspiring verbal and non-verbal creative expression. Lastly, it thrusts, seemingly shy Black boys, into positions where they see themselves as competent, capable, and always ready to perform.

Urban music educators have a responsibility to be a role model in secondary experiences for Black boys who may or may not have a male figure in their life. That example sets the stage for what's to come in their adult life. These directors create life-long relationships with students. Through the impact on African American boys, these directors can change how the world views Black boys. Music education in urban settings is paramount to what is needed for success in Black boys. Music should be experienced by all students in urban schools because it has a positive impact on the community.

Concluding Remarks

This study restoried acts and experiences of a successful African American male band director who has nurtured the academic success of African American male band students in an urban Southeast Texas school district. Through the broadening and burrowing process, I have developed a more concrete understanding of the research process. The doctoral program has

contextualized the application of theoretical frameworks and placed these frameworks inside of the bigger picture of the research process.

In the future, I plan to link my research to equity and social justice agendas within K-12 educational settings. I want to develop a compelling approach that disrupts a belief system founded on deficit behaviors associated with African American students, particularly males. My research will contest the structure that preserves stereotypes and attitudes about African American students. I plan to be employed by a major university focusing on developing capable and focused educators trained to enact and sustain a culturally responsive atmosphere in the 21st century school. I will continue to push equity in educational research through preparing this research study for publication. I will share my experiences as an African American educator and those of other African American male urban educators to help future educators who are seeking to teach in an urban education environment. As a consequence of this process, I will utilize an even more creative approach to research and instruction; and be a role model for the community and future educators.

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