

“‘Ni de aquí ni allá’ resonates with me a lot”: The Experiences of Spanish-English bilingual AfroLatina/o/x Students in Undergraduate Music Education Degree Programs

Marjoris Regus, Rutgers University

Latinidad and Blackness are typically conceptualized as individual cultural and ethnoracial identities throughout the United States. Latinidad embraces diverse experiences based on ethnicity, race, geography, dialect, citizenship, food, and more. Despite the rapid population increase of Latinas/os/xs in the United States, especially in higher education, there is still a tendency to consider the Latina/o/x identity as a monolithic ethnoracial group, masking the experiences of AfroLatinas/os/xs. Merging these social identities particularly impacts AfroLatinas/os/xs, as their racial and ethnic identities make them doubly marginalized. The purpose of this study was to explore the experiences of Spanish-English bilingual AfroLatina/o/x collegiate students in U.S. undergraduate music education degree programs. The theoretical frameworks of Black critical theory (BlackCrit) and Latino critical theory (LatCrit) framed this collective instrumental case study to interpret the lived experiences of AfroLatina/o/x students. Codeswitching was used to interpret the intersections of participants' linguistic behaviors with other social identities. I framed this study as a counternarrative to emphasize the lived experiences of Spanish-English bilingual AfroLatinas/os/xs as narratives that challenge the dominant perspectives of Latinidad and Latina/o/x experiences, narratives that do not consider the experiences of AfroLatinas/os/xs.

Data collection included nine semi-structured individual interviews, two focus group interviews, in-person observations, participant self-written narratives, and one collaborative music playlist. Analysis of these sources led to identification of three cross-case themes: (1) Navigating and Performing Identity, (2) Grappling with Assumptions and Biases, and (3) Codeswitching Domains in Academic and Social Spaces. Findings emphasize the (in)visibility of participants' AfroLatinidad within and outside of academic spaces, which accentuated participants' self-perceptions of not 'being Latina/o/x/ enough' due to their Blackness.

This study suggests that marginalization due to AfroLatinidad systematically derives from the constant negotiation of language, race, ethnicity, and heritage music experienced by these participants within the music academy and within their lives. Implications for music education research include the use of codeswitching domains when examining the experiences of marginalized students and utilizing a music playlist alongside 'race crit' theoretical frameworks to uncover how collegiate students interpret their lived experiences through music. Implications for music education practice include the promotion and performance of heritage music in collegiate music schools, special interest groups for AfroLatina/o/x students and professors at music education conferences, and cluster recruitment and hiring for graduate students and collegiate professors.

In music education research, recent studies have examined the experiences of P-12 non-Afro Latina/o/x students (Escalante, 2019; Gerrard, 2021; Shaw, 2016; Soto, 2013, 2018; Soto et al., 2009) and P-12 and collegiate African American students (Carter, 2013; Kruse, 2016; McCall, 2015; Mullen, 2020) who participate in music, but no study to date has specifically

focused on the population of AfroLatina/o/x music students. Research is needed to (1) deepen our understanding of AfroLatina/o/x experiences, (2) counter the dominant Latina/o/x narrative, and (3) offer insight into creating more supportive environments for AfroLatina/o/x music students in music education degree programs. The current inexistence of scholarly inquiry on the experiences of AfroLatina/o/x students at the secondary and higher education level serves to make this population virtually invisible within music education.

This study explored the experiences of Spanish-English bilingual AfroLatina/o/x students in undergraduate music education degree programs. The theoretical frameworks of Black Critical Theory (BlackCrit), Latino Critical Race Theory (LatCrit), and Poplack's (1988), Molinsky's (2007) and Regus and Satterfield's (2022) analyses of distinct domains of Codeswitching (CS) informed the interpretations of the experiences of U.S. Spanish-English bilingual AfroLatina/o/x undergraduate music education students. The concept of 'musical codeswitchers' (Hood, 1960; Isbell & Stanley, 2018) was utilized to interpret the experiences of flexible musicians who have a rich knowledge of multiple musics and cultures associated with music. Understanding the uniqueness of AfroLatina/o/x experiences can promote institutional change, recruitment strategies, and curriculum development in music education. Findings from this study may inform music educators in identifying effective strategies to support AfroLatina/o/x students throughout their collegiate experiences. This collective instrumental case study was guided by the following question: What are the experiences of Spanish-English bilingual AfroLatina/o/x students in undergraduate music education degree programs?

Students' Experiences in Music Entrepreneurship Courses Abstract

Han-Ning Chen, Arizona State University

Deanna Swoboda, Arizona State University

As technologies and economic demands change, musicians face different career prospects than in the past. To meet the needs of the labor market in the 21st century, career preparation is increasingly important in this rapidly changing field (Slaughter & Springer, 2015). It is vital that music institutions and educators provide learning opportunities for students to develop a well-rounded and socially-informed ability to contribute to society, respond to current and future trends while creating meaningful and sustainable livelihoods (Bennett, 2019). To prepare music students for versatile careers with the necessary professional skills, some music schools in higher education have started offering applicable coursework in music entrepreneurship (Beckman, 2005) aligned with the employability needs of students (de Reizabal & Benito Gómez, 2020).

Most music entrepreneurship courses are designed for students to broaden their skill sets and mindset, to gain practical experience and build relationships that could lead to future career opportunities, and empower musicians to create work that is meaningful, sustainable, and oriented to community and market need (Carey & Coutts, 2021). Although there are examples of these programs, little research has been done to delve into the students' learning experiences in the music entrepreneurship courses. What interests them in learning about entrepreneurship? What do students want to learn in these courses? What do they take away from the classes in the music entrepreneurship program?

The purpose of the study is to explore students' experiences in music entrepreneurship courses in a large university program, and how that experience helps them develop future goals. A qualitative exploratory study could provide a deeper understanding of students' experiences in, and their perceptions of, the music entrepreneurship courses. The researchers are the professor who teaches the music entrepreneurship courses, and a graduate student interested in studying music entrepreneurship. They collected data through self-designed semi-structured individual interviews with 11 undergraduate and graduate students who have taken the music entrepreneurship courses in the past 10 years. The interview questions included the participants' background information and their experience in the music entrepreneurship courses. Data analysis is in progress and will be completed in December 2022. The preliminary findings suggest that a primary benefit of the course is that students' mindsets shift and they can see themselves contributing to society as performing musicians in broader contexts. Guest speakers and other course activities seem to provide useful information about marketing and finances. Results of this study can be used as a reference for teachers in higher education designing music entrepreneurship curriculum to be more relevant to students' needs and expectations, to shorten the skills and knowledge gap, and to better respond to the changing society. Future studies could explore in more depth career preparation and entrepreneurial identity of music students.

Uncovering the “B” in LG(B)TQ: Lived Experiences of Bisexual Vocal Music Educators

Justin Caithaml, University of Maryland

In the decade since Bergonzi (2009) called on the music education profession to examine how it has historically centered heterosexuality, a growing body of literature has emerged (Freer, 2013) that has examined LGBTQ topics within music education, both in practitioner articles (McBride, 2016; Palkki, 2015a; Southerland, 2018) and empirical research (Nichols, 2013; Palkki, 2015b; Palkki, 2020; Palkki and Caldwell, 2018; Paparo and Sweet, 2014; Silveira, 2019; Taylor et al., 2020). As Freer (2013) notes, discussion of these topics among practicing teachers is not entirely positive, with many responses to the Bergonzi (2009) article, specifically “that 77 letters were received in total, of which 46.75% were supportive and 53.24% were unsupportive” (p. 58). Despite this mixed response, works on LGBTQ topics in music education have continued to be published, with a major book-length study written by Garrett and Palkki (2021). Noticeably absent from this growing body of literature are published works centering the experiences of bisexual music educators. The absence of this topic in the literature is itself a form of bisexual erasure, a phenomenon studied in other disciplines including education (Barker, 2007; McInnis et al., 2022; Odenbring, 2021; Pallotta-Chiarolli, 2017). Using a phenomenological case study design informed by study design elements employed by Palkki (2015b) and Paparo and Sweet (2014), this study aims to uncover the lived experiences of bisexual music educators. The research questions for this study are:

1. What factors influence the process of “coming out” at school for vocal music educators?
2. What factors influence the level of comfort with their identity as bisexual with their students?

The conceptual framework for this study includes the categories comprising critical sexuality studies identified by Beasley (2005). In addition, a combination of inductive and deductive coding methods (Saldaña, 2021) were employed, informed by themes already identified in the literature from the findings of Palkki (2015b) and Paparo and Sweet (2014). Examples of these themes from prior literature are: “negotiating the closet door,” “resisting pre-conceived notions,” (Palkki, 2015b) “selectively sharing personal information,” and “coming out to a student” (Paparo and Sweet, 2014). In the style of Palkki (2015b), I acknowledge my positionality as a music educator who identifies as bisexual that taught vocal music for seven years in detail as it relates to the study. While the design of the study is limited by the experiences of only four participants, this can also be viewed as a strength since it will allow for a more in-depth analysis of their experiences.

Three semi-structured interviews were conducted with each participant over the course of ten weeks. As a supplement to these interviews, participants engaged in weekly, semi-structured journaling exercises. Following the ten week data collection period, interview transcripts and journal entries were coded for themes, both within each case and across cases (Maxwell, 2013). Participants were recruited using convenience sampling, each participant signed a consent form before participating, and all study procedures and materials were approved by the Institutional Review Board at the author’s institution. The semi-structured interviews included questions such as: (1) Briefly describe your current teaching setting. How

long have you been teaching? What classes do you teach?, (2) Do you feel supported by the faculty and staff at your school? Do you feel respected by the students? Does your identity feel honored and validated by the community?, and (3) Have you disclosed your sexual identity to anyone affiliated with your school? What is the thought process like behind this decision?

Weekly journal prompts included: (1) Were there any interactions at school this week that were directly informed by your sexual identity, whether it was known to others involved in the interaction or not? and (2) As the months progress, what are you noticing about interactions with your students in music classes? Are any of these interactions informed by your experiences as an educator that identifies as bisexual?

In conclusion, this study begins to center the experiences of bisexual music educators in the literature, which at present is dominated by analyses of gay, lesbian, and transgender experiences. Keeping in mind the observation of Carter (2016), that “[f]uture research is needed to compare and contrast ways in which music educators’ experiences differ from those teaching other subject areas” (p. 545), the discussion of findings for this study will link to the established literature in bisexual studies, specifically in education, to the experiences of participants in music education.

Reasons for Band Director Attrition

Collin Clark, Florida State University

With the high rate of teacher attrition (Keigher, 2010), it is vital that education professionals better understand the contributing factors to this phenomenon. Previous research (Hancock, 2003) suggests that variables influencing attrition differ between subject areas and levels of education. Thus, a further and more in depth understanding of attrition is warranted within niche teaching populations such as middle school and high school band directors. Therefore, the purpose of this study was to identify and compare factors that contribute to middle and high school band director attrition and if they were personal, administrative, or musical. Specifically, I sought to answer the following questions: (1) What variables influence music teacher's thoughts of attrition the most? (2) Are these variables for attrition primarily musical, social, or workplace related? (3) Are these results consistent across different subject levels, middle school vs high school?

For this study, I developed a researcher designed dependent measurement tool. The tool was piloted with a group of 10 participants, was composed of 12 variables, and was assessed with a 5-point Likert-type scale. The assessed variables were selected from a list of 34 traits drawn from related literature (Hancock, 2003; Madsen & Hancock, 2002). The dependent measure was assessed for reliability and then used to construct a survey.

The survey was distributed primarily via an open link posted on social media community groups for musicians. Responses were collected ($N = 18$) from both middle school ($n = 10$), and high school ($n = 8$) band directors. The data was then analyzed through a series of T-tests ($\alpha = 0.05$). Taken together, significant differences were found between middle school ($M = 3.73$, $SD = 1.41$) and high school ($M = 3.03$, $SD = 1.38$) band directors regarding personal ($p = 0.039$) and administrative ($p = 0.043$) reasons that created feelings known to lead to teacher attrition. These differences suggest that middle and high school band directors are leaving for different reasons. The data indicated no significant difference ($p = 0.057$) for musical reasons of attrition between high school ($M = 2.16$, $SD = 1.30$) and middle school ($M = 2.8$, $SD = 1.49$) band directors. Further analysis was done of the cumulative data to assess overall perceptions of all band directors. This analysis revealed the band directors' response of personal data ($M = 3.42$, $SD = 1.43$), administrative data ($M = 3.09$, $SD = 1.53$), and musical data ($M = 2.51$, $SD = 1.43$). The synthesized data shows that band directors attribute thoughts of attrition most to personal and administrative reasons, and least to musical reasons.

A closer look at individual variables assessed indicated further contrasting results. For example, middle school band directors reported feelings of isolation and loneliness ($M = 3.5$, $SD = 1.55$) significantly more than did high school band directors ($M = 3.0$, $SD = 1.15$). Additionally, results showed 70% of middle school band directors agreed that behavior management and ability to control their students influenced their thoughts of attrition whereas 75% of high school band directors indicated that it did not impact their thoughts of attrition.

Other data synthesized within this study suggests that some of the reasons for thoughts and feelings of attrition are shared. Results showed no difference in the response between middle school ($M = 4.33$, $SD = 0.48$) and high school ($M = 4.38$, $SD = 0.48$) band directors when they agreed that they had given up personal freedoms to teach, and this had influenced their thoughts and feelings of attrition. Band directors of middle ($M = 2.58$, $SD = 1.26$) and high

school ($M = 2.5$, $SD = 1.32$) also agreed that they all felt proud of being a teacher. This data shows a unified factor that suggests teachers are willing to meet challenges in order to continue teaching due to their pride as an educator. A deeper understanding as to where this pride is derived from, warrants further research.

This data suggests that although middle and high school band directors both leave for personal reasons, some of these variables are unique to their environment. These distinctions will require separate attention and remedy to effectively combat teacher attrition. To establish what strategies may combat teacher attrition in preservice or current teachers is grounds for further research. Additional details in results, implications, as well as future research will be discussed.

Conductor Immediacy Behaviors as Predictors of Musician Enjoyment in Collegiate Wind Ensembles

Jason P. Cumberledge, University of Louisville

Effective teaching strategies are of interest to all those involved in music teaching and learning (Regier, 2021). For conductors of music ensembles, many effective teaching strategies involve nonverbal conducting behaviors. There are components of nonverbal communication in instrumental music education that have not been frequently examined and that have the capacity for improving our understanding of effective teaching. This study examines one of those components, teacher immediacy and specifically, how conductors' immediacy behaviors may influence musicians' enjoyment in music ensembles.

Teacher immediacy behaviors can be placed into two categories: verbal and nonverbal behaviors (Liu, 2021). Verbal immediacy refers to "stylistic verbal expressions used by teachers to develop within students a degree of like or dislike towards the teacher" (Velez & Cano, 2008, pg. 77). Some examples of verbal immediacy include addressing students by name, sharing experiences about life outside of the classroom, asking for student input, and humor. Verbal immediacy, a critical factor in communication, has been shown to be highly correlated with nonverbal immediacy (Edwards & Edwards, 2001). Andersen (1979) defined nonverbal immediacy as the "nonverbal manifestation of high affect" (p. 545). Nonverbal teacher immediacy behaviors include relaxed body positions, gestures, eye contact, facial expressions, and movement around the classroom (Gorham, 1988).

Most teacher immediacy research studies (95%) have focused on the impact of immediacy in general education courses (Liu, 2021). Seminal music research studies have only partially referred to teacher immediacy through investigations of conductor magnitude (Yarbrough, 1975), conductor intensity (Bender & Hancock, 2010; Byo, 1990), expressive gestures (Price et al., 2016; Silvey & Koerner, 2016), facial expressions (Silvey, 2013), general rapport and charisma (Johnson et al., 2008; Running, 2011), and pre-conducting behaviors (Cumberledge et al., 2021; Fredrickson et al., 1998).

Presently, only one music research study (Roseth, 2020) has collected data on nonverbal immediacy behaviors in music classrooms. Therefore, the purpose of this study was to explore the relationship between conductors' immediacy behaviors and musicians' enjoyment of their experience and participation in collegiate music ensembles. The following research questions were addressed: 1) Is there a relationship between conductors' perceived verbal and nonverbal immediacy behaviors and musicians' enjoyment? 2) Is there a difference between musicians' perceptions of conductor immediacy behaviors and musicians' enjoyment based on ensemble type and chair placement? Participants (N = 238) were students enrolled in collegiate wind bands at 10 universities across the United States. Participants completed an online questionnaire designed to measure perceptions of conductor verbal and nonverbal immediacy and musician enjoyment using three previously developed measurement scales: Verbal Immediacy Behaviors (Gorham, 1988), Revised Nonverbal Immediacy Measures (McCroskey et al., 1996), and the Achievement Emotions Questionnaire (Pekrun et al., 2005).

Results indicated that there was a direct positive correlation between the scores for immediacy behaviors and enjoyment. Musicians' scores for enjoyment were higher in

ensembles led by conductors who more frequently displayed verbal and nonverbal immediacy behaviors. Musicians who enjoyed wind band participation were gratified that they understood the music and felt it beneficial to go to rehearsals. The highest rated verbal immediacy scores were for behaviors that connected with togetherness and teamwork. Musicians appreciated conductors who spoke using ownership statements (e.g., our rehearsal) and inclusive references (we vs. I) in rehearsals. Musicians also appreciated being addressed by their correct personal pronouns. Further, musicians in the universities' top wind ensembles perceived conductors to have significantly more displays of nonverbal immediacy behaviors than musicians in the universities' concert bands.

There were no significant differences in the overall scores for immediacy behaviors and enjoyment based on chair placement. However, first chair musicians rated the verbal immediacy item "Addresses me by name" significantly higher than last chair musicians across all ensembles. Despite this difference, it appeared that overall, directors in this study did not show immediacy bias, as perceived by musicians, based on chair placements.

Specifically, the results of this study point to the importance of conductors making connections with musicians outside of traditional rehearsal settings. Musicians appreciate conductors that take an interest in their musical and personal growth. Musicians that perceive their conductors as having a vested interest in their life will be more likely to enjoy ensemble participation and to continue making music. Further implications for music teachers and recommendations for teacher training programs are discussed.

The Effect of Culture on Impostor Phenomenon within Undergraduate Music Education Majors

Kenneth Luke, Florida State University

Impostor Phenomenon (IP) is a mindset and pattern of behavior that leads those that experience it to believe that they are not capable of living up to expectations set forth by institutions or their professions. This study was designed to assess the extent to which FSU undergraduate music education majors experience IP, what qualities and characteristics could precede IP, as well as what can be done to mitigate these impostor feelings. The data collected during this study strongly supports the claims made by Clance and Imes (1978) when identifying contributing factors to IP. Fear of failure and fear of evaluation were the two most commonly selected contributors by the respondents that participated in this study.

Teachers' Perspectives of Music Education in Honduras

Keila McGuary, Florida State University

Data suggest that policy changes and educational reforms have greatly affected music education in Latin America (Abril, 2019). However, there has been little research literature available on how and to what extent music education is taught in countries like Honduras (Cajas, 2007). Cajas (2007) suggested that in Honduras, music education has been mainly taught by regular classroom teachers who are not trained in music education. Furthermore, music education was integrated into a segment of artistic education (Honduran Department of Education, 2003). The purpose of this study was to examine Honduran music teachers' perspectives on music education in Honduras to help make music education more accessible in schools and improve the quality of music education. The study's research questions were: (1) To what extent is music a part of the schools' curriculum in Honduras? (2) What factors prevent or enable students from accessing music programs? (3) What qualifies an individual to be considered a professionally- trained music educator in Honduras?

The researcher developed an online questionnaire using previous literature on music and education in Honduras (Cajas, 2007; Honduras Department of Education, 2003). The questionnaire consisted of three sections. The first section asked for demographic information to identify the participants' location and general educational background. The second section contained eleven multiple-choice questions concerning the participants' perspectives regarding the quality and quantity of music education in Honduras and their specific field of study. The third section of the questionnaire consisted of four open-ended questions asking participants to include any additional information regarding Honduran music education. Preceding full implementation in the study, the researcher administered two pilot tests in English and Spanish. The Spanish version helped put music education terminology in the Honduran context, and no major changes were needed in the English version to successfully complete the questionnaire. The online questionnaire was distributed on Facebook, using a snowballing technique that asked specifically for music educators teaching in Honduras to respond. Only responses from participants who completed the entire questionnaire and were from Honduras were considered for the study.

Demographic information indicated that responding participants (N = 77) were Honduran music teachers teaching at different educational levels and locations in Honduras. Furthermore, results showed that participants (n = 56 or 19.72%) were teaching general music classes, and most public schools did not have instrumental and choral programs. Results from the multiple choice section indicated that most participants (n = 53 or 68.82%) were professionally trained in music or arts education, which contradicted previous research conducted in a similar geographic area (Cajas, 2007). Additionally, it showed that participants (n = 57 or 74.03%) believed the quality of music education they provided to their students was appropriate. Still, many participants (n = 44 or 57.14%) believed that the quantity of music education they provided to their students was not appropriate.

Lastly, results from the open-ended section showed that participants indicated that the country lacked a music education degree at the university level. In this section, participants were also asked to share the barriers that Honduran children face to accessing music education. Participants were allowed to select all the answers that applied. Results showed that

participants (n = 63 or 32.64%) stated that parents could not afford private music instruction. Also, many participants (n = 59 or 30.57%) indicated that the Honduran society did not value music and music education. Other participants (n = 35 or 18.13%) stated that children did not have access to personal transportation. Additional participants (n = 22 or 11.40%) claimed that parents had safety concerns. The remaining participants (n = 14 or 7.25%) stated that unemployment was another issue.

Results from this study could be used to embrace a social justice pedagogy in other countries, including Honduras, which advocates for an inclusive national curriculum where all children have access to music classes. Also, teachers could use their positions to educate parents about the value of music in children's education and society. Furthermore, future research should be conducted to determine if there is a relationship between what the teachers perceived as the lack of music education's value in Honduran society and the lack of financial resources. In addition, data from the results showed that there might be a correlation between the lack of a music education degree and the lack of music education in the public curriculum, potentially leading to the absence of instrumental and choral programs in the schools. Honduran teachers should advocate for both a music degree at the university level and music education in the schools to move the profession forward. Lastly, the researcher sought to give music educators an insight into music education in Honduras to encourage future research in Honduras and other Latin American countries.

“Poetry Is Not a Luxury”: Considering Affect in Antiracist Pedagogy

Brandon Magid, Indiana University

White hegemony is pervasive in and through music education, demanding that teachers and scholars take deliberate social and political actions in order to address racial injustice. Such actions are often built upon propositional knowledge or knowledge which can be evaluated by conceptual reason and verified as true or false (Perry & Shotwell, 2009; Shotwell, 2011). The purpose of this philosophical inquiry is two-fold: to problematize the prioritization of propositional knowledge when engaging in antiracist efforts and to suggest the need for more holistic accounts of antiracism that combine propositional knowledge with affective understandings. I argue that solely propositional approaches can foster antiracist performativity and allow individuals to position themselves to “look good” by displaying certain speech acts or gestures rather than engaging in substantive action and dialogue. Poet Audre Lorde emphasized the importance of synthesized understandings, and poetry and literary works such as Toni Morrison’s *The Bluest Eye* engage with both propositional concepts and affective experiences, which can lead to deeper understandings for the reader. I suggest that synthesized understandings are also possible in music education. Using preparing for a performance of Joel Thompson’s (2015) choral work “Seven Last Words of the Unarmed” as an example, I offer sharing multiple narratives, recognizing the importance of affect, and taking actions based on synthesized understandings as considerations for antiracist pedagogy. These considerations may encourage the affective depth characteristic of substantive antiracism.

A Case Study of Social-Emotional Learning Strategies in Secondary Band Following COVID-19

Bethany Nickel, Vanderbilt University

Social-emotional learning (SEL) widely refers to the development of emotional skills including the ability to manage emotions, respond empathetically to others, and form positive relationships (Collaborative for Academic, Social, and Emotional Learning (CASEL), 2022). Music teachers can benefit from SEL practices and training when relating to their students' emotional needs (Edgar, 2013). Recently, researchers have discussed how music teachers responded to their students during the COVID-19 pandemic through increasing SEL methods (Katzman & Stanton, 2020; Knapp, 2022) such as mindfulness activities (Bucura, 2022; Koner & Weaver, 2021; Raschdorf et al., 2021). However, there is little extant research about music teachers' objectives and utilization of social-emotional learning procedures in their classrooms.

The purpose of this instrumental case study was to conduct an in-depth exploration of secondary music teachers perspectives, goals, and strategies in relation to their use of social-emotional learning (SEL) activities in their music classrooms. A secondary purpose was to analyze how the COVID-19 pandemic might have altered music teachers' approaches to SEL strategies. Research questions included: a) How do secondary band teachers approach and utilize social-emotional learning strategies in their classroom? b) According to secondary band teachers, what are the benefits of incorporating social-emotional learning strategies in their classroom? c) How did COVID-19 impact secondary band teachers' perception of social-emotional learning strategies? d) How did COVID-19 impact secondary band teachers' practical application of social-emotional learning strategies?

Five secondary band teachers in a metropolitan area of Tennessee were purposefully selected for their use of mindfulness and other SEL methods in their classrooms. This study is in progress as of September, 2022. Collected data will include interviews, classroom observations, and documents. The results of this study will provide information on how and why secondary band teachers approach social-emotional strategies in the classroom.