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There is a misalignment between music practices that are common in K-12 schools and universities and the popular music practices, such as music recording and production, that students are increasingly involved in outside of the classroom. Because of this misalignment, there is a need to listen to and learn from people who have experienced being involved in school music programs that did not affirm or align with their musical interests outside of school. The purpose of this hermeneutic phenomenology was to explore the lived experiences of students who were simultaneously involved in both music recording and production activities and K-12 or collegiate music classes. To explore the lived experiences of students who were simultaneously involved in both music recording and production activities and K-12 or collegiate music classes, the following research questions were addressed: (a) How did students describe music recording and production experiences? (b) How did students describe K-12 or collegiate music experiences? (c) How did students describe the experience of alternating between the two music settings (music recording and production and K-12 or collegiate) with regard to space, time, relationships, and bodily presence? (d) How, if at all, did being involved in music recording and production activities impact students' experiences in K-12 and collegiate music classes? (e) How, if at all, did being involved in both music recording and production activities and K-12 and collegiate music classes impact students' attitudes towards school music activities? Several themes emerged under three categories: (1) differences between settings, (2) intersections between settings, and (3) social and music skills that helped participants navigate each setting. The discussion surrounding the "differences" section include the following themes: (a) genres

and styles, (b) aesthetic value systems, (c) pedagogical practices, (d) creative and performance opportunities, (e) rigor and validity, (f) autocratic and democratic shifts, (g) accessibility, and (h) separation as intentional or necessary. The theme under "intersections" concerns the transfers participants made between settings. The themes under "social and musical skills" explains how participants used (a) codeswitching and (b) acts of resistance to navigate both settings, influence peers' and teachers' reactions, and achieve success in each setting. The essence of participants' experiences included their use of codeswitching as a strategy to navigate and function within each diverse setting. This meant that participants maintained multiple music identities as certain social and musical skills allowed them to successfully alternate between settings, achieve success, and receive peer- and teacher-acceptance. Suggestions for music educators include greater inclusion of popular music genres and practices within the school music curriculum, aural rather than sight- and score-based learning, more creative opportunities for students to produce original works, culturally responsive mindsets that support students' interests, backgrounds, and personal identities, and an openness to change in our curriculums and programs.

"TRYING TO SOUND LIKE I BELONG": A PHENOMENOLOGICAL EXAMINATION

OF MUSIC RECORDING AND PRODUCTION ARTISTS' EXPERIENCES

IN SCHOOL MUSIC CLASSES

by

Heather B. Graham

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Approved by

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Dr. Tami Draves
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DEDICATION

Dedicated to Emma… because we did every step of this together, side by side.

APPROVAL PAGE

This dissertation written by Heather B. Graham has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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grace, strength, and intelligence. Dr. Douglas, thank you for keeping me continually questioning and thinking critically. May I never grow complacent, numb, or accepting of the way things are in the world. Instead, I hope to keep asking questions and searching for what could or should be. Dr. Draves, who I am as a student, scholar, teacher, and person is forever changed because I was privileged to live life alongside you for the past five years. Thank you for the support, guidance, and mentorship that you selflessly give. You are incredibly intelligent, so while your head is put to good use in the academy, I love that you lead with your heart.

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CHAPTER I: INTRODUCTION

Introduction

Many adolescents have a meaningful, personal relationship with music and experience social and emotional benefits when they engage with music that aligns with their personal preferences and affirms their sociocultural backgrounds (Hargreaves et al., 2006; Isbell, 2007). However, the musics that are common in schools are narrow, outdated, or exclude the popular music practices and styles that students prefer to engage with outside of K-12 and university music programs (Campbell et al., 2007; Hess, 2017; Kratus, 2007; McPherson & Hendricks, 2010; Tobias, 2015). Many music educators prioritize Western European art music and the corresponding "aesthetic value systems" (Lind & McKoy, 2016, p. 68). Therefore, music opportunities often offered in schools center around formal, teacher-centered, large ensemble music practices (Allsup, 2016; Campbell et al., 2007; Folkestad, 2006; Kruse, 2015; McPhail, 2013).

I am a formal music educator who has taught band, choir, and music theory classes in a high school setting and guitar, ukulele, and music education methods courses in a college setting. However, I have not always made music in formal, educational settings. I grew up in a small, rural Appalachian town where informal music making was a favorite pastime for many local people. My earliest musical memories consist of singing with my family on car rides, shape note singing at the local doctor's annual Christmas party, and singing and clogging to Shady Grove as my uncle played guitar in my grandparents' living room.

Growing up I continued to clog and sing in informal jam sessions, but I became equally involved in formal music activities. As my passion for music flourished, my father (also a formal music educator) knew that I needed a particular musical foundation and set of skills to thrive

within formal and educational music settings. With his guidance, I began taking piano, horn, and voice lessons, and I regularly participated in symphonic bands, choirs, orchestras, and music theater productions. Throughout high school and college, as I worked toward becoming a formal music educator and thriving within the corresponding social environment, I hid my passion for the folk music that I grew up hearing, dancing to, and singing, and adopted a mindset where I dismissed it as "lesser" art.

I accepted my first teaching position in the same town where I had grown up. After four years away and many attempts to distance myself from the local music traditions in exchange for classical training, I became, once again, enamored with the local music traditions. This time I could see the remarkable skill, knowledge, and commitment that went into participating in the local music practices. Countless times I would discover that a trumpet player who I had taught for years was also a remarkable fiddler, a clarinetist played mandolin in a popular bluegrass band, or an alto accompanied her church congregation by ear every Sunday. Students were members of school symphonic bands or choral ensembles but, outside of school, many students had rich musical lives that exceeded my abilities and understanding of music.

Although I was impressed by the local music practices, I continued to teach and prioritize formal, large ensemble practices and a Eurocentric curriculum. I told my students, "You make *that* music so well outside of school, so let's learn something new here." My true reasoning for separating students' two musical worlds may have been my ignorance, unpreparedness, and unwillingness to teach music practices that had not been a part of my teacher education preparation during college. Regardless of the reasoning, my doing so had painful repercussions. As choir rehearsal concluded one day, a student walked to me and declared in a pompous and prideful tone that my classes had made his ears so "good" that he could no longer sing with his

family or church: "Their vowels are so flat, they're so pitchy, and they just strain their voice! It's so ugly I can't even sing with them anymore." Clearly, he expected me to be impressed with his "trained ears," but I realized at once the damage I had done. My chosen curriculum, both what I included and what I excluded, instilled more than vowel placement and music literacy. I made harmful social and cultural value judgements that had lasting effects on students.

This eye-opening moment changed me, and I began to reconnect with the musical pastimes of my upbringing. Now I regularly play a mountain dulcimer, fiddle, banjo, guitar, and ukulele at home. Even so, I rarely have the opportunity to play them in formal music education settings, and many of my peers, students, and professors do not know about or inquire about these practices as they are not commonly part of the curriculum in formal schools of music. Thus, I am a formal music educator and Ph.D. student by day but, in the evenings, my family and I enjoy making music that never enters my professional world. The dichotomy of living these two musical lives, and my acknowledgement of the errors I have made in prioritizing formal, classical music in schools, has made me interested in learning more about what the experience is like for students who engage in one set of musical practices at school and another entirely different set outside of school. Due to limited offerings in school music programs, this dichotomy is quite common. In listening to and learning from students who experience these dichotomies or misalignments, I hope to better understand the implications of providing limited school music offerings and learn more about how I can affirm students' existing musical interests and foster musical growth.

Music in K-12 Schools and Universities

Turino (2008) divides music practices into four distinct fields: participatory, presentational, high fidelity, and studio art. Participatory music is defined by its lack of

audience-artist distinctions, where every person in attendance is extended the opportunity to participate in the music making process. High fidelity music consists of recordings that are intended to sound like a live performance. In contrast, studio art involves sounds created within a studio (i.e., "sound sculptures") that are not intended to represent a live performance (p. 26-27). While many students engage in participatory music practices and music recording and production fields such as high fidelity and studio art music outside of school, K-12 and collegiate music programs center around formal, Eurocentric, large ensemble practices. Therefore, school settings are dominated by presentational forms of music making, where one group of people perform music for another attentive, non-participatory group, resulting in "pronounced artist-audience separation" (p. 52). This artist-audience distinction is evident in school music programs as students participate in large ensembles that are driven by rigorous concert and performance schedules.

For decades, school music programs have centered around elementary general music classes or presentational ensembles such as bands, choirs, and orchestras (Shuler, 2011). The band, choir, and orchestra triad dominates K-12 and collegiate music programs and heavily influences music teacher education programs (Allsup, 2016; Campbell et. al, 2007; Colley, 2009; Kruse, 2015; McPhail, 2013; Shuler, 2011). Shuler (2011) states that over the past several decades, enrollment or interest in band, choir, and orchestra ensembles has declined, yet music offerings have not expanded to include more diverse music practices, genres, or styles. Shuler claims that some teachers fear that expanding course offerings to include music classes that students find more attractive may "cannibalize enrollment in their [band, choir, and orchestra] program" (p. 11). This competitive attitude leaves teachers to defend, preserve, and "advocate"

for music practices that are contrary to some students' interests, so students who desire to participate in other forms of music-making are often left to do so on their own time.

Many band, choir, and orchestra ensembles, music theory classes, and general music programs often include curriculum and repertoire that promotes Western, Eurocentric, classical, and "high art" music ideals that have been canonized and preserved (Allsup, 2016; Jorgensen, 2003). The score-centered nature of these ensembles has contributed to the successful preservation of such ideals. Small (1997) explains that the musician "isn't a free agent, since his actions are also dictated by the composer's notations that he has in front of him," (p. 6) but the composer is not free either because they must operate within a "closed circle of mathematically tempered fifths and the rational hierarchy of the universal scale from which there is no escape, as well as with simple rationally-organized rhythms that are capable of being notated in a divisional notational system" (p. 7). Just as Kingsbury (2001) discovered in his ethnographic exploration of a music conservatory, it is common for music in schools to be studied and revered in terms of its notated score (i.e., harmonic, melodic, and rhythmic structures) rather than for its sociocultural contributions or meaning.

In addition to being score-centered, music practices in K-12 and college music programs are often teacher- or director-centered. It is common for the teacher in symphonic ensembles, who often claims the title of conductor, to make decisions about the interpretation of the score and decide when to stop the ensemble or give specific directions about how a section should sound (Turino, 2008). Small (1997) explains that musicians rely on the conductor's perceptions of the music because they are the "power center, the dictator if you like, of the whole proceedings. … He's the only one who has the complete picture of the work being played, the only one… who knows the score" (p. 6). This teacher- and score-centered structure promotes

highly formal music practices in school settings, but outside of music classrooms, music making is often informal, less didactic, centered around oral/aural transmission, and concerned with the process over the product (Folkestad, 2006; Green, 2002; Green, 2006; Green, 2008; Kratus, 2007; Partti & Westerlund, 2012).

As certain music traditions have been preserved and passed down in formal music settings in the United States, the accompanying social traditions (for example, White, Christian, and middle- or upper-class value systems) have also been preserved and passed down (Jorgensen, 2003; Small, 1986; Wright, 2010). Formal, classical ensembles did not historically provide a space where people of different races, genders, ethnicities, religions, socioeconomic backgrounds, or abilities were represented equally. Elpus and Abril (2019) remind us that these formal, Eurocentric ensembles may still not provide a space where all students can flourish. There is a severe underrepresentation in secondary ensembles of students who are English language learners, Hispanic, from low SES backgrounds, or who have parents holding a high school diploma or less (Elpus & Abril, 2019). Conversely, students who are White, English speaking, from higher SES backgrounds, or who have parents with postsecondary degrees are overrepresented in high school music ensembles (Elpus & Abril, 2019).

Throughout the history of music education in the United States, advocates have called for changes to the music education curriculum in support of a broader and more inclusive range of genres, styles, and music activities to be included in schools. Participants at the 1967 Tanglewood Symposium noted that many adolescents engaged in popular and folk music practices outside of school, so they called for music educators to include more folk, world, and popular music practices in classrooms. Despite advocates' pleas, popular music still has a small role in school music classrooms (Abeles & Custodero, 2010). The Association for Popular Music

Education was established in the last decade for members to advocate for high quality and greater access of popular music education in schools. Meanwhile, many researchers have written extensively about the need to transform music education from teacher- and performance-centered, didactic, and Eurocentric practices into open-minded, student-centered, creative, multidisciplinary, and diverse musical practices (Allsup 2016; Jorgensen 2003; Kratus 2007; Kratus, 2015).

Music Recording and Production

Music programs in K-12 schools and colleges have evolved slowly, maintaining many of the formal, Eurocentric music practices that were common in past decades and even centuries. However, outside of music classrooms, adolescents often engage in contrasting musical genres, styles, and practices (Campbell et al., 2007; de Vries, 2010; McPherson & Hendricks, 2010). Music recording and production, an activity often linked with many popular music genres, is a practice that a growing number of adolescents are becoming involved in as access to technology and online platforms broaden and more young people can participate without previous experience, professional connections, or expensive equipment (Partti & Westerlund, 2012). Thus, while many students participate in formal ensembles and classical music training in music classes, they are increasingly participating in popular and music recording and production activities outside of school. As such, students engage multiple contrasting music practices simultaneously and their musical engagements may rarely cross or align.

Two of Turino's (2008) proposed music fields, high fidelity and studio art music, include music recording and production arts. Adolescents in the United States are frequently involved in those fields. Because high fidelity music is defined as recordings that are meant to sound as if they were being performed live, artists use technology to produce "liveness" via electronic

manipulation (Turino, 2008). Despite a heavy reliance on technology and recording strategies, high fidelity artists desire for the studio process to be "invisible" to listeners (Turino, 2008, p. 68). Some critics claim that the performers being recorded are music artists, yet the studio workers, who are essential to producing high fidelity music, should not be considered music-makers. However, Turino explains that though a conductor does not produce the sounds at a concert, we consider them an important part of the music-making process. This is reminiscent of Small's (1998) claim that the "musicking" process includes all people present for the social experience, from the musicians to those taking money for tickets or cleaning the stage. We can therefore acknowledge that audio engineers, sound engineers, and music producers are also an essential part of the music-making process.

Turino (2008) described studio art music as "the realm of electronically manipulated sound for the creation of an art object that is purposefully disassociated from live performance" (p. 77). These songs do not sound as if they were, or even could be, performed live. In a seemingly transparent celebration of all that technology can do, artists create or manipulate sounds in such a way that they could not be performed by humans. Turino explains that the creation of studio art music grew out of the mid-1900s, when recorded high fidelity music began to be widely accepted as "real" music. Music listeners no longer relied on live performances when consuming music, and this change allowed for an expansion of what sounds and composition styles were accepted as "real" music.

High fidelity and studio art music are increasing in popularity with young adolescents who are finding ways to engage in these activities in both studios and in homes, with or without expensive equipment, and often without formalized education on the subject (Partti & Westerlund, 2012). These fields, like other forms of popular music practices, are highly reliant

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on aural skills, so artists are not required to read scores or use formal, Western notation to create or preserve their music (Green, 2002, 2006, 2008). Tobias (2013a) found that music and recording and production settings are not score-centered and thus encourage alternate ways of visually representing music via music software and promote greater aural and critical listening skills. These skills are often learned experientially. Because one does not need formal music education classes to learn how to record, produce, and even release their original music online, Partti and Westerlund (2012) claim that music recording and production practices have provided a space where artists and musicians can bypass or dilute "hierarchies between professional musicians and amateurs" (p. 301).

Problem Statement and Rationale

There is a misalignment between music practices that are common in K-12 schools and universities and the popular music practices, such as music recording and production, that students are increasingly involved in outside of the classroom. This misalignment between in- and out-of-school music practices ultimately impacts students when their individual music preferences, skills, and sociocultural backgrounds are not affirmed in K-12 and collegiate music curricula and pedagogy (Green 2002; Hargreaves et al., 2006; Hess, 2017; Jorgensen, 2003; Lind & McKoy, 2016). Thus, there is a need to listen to and learn from people who have experienced being involved in school music programs that did not affirm or align with their musical interests outside of school. Listening to these participants' stories might help music educators better understand what the school music experience is like for students who are engaged in music recording and production activities outside of school.

Heidegger (1971) philosophized that language and thinking are inseparable actions. Built upon this assumption, hermeneutic phenomenology is a guiding framework and methodology

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that allows participants to reflect on experiences and share the meaning they make out of those experiences. Van Manen (1997) explains that hermeneutic phenomenology is appropriate when one wants to be phenomenologically descriptive yet one accepts that all depictions of experiences are interpretations of that experience: "The 'facts' of lived experience need to be captured in language and this is inevitably an interpretive process" (p. 180-181). A hermeneutic phenomenological framework will guide participants through a process of reflecting upon their experiences and meaning-making, putting their reflections and understandings into words through the use of interviews and journals, and then sharing those textual or verbal interpretations with me. I serve as a co-interpreter as I seek to understand the experiences of the participants, both individually and collectively, and create textual interpretations of their experiences.

Purpose Statement and Research Questions

The purpose of this hermeneutic phenomenology is to explore the lived experiences of students who were simultaneously involved in music recording and production activities and K-12 or collegiate music classes. Using a hermeneutic phenomenological framework, the following research questions will be explored:

1. How do participants describe music recording and production experiences?

2. How do participants describe K-12 or collegiate music experiences?

3. How do participants describe the experience of alternating between the two music settings (music recording and production and K-12 or collegiate) with regards to space, time, relationships, and bodily presence?

4. How, if at all, does being involved in music recording and production activities impact participants' experiences in K-12 and collegiate music classes?

5. How, if at all, does being involved in both music recording and production activities and K-12 and collegiate music classes impact participants' attitudes towards school music activities?

Philosophical Assumptions

Researchers using a hermeneutic phenomenological framework feel that it is important to acknowledge biases and positionalities and reflect on how they might influence our understanding and interpretation of the phenomenon at hand, yet we do not assume that we are able to set aside our biases throughout the research process (van Manen, 1997). As a White, middle class, female identifying, graduate student, and formal music educator, I will be unable to hear participants' stories through anyone's ears other than my own, and each of my previous experiences impacts the way that I make sense of participants' interpretations and experiences. Because I cannot set my biases aside and I inhabit multiple positionalities, it is essential for me to reflect on my subjectivities and assumptions, acknowledge them, and practice reflexivity throughout the entire research process. In doing hermeneutic phenomenological research, this is often done through journaling activities in which the researcher reflects on how their experiences might impact their interpretations. Van Manen (1997) states that writing "shows us the limits or boundaries of our sightedness" (p. 130), so by journaling thoughtfully and consistently about my biases and assumptions, I will be able to reflect on the evolution of my subjectivities and interpretations as I continue to learn and be impacted by participants' stories over time.

Hermeneutic phenomenological research is an interpretive process. During interviews, participants interpret and make meaning out of their experiences, and then, when analyzing and restorying their experiences, I provide an additional interpretation of participants' experiences collectively. Nevertheless, it is assumed that the findings here do not represent generalizable or

even empirical knowledge (van Manen, 1997). Rather, findings provide a textual co-interpretation, by both researcher and participant, of participants' reflections on their past experiences as someone who was simultaneously involved in school music classes and music recording and production outside of school.

CHAPTER II: REVIEW OF LITERATURE

Introduction

This chapter will begin with an exploration of the value systems, performance practices, and sociocultural situatedness of K-12 and collegiate music classes. Then, I will discuss these topics as they relate to the various popular and vernacular music practices that are common outside of classroom music settings. Next, I will present factors that researchers have often discussed in relation to the misalignment of in- and out-of-school music practices: college music teacher education programs and ontological, pedagogical, and epistemological differences in popular/vernacular music and music found in school music classes. Finally, I will explore music recording and production, a specific practice that is growing among professional and amateur musicians outside of K-12 and collegiate music classes.

K-12 and Collegiate Music Programs

Societal music practices have continued to evolve with modernity and technological advancements, but formal K-12 and collegiate music offerings have remained largely unchanged for nearly a century (Kratus, 2015; Reimer, 2004). K-12 and collegiate music classes are often centered around the Western European classical canon and the corresponding curriculum, repertoire, and music practices (Allsup, 2016; Campbell et al., 2007; Folkestad, 2006; Jorgensen, 2003; Kruse, 2015; Lind & McKoy, 2016; McPhail, 2013; Shuler, 2011; Sloboda, 2001). Though this canon encompasses only a small sect of music in the world, it is often hierarchically regarded as important and influential in establishing "high culture" music (Lind & McKoy, 2016). Green (2006) explains that while music educators may claim to include popular, jazz, vernacular, or world music practices within their classroom activities and repertoire selections, students often perceive that their school music experiences only include classical music. Popular

and vernacular music practices are often a small part of school music curriculum, and if they are introduced, they are often approached using the same pedagogical and aesthetic preferences that are favored in Eurocentric, classical "high art" music, leaving students to feel that nearly all music is "classical" (Green, 2006).

Western European classical music has a rich history of being established as a "high art." In the 1700s, during several nationalistic movements and the growth of Christianity and urban cities across Europe, classical music was made available to aristocratic and privileged elites before eventually making its way to middle and lower-class audiences (Jorgensen, 2003; Kratus, 2015). The music practices have been sustained by large opera companies, conductor-led orchestras, and private instruction on one instrument or voice, and, because it is transmitted and preserved via written notation, the formal study of music literacy or "theory" practices. Although classical music was influenced by a mix of Western, European, and Northern African vernacular music, many works that were considered "great" were composed by White, European men. This White, Eurocentric, male presence still dominates classical music practices today (Jorgensen, 2003). The following sections will explore the value systems and performance practices that are embedded into many K-12 school and university music programs, their sociocultural situatedness, and music educators' attempts to preserve these values and practices.

Value Systems

Although classical music practices are less limited now to the elite and upper-class members of society, the music and its corresponding "aesthetic value systems" are often regarded as high art in formal K-12 and collegiate settings across the United States (Lind & McKoy, 2016, p. 68). By suggesting that Eurocentric, classical aesthetic value systems are ranked as high art, a hierarchical axiology is established even though many macro and micro-

cultures around the world do not align with the classical aesthetic value systems (Lind & McKoy, 2016). As a result, code-switching and bi-musical musicians who had active musical lives in both classical and non-classical music scenes experience that their classical music experiences are regarded as more elite or legitimate compared to their non-classical musical engagements (Isbell & Stanley; 2016). Some educators have argued that classical music was most appropriate for school music settings because it provided the best musical foundation for development (McPhail, 2013).

In K-12 and collegiate school settings, educators' perceptions that classical music is an elite and "appropriate" art form has led to the dominance of large, formal, performing ensembles. After completing general music classes in elementary school, which often include listening activities, singing, movement, and playing pitched and unpitched percussion, students may elect to join performance ensembles in middle and high school (McPherson & Hendricks, 2010; Reimer, 2004). These ensembles typically consist of formal band, choir, and orchestra ensembles. Often, students decide whether to begin playing an instrument or singing in one of these ensembles in fifth or sixth grade. While many may continue throughout middle and high school, many do not (Elpus & Abril, 2019; Kratus, 2007; Shuler, 2011).

Due to the nature of the high-pressure competition and performance settings, students often drop out of the ensembles, are not able to re-join, or are not able to join for the first time later in their school career, particularly in the instrumental ensembles where technical mastery on a particular instrument is vital (Hawkinson, 2015; Shuler, 2010). Furthermore, external competition pressures and performance expectations demand educators' and students' attention, taking the focus away from other music-making opportunities such as creative composition or

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informal learning activities (Allsup; 2016; De Vries, 2010; McPhail, 2013; McPherson & Hendricks, 2010).

Performance Practices

School bands, choirs, and orchestras often center around large public performances, ensemble ratings, festivals, and competitions (Allsup, 2016; Barrett, 2005; Kratus, 2015). Each of these settings is what Turino (2008) calls "presentational" in that they involve a group of musicians performing for an attentive audience, so there is a pronounced artist-audience distinction. The nature of such performing ensembles necessitates the continual production of both performing artists and attentive audience members, so school music classes tend to foster technical performing and listening skills (Jorgensen, 2003).

Small (1986) provides an ethnographic glimpse into a contemporary orchestral concert. He explains that the large, public performance often takes place in a music hall or auditorium that is set aside specifically for events such as this, and inside the performance space, there are minimal connections to the outside world. For example, phone usage may be reduced or there might be fewer windows, which limits the number of sonic and visual distractions that occur throughout the performance. Spoken rules such as the price of tickets and unspoken rules such as dress-code expectations ensure that not merely anyone is welcome in the setting. Those who attend the event are expected to behave in a certain manner by sitting quietly and clapping only when appropriate. The audience and the orchestral musicians all sit in rows, facing one central location: the conductor's podium or "power centre of the entire proceedings" (p. 9). Everyone knows their role. It is not the musicians' duty to speak, clap, or lead during the performance. Instead, their duty is to re-create the artistic wishes of both the composer and the director.

Sociocultural Situatedness

Like all musical experiences, these Western European, classically-influenced, formal large-ensemble performances are socioculturally situated. Just as all music is experienced sonically, all music is also experienced socially (Green, 2002, 2008; Small, 1986; Turino, 2008). In the case of band, choir, and orchestra concerts, they are often situated within elitist, Eurocentric attitudes and practices. Green (2008) refers to the important musical components that do not exist solely on a score or aurally as "delineated musical meaning" (p. 118). Delineated musical meaning includes the social, religious, or political aspects of music-making and the social meaning that musicians derive from those aspects. Sonic and delineated meaning are experienced within musical settings, even if listeners or participants are not actively aware of it. Small (1986) claims that these "social rituals" have sustained and preserved not only Eurocentric, classical music for centuries, but also middle- and upper-class values, faith, and practices.

Western classical music has been scrutinized for being Eurocentric, racist, elitist, sexist, and classist values (Jorgensen, 2003). Many of the practices and values are obsolete or irrelevant in a growing, diverse, and multicultural society. As the achievements of White, Christian, European men are canonized and celebrated, many students in schools do not see their cultures and backgrounds reflected in the music (Hess, 2017; Lind & McKoy, 2016). Some music educators introduce students to primarily classical music because they believe it provides the "best" musical foundation and students would otherwise not be exposed to it in their everyday lives (McPhail, 2013). Other music educators consider this a form of "cultural colonization" because it is woefully misaligned with students' cultures, backgrounds, strengths, and interests (McPhail, 2013, p. 9).

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There are consequences when music educators center their curriculum around music that rarely affirms students' interests and sociocultural backgrounds. When students feel that what they value, previously know, and are interested in learning more about is not valued or relevant within the music classroom, they are often unmotivated or uninterested in continuing to elect to take music classes, even when they are involved in music outside of school (Campbell et al., 2007; Kratus, 2007; Lind & McKoy, 2016). Reimer (2004) suggests that music educators' dilemma may be somewhat self-perpetuated:

> Music is thriving in America, in its rich array of types and styles and ways to be involved that our multimusical culture makes so readily available to all. Music education is not thriving comparably. We have tended to hunker down with our narrow preferences and limited opportunities and then, because we are dangerously irrelevant, we advocate, advocate, advocate – not for fundamental change in music education but for unquestioning support for what we have traditionally chosen to offer.

Despite music educators' cries that music education be for all students, we must acknowledge that around 80% of high school students are choosing not to be involved in school music classes (Elpus & Abril, 2019; Mantie & Dorfman, 2014; Shuler, 2011). Furthermore, of the remaining 20% that are involved, the students' demographics are not representative of the school population at large. Students who are English language learners, Hispanic, come from a low socioeconomic status background, or whose parents did not attend college are severely underrepresented within secondary music classes (Elpus & Abril, 2019; Shuler, 2011). Reasons that students have given for their lack of involvement in institutionalized music education include distaste for the repertoire and content, the desire not to formally compete or perform, a lack of opportunity to engage in creative opportunities or give student input, misalignment with

local cultures and traditions, perceptions that they were not "talented" enough, or other barriers such as money and time constraints (de Vries, 2010; Hawkinson, 2015; Hope, 2004; Isbell, 2007).

Preserving Values and Practices

Small (1997) notes that in musical settings, humans engage in relationships with those around them who are also making, listening to, or engaging in the music in some way. Once we accept that humans not only perform sonic expressions, but they also perform relationships and social systems, we can examine the specific relationships and social structures that are preserved within classical music settings and schools in an almost museum-like fashion (Allsup, 2016; Nettl, 1995; Small, 1998). Allsup (2016) warns us that in many classical music settings and in K-12 and collegiate school music environments, these relationships are "scripted, synchronized, and rarely altered, signaling behaviors that appear caste-bound and exclusive" (p. 53). These elitist, authoritarian, and rigid forms of music-making are "closed forms," in contrast to the more innovative, democratic, and malleable "open forms" of music-making (p. 55). Allsup criticizes music education settings for promoting social musical practices that favor "perfection, not uncertainty; submission, not play; elitism, not access; merit, not democracy; law, not innovation" (p. 55).

Jorgensen (2003) and Allsup (2016) discuss how closed forms of music education occur when institutions resist change, establish order, socialize young learners, and commit to reproducing norms and social expectations. These environments are common in classical and school music ensemble settings and serve past rather than current students (Kratus, 2015). When educators feel responsibility towards the past, the composer, the score, or the audience, students are less likely to learn in an open, innovative educational environment. Freire (1997) explains,

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"When the future is pre-given, there is no room for education, only training" (p. 91). As such, many students experience rigid and training-like school music environments that were undoubtedly influenced by Eurocentric, classical, highbrow music practices of the 18th and 19th century. Music educators must continually critically examine the social and musical structures that are revered and preserved in school music settings to reflect upon the effects this might have upon the students, the program, and society.

Centering the Western classical cannon and its corresponding practices has resulted in an overrepresentation of White music educators (particularly men at the higher levels of school) and an underrepresentation of BIPOC (Black, Indigenous, and People of Color) music educators. Furthermore, in a country marked by racism and systemic disparities, students who are not White face a number of unjust challenges when applying to overwhelmingly White colleges and schools of music. The narrow range of what is deemed as "acceptable" music within school auditions is limited to Eurocentric, notated scores, and this limited scope creates barriers to access for musicians and educators whose backgrounds and musical interests reflect different music genres, practices, and styles (Palmer, 2011). As a result, the field of music education is dominated by White teachers despite a society that is increasingly diverse (Hewitt & Thompson, 2006).

K-12 and college music settings have continued to uphold Western European music, practices, and aesthetic value systems throughout the past several decades. In turn, music educators prioritize formal music performances, contests, and theory classes at the expense of offering various creative and informal music opportunities. Even though many students do not participate in school music ensembles and classes, music educators remain steadfast and

unwavering as they continue to offer classically-influenced music opportunities which uphold

and further Western European practices and ideals.

Music in Society: Beyond School Walls

Adolescents have rich, personal relationships with music and engage with it in a myriad

of ways, many of which are different from the previously described formal, classically-inspired

large ensembles found in K-12 and collegiate music settings (Campbell et al., 2007; Kratus,

2007; Lind & McKoy, 2016; Williams, 2011). Music in K-12 schools and collegiate schools of

music and music that occurs in homes and in communities are vastly different, so music

education is often irrelevant and "disconnected from the prevailing culture" (p. 44). This is true

both in terms of the *types* (genres and styles) of music that adolescents engage with as well as

how they engage in musical activities (de Vries, 2010; Ericsson, 2002; Folkestad, 2006).

McPherson and Hendricks (2010) asked students to rank in-school and out-of-school music

involvements in order of preference and found that students ranked out-of-school music activities

second highest (grades 6-9) and highest (grades 10-12), yet students ranked school music

significantly lower than other subjects. Students want in-school music opportunities to reflect

their personal music preferences and the music activities they engage in beyond school walls (de

Vries, 2010; Ericsson, 2002; Folkestad, 2006; Kruse, 2015).

Music continues to play a significant role in the lives' of almost all adolescents. A great

feal of music making and learning occurs beyond institutionalized and formal music education

settings (Folkestad, 2006; Isbell & Stanley, 2016; Williams, 2011). Adolescents often engage in

mariachi, folk, bluegrass, old time, and gospel music traditions that reflect the students'

background, community, or culture (Abril, 2009; Abril, 2010; Clark, 2005; Thibeault, 2009),

Students claim that they prefer to engage with popular and vernacular music styles over classical

(Baker, 2012; Campbell et al., 2007; de Vries, 2010; Folkestad, 2006; Green, 2002, 2006, 2008; Griffin, 2011; Hargreaves & North, 1997; Isbell & Stanley, 2016; Kruse, 2016a; Mills, 2000; O'Flynn, 2006; Sloboda, 2001; Thibeault, 2007; Tobias, 2015; Williams, 2011). O'Flynn (2006) describes vernacular music as distinct music traditions that are unique to micro-cultures or smaller communities within society.

Adolescents' popular music preferences include the desire to listen to, perform, or compose rock, pop, hiphop, guitar, electronic music, and other contemporary music styles (Baker, 2012; Campbell et al., 2007; de Vries, 2010; Isbell, 2007; Kruse, 2016a). While these styles are often not supported in an authentic manner in many K-12 and collegiate music settings, many students have active musical lives beyond school walls where they may play guitar or other popular instruments, be in a rock or pop band, songwriter, DJ, or do at-home studio recording work (de Vries, 2010; Isbell & Stanley, 2016; Kruse, 2016b; Green, 2002; Williams, 2007; Willamson, 2005). They learn and perform music in ways that contrast with institutionalized music practices. They may not read Western notation, but they still identify as musicians and have rich, accomplished musical lives beyond the classroom (Lind & McKoy, 2016).

Adolescents' accomplishments and active participation in out-of-school music are not recognized or noticed within K-12 and collegiate music settings. Because formal music education prioritizes certain musical abilities and practices more than others, there is an illusion that only an elite minority of students are "musical" or "talented" (Green, 2002; McPherson & Hendricks, 2010; Shuler, 2011; Williams, 2007; Williams, 2011). Music educators fail to acknowledge diverse musical abilities and practices despite claiming that they believe in supporting "lifelong musicians." Most adolescents involved in formal band, choir, or orchestra

ensembles will not continue playing in formal ensembles after school. The musicians who were involved in their own musical activities outside of school such as learning guitar, participating in jam sessions, playing in a rock band, or composing and doing recording and technology are more likely continue to their engagements into adulthood (Giddings, 2020; Shuler, 2011; Williams, 2007; Williams, 2011).

Outside of school, students engage in music that reflects their cultures, communities, and individual interests. In contrast with formal school bands, choirs, and orchestras, these music practices often include popular and vernacular traditions and are often informal in nature. Adolescents often engage with popular and vernacular music regardless of their formal school training, making it accessible to participate at home, in their communities, and throughout their life.

Factors Contributing to the Misalignment Between In- and Out-of-School Music Practices

Despite adolescents' broad interests in listening to, performing, and composing various types of popular and vernacular music, school music offerings continue to remain limited to general music classes, music theory, and formal band, choir, or orchestral ensembles. Music education philosopher Bennett Reimer (2004) depicts school music using the analogy of an upside-down pyramid. The bottom point represents the small range of what music is offered to students, and the wide top encompasses the array of what is upheld by such a limited point. Teacher education programs, audition requirements, national and state standards, professional organizations, and contests all function within a system that is balanced on the narrow scope of music education. As such, many educators and scholars believe that music teachers should consider expanding music offerings beyond that of Eurocentric classical repertoire, large

ensembles, and formal modes of learning (Allsup, 2016; Griffin, 2011; Hess, 2017; Jorgensen, 2003; Kratus, 2007; Kratus, 2015; Lind & McKoy, 2016; Reimer, 2004).

For over fifty years, demands for music education to evolve with the changing society have occurred at various symposiums such as the Tanglewood Symposium in 1967 and Vision 2020: The Housewright Symposium on the Future of Music Education in 1999. Symposia such as these created a space where educators could discuss the growing gap between in- and out-of-school music practices in an increasingly diverse and evolving society, and attendees agreed to strive to implement music in schools that covered an array of styles, genres, and practices. (Abeles & Custodero, 2010; Isbell, 2007; Madsen, 2000; Mark, 2000). Since then, leaders in music education such as Lind and McKoy (2016) have pushed for curriculum reform and culturally responsive teaching practices that provide students with meaningful and equitable music experiences that connect to ways they individually know music within their community and culture.

Despite calls for curriculum reform in K-12 music education, there are still discrepancies between what music traditions are included in classes, particularly in secondary level ensemble courses, and what music traditions are in students' lives and communities. Many music educators remain steadfast in choosing curriculum that excludes and depreciates the vast array of music that students enjoy (de Vries, 2010; Campbell et al., 2007; Folkestad, 2006; Green, 2002; Griffin, 2011; Hess, 2017; Isbell, 2007; Isbell & Stanley, 2016; Kruse, 2015; Jorgensen, 2003; Kratus, 2007; McPherson & Hendricks, 2010; Reimer, 2004, Tobias, 2015; Williams, 2007). Some educators claim that this divide is not political, colonizing, or cultural; they include formal, classical music as a means to teach students the important concepts of the discipline (McPhail, 2013). Other educators suggest that while the use of classical music in schools is sometimes

acceptable, teachers should be more concerned with the needs, desires, and cultural experiences of their students. Better alignment between in and out of school music helps students know that they are valued within the educational system (Hess, 2017; Lind & McKoy, 2016; McPherson & Hendricks, 2010).

The following sections in this chapter will explore various factors that contribute to the misalignment between in- and out-of-school music practices. College music and music teacher education programs continually accept, train, and produce music educators who are more prepared to teach band, choir, and orchestra ensembles. This results in the preservation of school music programs that center around presentational, formal, score-centered, and visual means of music making rather than the informal, setting-centered, and aural forms of music making that many popular and vernacular musicians engage in (Green, 2002; Isbell, 2016; Kruse, 2015; Randles & Smith, 2012; Shuler, 2011; Springer, 2016). Each of these misalignments will be explored along with the resulting ontological, epistemological, and pedagogical differences between settings. The following section will end with an examination of how the misalignment affects the inclusion of popular and vernacular musics in school curricula and how it leads to students' abilities to code-switch between settings (Isbell and Stanley, 2016).

College Music and Music Teacher Education Programs

One reason that change may be occurring slowly is due to music educators' musical backgrounds, which are typically centered around Western art music and large, formal ensemble practices (Green, 2002; Isbell, 2016; Kruse, 2015; Randles & Smith, 2012; Shuler, 2011; Springer, 2016). Educators often teach as they were taught, undervaluing other ways of learning and making music, especially when they may never have engaged in these alternate modes of music-making (Green, 2002; Kratus, 2007; Williams, 2007). Due to the lack of musical

versatility in school music settings, even those who long for transformation may feel unprepared to teach music that corresponds with students' interests and extends beyond their classical and formal music training (Hill, 2022; Springer, 2016). To address this, Green (2009) advises that teachers actively learn new instruments, practice making music by ear rather than via score, and continue to learn experientially alongside students. Lind and McKoy (2016) speak to the importance of drawing upon the community in which the students live and gleaning expertise from local musicians.

The college audition process is another barrier to transforming music education curriculum and pedagogy. Altering curriculum and instruction will not be effective if entrance requirements into music teacher education programs remain unchanged (Kruse, 2015). Applicants are typically expected to demonstrate technical proficiency on voice or instruments found in symphonic band or orchestral ensembles. By limiting musical requirements to practices that fall within the Western classical music canon, the accepted teacher education candidates make up a homogeneous group of trained classical musicians. Students with diverse musical skills that align better with the popular and vernacular music traditions desired by K-12 students are excluded from admission to schools of music (Green, 2002; Isbell & Stanley, 2016; Kladder, 2021; Kruse, 2015). These acceptance disparities are increased for students from low socioeconomic backgrounds and for students of color, where access to higher education and music teacher education programs is even harder due to the cost of private lessons and instruments as well as the dominating "Whiteness" of what is deemed "acceptable" (Koza, 2008).

Once admitted to teacher education programs, future music teachers are ill-prepared to teach music that does not affirm or align with their previous Western classical training. The

curriculum continues to support formal, classical, Eurocentric practices and fails to adequately address informal, popular, and technologically-based music practices (Kruse, 2015; Kratus, 2015; Springer & Gooding, 2013; Springer, 2016; Thompson, 2012; Wang & Humphreys, 2009). Undergraduate music education majors engage in predominantly classical music experiences and training, but they choose to listen to pop, rock, and hip-hop music primarily in their leisure time (Kruse, 2015). Despite their interest in popular music genres, one study showed that preservice teachers ranked Western art music as the most appropriate genre to include in school music programs and popular music as the most appropriate genre for outside of school settings (Kruse, 2015). McPhail (2013) received similar responses from participants in his study examining music educators' views of using popular music in their classrooms. While some teachers used popular music in their classrooms, many teachers expressed their opinions that classical music provided the most appropriate and educational foundation for music development.

This misalignment between students' musical interests and school music content can be considered a form of cultural colonization (McPhail, 2013). Students report that music teachers often do not find their preferred types of music valuable, and some students admit that their teachers even express distaste towards their preferred genres and styles (de Vries, 2010; Green, 2002; Isbell & Stanley, 2016; Sloboda, 2001; Thompson, 2012). Prejudices about music styles lead educators to fear that offering more culturally responsive music opportunities (such as mariachi or music recording and production classes) may jeopardize their band, choir, and orchestral ensembles (Shuler; 2011). However, expanding school music opportunities beyond formal bands, choirs, and orchestras will likely not diminish ensemble enrollment because the additional courses may serve the 80% of students who are uninterested in taking the current music courses (Elpus & Abril, 2019; Mantie & Dorfman, 2014; McPherson & Hendricks, 2010;

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Shuler, 2011). Regardless of ensemble enrollment, balancing current music offerings with more culturally responsive practices will help music educators serve and affirm their students (Lind & McKoy, 2016; McPhail, 2013).

Misalignments Between School Music and Popular/Vernacular Music

There are apparent distinctions between the music styles, genres, and practices in K-12 music classes and those in students' homes and communities, exposing conflicts between students' school and personal views and experiences of music learning (de Vries, 2010; Isbell, 2007; Isbell & Stanley, 2016; Jorgensen, 2003; Kratus, 2007; Kruse, 2015; Lamont et al., 2003; McPhail, 2013; McPherson & Hendricks, 2010; Tobias, 2014; Williams, 2007; Williams, 2011). In schools, music educators prioritize formal, large ensemble, Eurocentric, and classically inspired music traditions, yet students often express negative perceptions about Western art music and the corresponding practices (Allsup, 2016; Campbell et al., 2007; de Vries, 2010; Folkestad, 2006; Jaffurs, 2004; Jorgensen, 2003; Kruse, 2015; Lind & McKoy, 2016; McPhail, 2013; McPherson & Hendricks, 2013; Shuler, 2011; Sloboda, 2001). Instead, students claim to prefer vernacular and popular music practices, including guitar, rock bands, songwriting, technological-based compositions, and other traditional, local music practices (Baker, 2012; Campbell et al., 2007; de Vries, 2010; Folkestad, 2006; Green, 2002, 2006, 2008; Griffin, 2011; Hargreaves & North, 1997; Isbell & Stanley, 2016, Kruse, 2016a; Mills, 2000; O'Flynn, 2006; Sloboda, 2001; Thibeault, 2007; Tobias, 2015; Williams, 2011). However, some music educators feel that classical music and associated traditions are most appropriate when providing students with a strong musical foundation, exposing a critical misalignment between students' and music educators' musical interests and beliefs (Jaffurs, 2004; McPhail, 2013).

The gap between students' popular and vernacular music interests outside of school and the dominance of formal, Eurocentric practices in music classrooms creates tension between the two settings (de Vries, 2010; Isbell, 2007; Isbell & Stanley, 2016; Jorgensen, 2003; Kratus, 2007; Kruse, 2015; Lamont et al., 2003; McPhail, 2013; McPherson & Hendricks, 2010; Tobias, 2013a; Tobias, 2014; Williams, 2007; Williams, 2011). Thibeault (2009) found that when a student who was trained in old time and bluegrass fiddle playing began playing violin in the school orchestra, she experienced conflict between what pedagogies, playing techniques, and other elements of musicality were appropriate in each setting. Specific bow holds, timbres, and aural learning practices that were celebrated in her community music settings were disapproved of in her school orchestral setting. A Mexican American music education major felt they lived a "double life" as they straddled playing mariachi music and classical music in formal collegiate ensembles (Lechuga and Schmidt, 2017). Similarly, Baker (2012) spoke to young students in a local pop band who felt that the content of school band classes had little relevance to their musical lives outside of school.

Advocates and researchers have pushed for an increase in music that is relevant to students' lives, but the literature is broad in terms of exploring specific musical styles. Researchers often compare specific traits of music learning that are different in-school versus out-of-school, such as formal or informal learning, score-centered or aural learning, or popular or vernacular music versus classical or formal (Baker, 2012; de Vries, 2010; Corbett, 2016; Jaffurs, 2004; Folkestad, 2006; Green, 2002, 2006, 2008; Isbell & Stanley, 2016; Tobias, 2015). The following sections will explore what researchers' have found as they explored various components of music making and learning that appear to contrast via settings.

Presentational and Non-Presentational Music Practices

School music settings are dominated by presentational forms of music making (Turino, 2008). Presentational music involves one group of people performing music for another attentive, non-participatory group. This artist-audience distinction is evident in school band, choir, and orchestra programs as students participate in large ensembles that frequently perform in concerts and contests (Allsup, 2016; Jorgensen, 2003). Ensembles members often serve as passive or responsive performers in a large group that is led by a director. However, beyond the hours of the school day, many of the music activities that students engage in are not presentational and their roles often include composer, arranger, teacher, learner, improviser, creator, or decision-maker (Green, 2006, 2008; Hanning, 2019). Popular music groups may have performances or presentations, but much of the music making and learning takes place at home, in a garage, at a club, in online spaces, at family gatherings, or in jam sessions. In these settings, a musician's goal is not necessarily to perform publicly. Sometimes, they aim simply to create, improvise, or participate in communal music making sessions for enjoyment of the participants (Baker, 2012; Corbett, 2016; Folkestad, 2006; Green, 2002; Isbell & Stanley; 2016; Kruse, 2016b; Thibeault, 2007; Thibeault, 2010; Tobias, 2015).

Differences in Who Believes They Can Participate

Some popular and vernacular musicians describe classically trained musicians as members of an exclusive, expensive, "secretive society" (Kruse, 2012, pp. 90-91). Participants in other studies have echoed the sentiment, stating that school music is only for a talented minority with a very specific set of skills or abilities (Green, 2002; McPherson & Hendricks, 2010; Shuler, 2011; Tobias, 2015; Williams, 2011). Because K-12 and collegiate music classes incorporate primarily instruments that students do not see in their daily lives and use music that

relies on notation many students are unable to read, students consider themselves unable to contribute to school music. This creates a deficit-mindset surrounding popular and vernacular musicians' abilities, and they are considered "illiterate" or not a "true" musician by those within some classical or institutional settings (Corbett, 2016; Lind & McKoy, 2016).

Interestingly, although students may disengage from school music, where they may not be considered a "real" musician, their musical lives outside of school often flourish and many personally identify as a musician (Corbett, 2016; Draves & Vargas, 2021; Kladder, 2021; Williams, 2007; Williams 2011). In popular and vernacular music settings, a diverse array of musical skills and ability levels are present, so these settings often promote an asset-based view of whatever individual skills a musician possesses. Compared to school music settings, some musicians feel that the increased openness and acceptance in popular and vernacular music settings results in a wider definition of success and expands who believes they are welcome to participate (Allsup, 2016; Corbett, 2016; Isbell & Stanley, 2016; Williams, 2007).

Differences in Roles: Who Teaches and Who Learns

There are differences in roles as far as who teaches and who learns in school music settings versus popular or vernacular music settings, with the latter being more democratic in nature (Albert, 2020; Allsup, 2003; Green, 2002, 2006, 2008; Hanning; 2019). In K-12 and collegiate music settings, there is a teacher or "expert" in the room that guides and gives instruction, but in an authentic popular music setting, the line between who is an "expert" and who is a "learner" is often blurred (Allsup, 2016; Folkestad, 2006; Green, 2008; Partti & Westerlund, 2012). Just as Freire (2018) claims is true for all educators, K-12 music teachers are often regarded as the sole holder of power, information, and knowledge, which instills the notion that the educator is most central to the environment. Music-making sessions often depend on the

teacher-conductor's perceptions and desires throughout rehearsal (Small, 1997; Turino, 2008). Popular and vernacular music settings often foster fluid, rather than fixed, roles for participants, and learning is non-linear rather than prescribed. Music sessions may be controlled by the entirety of the group. Roles may change at any time, and anyone may assume the role of the teacher or learner (Green, 2008; Isbell & Stanley, 2016).

In informal folk or popular music jam sessions, sessions often do not rely on sheet music or one established teacher, so musicians may decide together upon a key, musical form, or song list. They decide who will play the melody, the harmonic accompaniment, or have a solo. They work together to assemble the parts, and when issues arise, they stop, communicate, and collaboratively solve the problem (Folkestad, 2006; Green, 2002; Jaffurs, 2004; Hanning, 2019; Thibeault, 2009). In contrast, when an issue arises in a K-12 music ensemble, students often look to the teacher, or director, to tell them what to do as they engage responsively (Allsup, 2003; de Vries, 2010; Green, 2002; Isbell & Stanley, 2016; Jaffurs, 2004; Kingsbury, 2001; Kratus, 2007; Thibeault, 2009). These largely fixed roles within the K-12 music community encourage students to operate within the lower realms of Bloom's Taxonomy (recall, respond, and perform) whereas the aforementioned jam sessions encourage members to individually analyze, create, and evaluate music (Bloom, 1956).

In many music sessions outside of school, fluid roles encourage group members to contribute to the community in unique and empowering ways. Musicians have the ability to make decisions and exercise autonomy throughout the entire learning process, not simply as a result or reward at the end of being "successfully" educated (de Vries, 2010; Green, 2006, 2008; Hanning, 2019). Through examining teacher/learner roles in each of these contrasting music settings, we can see that music learning environments are complex, dynamic sociological

structures, and the ways in which teachers and learners interact instill certain values and hierarchies whether intentionally or unintentionally (Lind & McKoy, 2016).

Ontological and Epistemological Differences Between Settings

Researchers and participants have noted ontological and epistemological differences between their school music experiences and their popular or vernacular music experiences. Corbett (2016) compared his experiences playing popular or folk music with his experiences in formal ensemble settings. He explained that "knowing" a song in the former settings included either having a tune memorized or being able to "fake" his way through by playing enough to participate. However, in formal ensemble settings, "knowing" a song includes having the literacy and technical skills to be able to read the score and perform the song as it is notated. These discrepancies in what counts or does not count as musical knowledge exposes axiological differences between each musical setting (Corbett, 2016), and directly affects students' experiences as they shift back and forth between each musical setting. Draves and Vargas (2021) told the story of how Vargas, a guitar player, believed that his peers did not consider him a musician as he conducted from the podium, and Kladder (2021) explained that his experiences as a punk-rocker were discounted as not "real" music in his music teacher education program.

Pedagogical Differences

When considering music traditions that are included or excluded from K-12 and collegiate music settings, it is important to consider the ways in which diverse pedagogical implications accompany each varying music tradition. Scholars have compared the pedagogical practices that are encountered in and outside of school music classes using the following juxtapositions: informal and formal learning, score-centered and setting-centered learning, and visual and aural learning (Folkestade 2006; Jaffurs, 2004; Green, 2002, 2006, 2008; Thibeault,

2007). The following sections will explore each of these dichotomies and how they have been used to illustrate the various pedagogical practices that are often found in and outside of school music classrooms.

Informal and Formal Learning. Most school music educators use formal, prescriptive, and procedural instruction methods in large ensemble and classroom settings (Allsup, 2016; Folkestade 2006; Green, 2002, 2006; Jorgensen, 2003). Green (2002, 2006, 2008) and Lind and McKoy (2016) state that when educators choose to include popular or "world music" in school settings, they often use the same instructional strategies that are found in formal, classical, and large ensemble settings. However, learning such music in a formal and highly structured environment is not representative of how students engage with the music outside of school in many popular, vernacular, or community music settings, and doing so may negate many of the valuable assets of popular music learning. Just as Small (1996) claimed we ought to focus on the act of *making* music and not simply the music itself, examining the misalignment between students' in- and out-of-school music experiences requires us to examine not only *what* music traditions are present in each, but *how* the music-making and learning occurs (Folkestad, 2006).

Because popular and vernacular music is often informal and school music practices are often formal, music-making in- and out-of-school is labeled as formal and informal learning, respectively (McPhail, 2013). This suggestion exposes only one way of defining and categorizing informal and formal music-making. Folkestad (2006) claims that it is helpful to think of formal and informal dichotomies in four different terms: (1) Location: learning in or outside of an institutionalized school, (2) Learning style: learning via prescriptive score versus oral, aural, or improvisatory learning, (3) Ownership: didactic, prescribed learning versus student-directed and self-regulated learning, and (4) Intentionality: learning how to make music

versus learning through making music. If one accepts that formal/informal learning is determined by more than simply the learning location (in- or -out-of-school), then one must accept that informal learning can occur to varying degrees within all educational and musical settings (Baker, 2012; Jorgensen, 1997). In some instances, learning may be more formal in that it is sequenced or prescribed by a leader (Folkestad, 2006; Green, 2008; Isbell & Stanley, 2016), and in other instances, learning may be flexible, non-linear, learner-centered, or collaborative (Folkestad, 2006; Green, 2002, 2006, 2008).

Teachers, working under pressure from standards-driven curriculum and high-pressure ensemble performances, often establish formal learning environments as they employ didactic, prescriptive, and procedural instruction methods over the more experiential, messy, and ever-evolving methods that are common in many informal, popular, and vernacular learning settings (Allsup, 2016; Folkestade 2006; Green, 2002, 2008; Jorgensen, 2003). The teacher often acts as an autocratic director who provides linear and systematic steps in a teacher-centered and director-driven instructional setting (Allsup, 2003; de Vries, 2010; Green, 2002; Jaffurs, 2004; Kingsbury, 2001; Kratus, 2007). In more informal learning environments, popular and vernacular musicians often learn by experimenting, making decisions, and solving problems in a collaborative, musician-centered setting (Albert, 2020; Allsup, 2003; Green, 2002, 2006; Jones, 2015; Turino, 2008). Friere (2018) compares these defining characteristics of formal and informal learning in his explanation of "banking" versus "problem-posing" educational models. In banking models, teachers metaphorically "pour" knowledge or content into students who passively absorb what they are given. In problem-posing settings, students are encouraged to have an active role in the discovery, questioning, and creative processes that occur naturally in learning and evolving (Freire, 2018).

In formal school music settings, scholars claim that analysis and knowledge about music is highly regarded, specifically in terms of the historical, theoretical, and technical knowledge that is associated with classical and Western art music (Corbett, 2016; Folkestad, 2006; Green, 2002, 2006; McPhail, 2013). One trait of authentic popular and vernacular music learning is that musicians learn through "doing" music rather than learning "about" music (Albert, 2020; Folkestad, 2006; Green, 2002, 2006, 2008; Partti & Westerlund, 2012; Tobias, 2015). Because learning is experiential, constructivist, and discovery-based in many informal settings, popular and vernacular musicians often do not prioritize knowing *about* music or how to play music before they begin to create it (Cremata & Powell, 2017; Folkestad, 2006; Green, 2002). In many jam sessions, popular or vernacular musicians participate regardless of their experience levels or familiarity with the song, and they continue to learn as they do so. Many formally trained classical musicians struggle in such settings because they are uncomfortable making music that they have not rehearsed and cannot read via score (Corbett, 2016; Thibeault, 2009).

Score-Centered Versus Setting-Centered Music-Making. In K-12 and collegiate music settings, Western notation and "music literacy" are often cited as a primary education goal, and music educators promote the re-creation of scored music over the creation of music (Allsup, 2016; Green, 2008; Jorgensen, 2003; Kratus, 2015; Lind & McKoy, 2016; Small, 1986). Directors spend hours helping students perfect music until it sounds as the teacher, composer, and notation demand. Thibeault (2007) has compared these "score-centered" settings with the "setting-centered" (p. 147) music-making that often occurs in musical contexts outside of school and formal, classical, large ensemble instruction. Thibeault (2009) tells the story of a young fiddle player in her high school orchestra class. As she teaches her peers a traditional fiddle tune, they struggle with the aural learning process and stylistic rhythms and intervals. The teacher

turns to her and asks, "Do you have any music for this at all?", exposing his mindset that music is synonymous with a score, and without a score, there is no music (p. 269).

Outside of school in many non-classical music genres, musicians often reject using a fixed form of notation. They find it unnecessary when they rely on oral/aural learning or limiting as they make decisions about what timbres to use, chords to play, or what formal structure will outline the song (Allsup, 2016; Green, 2002, 2006; Jaffurs, 2004; Kruse, 2012). Here, the music benefits from and is created by the performers' input (Thibeault, 2009). These "setting-centered" (Thibeault, 2007) musical environments, such as garage bands or old-time jam sessions, are not organized around a score. They are organized around the sociocultural context, the people in attendance, the musicians' abilities, and the musicians' preferences, desires, or democratic decisions about the music-making at hand (Thibeault, 2009).

In score-centered environments such as formal, notation-centered, and teacher-centered music classes, students may feel that they exist to serve the music. This is exemplified in how ensemble rhetoric and customs center around helping students accurately re-create notated music as it "should" sound based on the score, theoretical and historical implications, and directors' wishes (Allsup, 2016; Corbett, 2016; Green, 2008; Jorgensen, 2003; Kratus, 2015; Lind & McKoy, 2016; Thibeault, 2009; Small, 1986). Setting-centered music environments are often participant-centered. Even when performances are part of the experience, musicians are often empowered to exercise creativity and originality when making music. In garage bands and songwriting sessions, musicians make their own decisions about how the music should sound to produce a personally meaningful aesthetic experience. In jam sessions, the musician's role extends beyond creating satisfying music to fostering a satisfying music making experience.

Rather than exist to serve the music, score, director, or composer, musicians allow the music to be in service to them and their desired musical experiences (Kruse, 2012; Thibeault, 2009).

  Visual versus Aural Learning. Scholars have discussed the increased use of listening and aural learning in informal, setting-centered, popular and vernacular music environments outside of school (Abril, 2009; Baker, 2012; Corbett, 2016; Green, 2002, 2006, 2008; Jaffurs, 2004; Jones, 2015; Lind & McKoy, 2016). Green (2002, 2006, 2008) and Jaffurs (2004) describe the three types of listening that musicians often engage in outside of school, where scores and notation are less likely to drive the music-making process: (1) purposive listening: intentional, detailed listening in which the listener attempts to remember the sounds for later recreation or comparison, (2) attentive listening: concentrating while listening but without the aim of recreating the sounds at a later time, and (3) distracted listening: listening for enjoyment or because music is present, yet the listener is not focused on the music or has no intentions to recall the sounds later. In many popular and vernacular music settings, musicians use these types of listening when learning new songs, remembering repertoire, composing or songwriting, or recording and producing music.

  Researchers and educators have found that these opportunities afford musicians increased use of listening and aural skills as compared to many of the formal, large ensemble, or music history and theory classes in K-12 and collegiate music settings (Abril, 2009; Baker, 2012; Corbett, 2016; Green, 2002, 2006, 2008; Hill, 2022; Isbell & Stanley, 2016; Jaffurs, 2004; Jones, 2015; Kruse, 2018; Thibeault, 2007; Thibeault, 2009). In popular settings, rather than reliance upon a visual score, there is an increased reliance on practical and functional applications of ear training.

Code-Switching, Cultural Straddling, and Acculturation

Musical code-switchers are students whose musical lives outside of school contrast with their musical lives in K-12 and collegiate music classrooms (Isbell and Stanley, 2016). To navigate the contrasting musical skills, values, and behavioral expectations that are required for in- versus out-of-school music settings, these code-switchers have become fluent in speaking two different musical languages and in navigating two different musical settings. Certain factors contributed to these musicians' success in code-switching, including musical and social skills. Participants in the study spent significant time in both music settings (i.e. classical orchestras and old time ensembles or symphonic band settings and rock band settings) so that they were highly socialized in each environment. Acquiring musical skills in their out-of-school practice involved frequent use of aural skills, listening to other recordings or performers in the corresponding style, jamming with family members, or informally learning from an experienced musician within the specific tradition. In-school, the code-switchers learned the appropriate behaviors, social skills, and musical skills necessary to navigate their formal ensembles. Those who were the most active code-switchers cited supportive music educators as an influential factor in their success (Isbell & Stanley, 2016).

Beyond identifying as code-switchers, musicians and researchers have used other terms to describe musicians' experiences when they divided between two contrasting music practices. Hill (2022) explores the experiences of "boundary crossers," whose involvement in both popular and classical settings has been a hindrance and advantage as they navigated the contrasting pedagogical and performance practices and aesthetic value systems. Lechuga and Schmidt (2017) describe the story of a student who played trumpet in formal ensembles at school and in mariachi groups outside of school. Carlos, who identifies as Mexican American, described living

a "double life" when he attended college with the hopes of attaining a degree in music education. As someone who always considered himself bi-cultural, he began to consider himself bi-musical and described completing his music education program by "straddling" two contrasting musical worlds. Kladder (2021), a punk-rock musician who began college to obtain a degree in music education, found that the social and musical milieus that carried him throughout his time as a successful punk-rocker were invalidated within the school of music. Rather than becoming a code-switcher or cultural straddler, Kladder (2021) disassociated from his past musical identity and acculturated to the dominant values, musical practices, attitudes, language, attire, and social expectations within the school of music.

Including Popular and Vernacular Music in Schools

While experiencing misalignment between in- and out-of-school music practices is common for many students who are involved in traditional school music programs, some music educators have attempted to blur the lines by welcoming popular and vernacular music practices into school music settings. When K-12 and collegiate music classes are spaces where both the "canon and the kids" (McPhail, 2013, p. 7) are valued, teachers become what Kratus (2007, 2015) calls "mavens" who engage in "small acts of subversion." These educators seek to provide music opportunities that are more relevant and culturally responsive than Western, classical art music traditions. By being more culturally responsive, music educators better support students' individual musicianship goals and abilities and students see themselves reflected in the curricular and pedagogical values (Abril, 2009; Abril, 2010; Hess, 2017; Lind & McKoy, 2016; Mercado, 2019).

Incorporating popular and vernacular music related to students' interests and backgrounds establish an affirming environment and promote asset-based views of students'

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abilities (Allsup, 2016; Albert, 2020; Campbell et al., 2007; Green, 2008; Hess, 2018; Lind & McKoy, 2016, McPhail, 2013; Partti & Westerlund, 2012; Tobias, 2015). Additionally, popular and vernacular music practices increase collaboration (Clauhs et al., 2019; Cremata & Powell, 2017; Mercado, 2019) and provide students with more opportunities to be creative and compose, improvise, or arrange music (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Hess, 2018; Mercado, 2019; Tobias, 2013a; Tobias, 2013b). Because popular and vernacular musicians learn in a contextual and constructivist way rather than through systematic steps and predetermined processes, teachers take on the role of a facilitator and co-learner. The student acts more as autonomous creator, critical thinker, and decision maker (Albert, 2020; Allsup, 2016; Baker, 2012; Corbett, 2016; Cremata & Powell, 2017; Folkestad, 2006; Kratus, 2007; Green, 2002, 2006, 2008; McPherson & Hendricks, 2010; Partti & Westerlund, 2012; Tobias, 2015).

There is a misalignment between school music practices and the popular and vernacular music traditions that many students engage in outside of school (Campbell et al., 2007; Folkestad, 2006; Green, 2002; Griffin, 2011; Hess, 2017; Isbell, 2007; Isbell & Stanley, 2016; Kruse, 2015; Jorgensen, 2003; Kratus, 2007; McPherson & Hendricks, 2010; Reimer, 2004, Tobias, 2015; Williams, 2007). Beyond differences in styles and genres, ontological, epistemological, and pedagogical aspects differ. These include differences in performance practices, who is invited to participate, and roles as far as who teaches and who learns (Allsup, 2016; Folkestad, 2006; Green, 2002, 2006, 2008; Hanning, 2019; Jorgensen, 2003; Kruse, 2012; Partti & Westerlund, 2012). These differences lead many students who alternate between in- and out-of-school music settings to practice musical code-switching, cultural straddling, or assimilation to use the skills and behavioral traits necessary to successfully navigate both spaces (Isbell & Stanley, 2016; Kladder, 2021; Lechuga and Schmidt, 2017).

The Rise of Music Recording and Production

While dichotomies between in- and out-of-school music practices have been examined, many of them (i.e., popular or vernacular music, score-centered or setting-centered, visual versus aural, etc.) are broad, categorical comparisons. In trying to understand how to be culturally responsive, student-centered teachers in the 21st century, it may be beneficial to examine the specific music activities that students choose to engage in outside of school. Researchers have examined mariachi music (Abril, 2009; Abril, 2010; Clark; 2005; Lechuga & Schmidt, 2017), a cappella groups (Hanning; 2019), pop or rock bands (Baker, 2012; Green, 2002; Isbell & Stanley, 2016; Kladder, 2021), hip-hop (Kruse, 2016a; Kruse, 2016b; Kruse, 2018), or bluegrass or folk music traditions (Corbett, 2016; Thibeault, 2009), but few have examined the role that music recording and production is playing in the lives of young students. Green (2002, 2006, 2008) has provided broad yet thorough descriptions of popular music learning, yet she often speaks about popular music in general terms (citing "Anglo-American guitar-based pop and rock music") rather than examining individual popular music practices specifically (Green, 2002, p. 9).

One specific branch of popular music practice that is growing in popularity is music recording and production. Many adolescents, including those involved in K-12 and collegiate music and those electing not to be, have active musical lives outside of school that involve interest or engagement in music recording and production activities (Clauhs et al., 2019; de Vries, 2010; Partti & Westerlund, 2012; Thibeault, 2012; Tobias, 2013a; Tobias, 2013b; Williams, 2011). Music recording and production includes practices such as composing, recording, mixing, mastering, sampling, remixing via computers, and technology. It may encompass a range of musical genres from hip-hop to rock to pop. (Kruse, 2016b; Thibeault,

2010; Tobias, 2013b). It has experienced substantial growth in the past few years with the rise of technology and the musical practices that have emerged as a result of advancements and new media (Clauhs et al., 2019; Folkestad, 2002; Folkestad, 2006; Jorgensen, 2003; Thibeault, 2010; Tobias, 2013b). The prevalence of recorded sound in our everyday lives has led to changes in the way we listen to music, compose music, and perform music. Music is now produced more often from a home studio rather than a stage, meaning that students may have rich musical lives at home that contrast with their musical engagements in K-12 schools and universities (Thibeault, 2012; Tobias, 2013b).

Music Recording and Production Practices

Where and How Learning Takes Place

Music recording and production practices are not common in K-12 schools and colleges, so most music recording and production occurs at home and in community studios (Kruse, 2016b; Partti & Westerlund, 2012; Thompson; 2012). Historically, it occurred in professional studios, but technological advancements have allowed for increased accessibility in music recording and production. Musicians now work from their homes and use the simplest of digital audio workstations, the internet, MIDI, basic recording equipment, and cloud-based recording software (Clauhs et al., 2019; Kratus, 2007; Merrill, 2008; North et. al, 2002; Wallerstedt & Lindgren, 2016). This has resulted in more amateur music-making, and those who were once consumers of music now create, record, and release their musical works on the internet, regardless of their age, musical background, or previous experiences (Clauhs et al., 2019; Green, 2002; Kruse, 2016b; Thompson, 2012).

Many of these young music producers are self-taught or learn experientially, through YouTube, informally from mentors in the field, or through collaborations with other artists

(Carugo, 2021; Kruse, 2016b; Partti & Westerlund, 2012; Thompson, 2012). In many music recording and production settings, reading and writing music notation is not a requirement. While musicians in some music recording and production settings may use standard, Western notation, Williams (2011) explains that within the past 40 years, technological and recording advancements have led to the birth of "what-you-see-is-what-you-get" layouts (such as different tracks, volume levels, frequencies, sound gates, etc.), where any musician can visually arrange and preserve their music without the use of standard notation.

The Composition Process

Music recording and production artists write, record, and produce music of many different genres and styles. Any of the music genres or styles that are being produced may fall into one of two types of technologically produced music: high fidelity or studio art music (Turino, 2008). High fidelity music recordings are meant to sound as if they are live recordings to the listener, so although the sound engineer works with tracks and sounds and records multiple takes, the ultimate goal is to produce a track that is iconic of a live performance. Studio art music is not intended to sound as if it were, or ever could be, performed live. Composers, sound engineers, and producers do not attempt to hide electronic manipulation or sound production. Sounds afforded by technology are accepted as part of the art itself. Regardless of the type of recorded music, musicians involved in music recording and production learn and make music through the very act of creating and composing (Kruse, 2016b).

The music recording and production composition process is formed by cycles of recording, mixing, mastering, and re-recording. Based on what musicians hear, they make decisions concerning what they wish to do, add, or change next (Tobias, 2013a; Tobias, 2013b). Learning from and responding to what one hears is constant throughout the entire composition

and creation process. Recordings are no longer viewed as preserved, fixed, representations of sounds from the past. Instead, they are living, malleable, sounds that can be worked into different shapes and forms throughout the entire creative process (Tobias, 2013a).

For music recording and production artists, listening and aural skills play an integral part in the process of music creation (Kruse, 2016b). With the rise in what-you-see-is-what-you-get software such as GarageBand and other recording and production programs, musicians rely on their ear to compose and create original works rather than using formal music notation or Western music theory practices (Williams, 2011). Music recording and production artists engage in both purposive listening (listening to recreate, recall, or remember the sounds at a later time) and active listening (listening critically but without the intent to recreate the sounds) rather than passive listening (Green, 2008; Thompson, 2012).

Group and Solitary Learning

Music recording and production artists work both independently and collaboratively, interacting both in person and in online spaces (Kratus, 2007; Kruse, 2016b; Partti & Westerlund, 2012; Thompson, 2012; Toabis, 2013b). In their independent work, music recording and production artists often create music in personal or home studios, engaging in solitary practice as they strive to create an individualistic sound or aesthetic (Kratus, 2007; Kruse, 2016b; Thompson, 2012). When collaborating, music recording and production artists may work with other musicians either in person or via online communities, forums, and music-sharing platforms where they listen to one another's music, communicate ideas, and provide feedback (Kratus, 2007; Kruse, 2016b; Partti & Westerlund, 2012; Thompson, 2012; Toabis, 2013b).

Tobias (2013b) and Partti and Westerlund (2012) claim that within these online music spaces and communities, music recording and production artists create what Jenkins (2009) calls

"participatory culture" that is not limited by geographical constraints. Participatory culture is formed by openness for anyone to participate regardless of ability level or previous experience, informal mentorship for novice musicians by more advanced artists, the belief that any contribution is valuable, and an element of social connectedness between participants. In online spaces such as Soundtrap.com or Soundcloud.com, artists share their work and listen to others' creations. They interact with others' music and respond to musical ideas by downloading recordings, creating mashups, cross-genre covers, or remixing or recycling them in new, innovative ways. In participatory culture, the act of consuming and producing art becomes one and the same (Partti & Westerlund, 2012).

Music Recording and Production in Schools

While rare, some students in K-12 and collegiate music programs have experienced music recording and production classes through their school music offerings. Music recording and production classes often interest students who choose not to be involved in the classes that are traditionally offered within music education programs (Barrett, 2005; Clauhs et al., 2019; Lorenzi, 2009; Tobias, 2013a, 2013b, 2015; Williams, 2011). Teachers who have offered music recording and production or technology-based composition classes have done so to help music education evolve with society and align with the ways that many adolescents currently engage with music.

In teaching these classes, educators have been able to provide students with culturally responsive experiences that help students make connections between their school music experiences and those in their homes and communities (Albert, 2020; Clauhs et al., 2019; Tobias, 2015). Music recording and production classes provide students with more creative opportunities than large ensemble classes (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Tobias,

2013b; Tobias, 2015), which leads to an increase in their use of aural skills and changes the ways they listen to music (de Vries, 2010; Lorenzi, 2009; Tobias, 2013a; Tobias 2015). Students and teachers also expand their music vernacular and increase their literacy skills by using verbal and written practices that are specific to music recording and production (Tobias, 2013a; Tobias, 2015). When writing and producing music, students and teachers are both learners and leaders at various times, working together in a collaborative and democratic environment (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Lorenzi, 2009; Partti & Westerlund, 2012; Mercado, 2019; Tobias, 2015). Students often identify as musicians, regardless of their abilities or experience level, because they experience ownership of their art, musical independence, and because music recording and production practices allow for expanded views of what music-making "counts" or is "allowed" (Barrett, 2005; Lorenzi, 2009; Tobias, 2015). Thus, students' musical abilities are affirmed and they are supported in their creative decisions (Albert, 2020; Cremata & Powell, 2017).

Despite the benefits of offering music recording and production classes, many K-12 and collegiate music programs do not choose to offer music recording and production classes. However, music recording and production practices are increasingly popular with adolescents outside of school, even if their in-school music engagements are vastly different and are centered in Western, classical music practices (Clauhs et al., 2019; de Vries, 2010; Partti & Westerlund, 2012; Thibeault, 2012; Tobias, 2013b; Williams, 2011). Furthermore, although music recording and production is gaining popularity outside of school, it is under-examined within the music education field. Thus, it may be beneficial to examine the experiences of K-12 and collegiate music students whose music-making experiences outside of school do not align with their music-making experiences inside of school. Just as Isbell and Stanley (2016) examined the experiences

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of musicians who were simultaneously involved in classical music ensembles in schools and rock bands outside of schools and Thibeault (2009) examined the experience of a music student who was simultaneously involved in fiddle traditions outside of school and orchestral violin inside school, it would be beneficial to examine the experiences of students who are involved in both music recording and production and school music classes simultaneously. Adolescents are becoming increasingly interested and involved in music recording and production activities (Partti & Westerlund, 2012), so it is important for music educators to consider what the experience may be like for students who are involved in formal music education classes and music recording and production. Doing so will allow music educators to examine any alignments, misalignments, and positive or negative experiences so that we can better understand the role and impact that our curricula and pedagogies have on students' musical endeavors.

Critical examination of the disconnect between in- and out-of-school music practices is also essential when considering matters of social justice, equity, and accessibility in music education (Hess, 2017). The consequence of Western art music as the dominating presence in school music classrooms primarily impacts students whose music preferences, activities, or sociocultural backgrounds are not affirmed in current curricular and pedagogical practices (Hargreaves et al., 2006; Hess, 2017; Jorgensen, 2003; Lind & McKoy, 2016). When only specific music abilities are acknowledged, students with unaffirmed musical backgrounds may adopt a deficit-based view of their musical abilities, personal identities, or cultural backgrounds (Green 2002; Lind & McKoy, 2016).

The purpose of this hermeneutic phenomenology is to explore the lived experiences of students who were simultaneously involved in both music recording and production activities and K-12 or collegiate music classes. While teachers have often given rationales as to why

particular music practices are included or excluded in school settings, the best way to critically

examine curriculum decisions is to directly listen to the voices of students whose music-making

preferences are not prioritized in schools and seek to understand their experiences. Doing so may

help music educators make more informed and appropriate decisions (Hess, 2017).

CHAPTER III: RESEARCH METHODOLOGY

The purpose of this hermeneutic phenomenology was to explore the lived experiences of students who were simultaneously involved in both music recording and production activities and K-12 or collegiate music classes. To describe, understand, and make meaning out of others' lived experiences, this study was rooted in an interpretivist or constructivist paradigm. Reality was multiple, varied, and impacted by the researcher's and each participant's unique historicity and social situatedness in the world (Hatch, 2002). Throughout the hermeneutic and phenomenological discovery, the researcher and participants worked together in respectful and ethical relationships to co-construct findings through discussion, writing, interpretation, analysis, and description.

Design and Rationale

To explore the lived experiences of students who were simultaneously involved in both music recording and production activities and K-12 or collegiate music classes, I addressed the following research questions:

1. How do participants describe music recording and production experiences?

2. How do participants describe K-12 or collegiate music experiences?

3. How do participants describe the experience of alternating between the two music settings (music recording and production and K-12 or collegiate) with regards to space, time, relationships, and bodily presence?

4. How, if at all, does being involved in music recording and production activities impact participants' experiences in K-12 and collegiate music classes?

5. How, if at all, does being involved in both music recording and production activities and K-12 and collegiate music classes impact participants' attitudes towards school music activities?

To address these questions, the study design was a qualitative, hermeneutic phenomenology. Qualitative researchers aim to provide rich descriptions and analyses of participants' life experiences and explore how participants may interpret or attribute meaning them (Merriam & Tidsell, 2016). Phenomenological study is appropriate when a researcher seeks to explore participants' conscious descriptions of experiences to uncover a common essence or essences across the shared experiences (Creswell & Poth, 2016; Merriam & Tisdell, 2018). It is in discovering the essence that the phenomenological researcher aims to uncover what "is" or the "is-ness" among participants' shared experiences (van Manen, 1997, p. 42).

Hermeneutic Phenomenology

Hermeneutic phenomenology is a branch of phenomenology that focuses on the interpretive role that is present in participants' consciousness of an experience and the researcher's and reader's analysis and understanding of the experience (Laverty, 2003). Van Manen (1997) explained that "phenomenology describes how one orients to lived experience, hermeneutics describes how one interprets the 'texts' of life" (p. 4). Phenomenological research originally drew on mathematician Edmund Husserl's idea that researchers needed to bracket and set aside their biases, judgements, and beliefs about a phenomenon to describe it as it exists pre-reflectively. Philosophers such as Martin Heidegger and Hans-Georg Gadamer expanded and contradicted this notion in support of a hermeneutic phenomenological approach (Laverty, 2003). A hermeneutic approach to phenomenology does not support bracketing one's biases and judgements to come to an understanding, but rather, it embraces that one's historical experiences

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and social positionings in the world impact everything they do, see, say, and hear. As such, each time a person describes an experience or hears about another person's experience, they are always presented with an interpretation of that experience (van Manen, 1997).

Heidegger's (1962) hermeneutic phenomenological approach centered around the philosophical concept that the "Being" of something, the nature or meaning of a phenomenon, is only due to its "Being-in-the-world," or its situatedness and interaction within the world (van Manen, 1997, p. 175). Heidegger coined the term "Dasein" to refer to the part of a human that is capable of inquiring about the meaning of its "Being" or existence in the world (Heidegger, 1962). "Dasein" allowed each person, via their situatedness within the world, to ascribe "lived meaning" to their experiences and to understand their reality (van Manen, 1997, p. 176).

Van Manen (1997) described hermeneutics as the "theory and practice of interpreting" and explained that the word derived from *Hermes*, the Greek God charged with the task of interpreting messages from Zeus to mortals so they could understand (p. 179). Heidegger (1962) believed that we must interpret texts to gain understanding or knowledge. In our interpretation of a text, we cannot separate ourselves from the deduced meaning of the text because it is influenced by our backgrounds, beliefs, and experiences (Gadamer, 1975). It is from our social positioning, or positionality as it is often called in qualitative research, in which one is oriented to the lifeworld, adopts a particular pre-understanding for being in the world, and uses this vantage point to interpret texts and construct meaning (Laverty, 2003). Understanding is only ever gained through our unique and historically-situated interpretations, so in hermeneutic phenomenological research, it is crucial that participants and researchers work together as co-investigators and co-interpreters throughout the study. The questioner, talker, listener, writer, and

reader all have equally important roles as interpreters of texts and as meaning-makers (van Manen, 1997).

Because researchers must be aware of outside influences that impact their interpretations of texts, they are encouraged to write or journal throughout the entire research and analysis processes. Using a process called the "hermeneutic circle," researchers examine a text as a whole, then focus on detailed parts, and then move back to examining the whole again. This cycle continues as researchers continue to listen to and learn from participants' experiences and reflect throughout an ongoing analytic journaling process (Laverty, 2003, p. 30). Doing so, van Manen (1997) asserted, would allow the researcher to describe the essence of a phenomenon and its meaning to a "degree of depth and richness," all while remaining aware that no interpretation can ever be complete, universal, or entirely reduced (p. 11). As such, phenomenological research does not produce "empirical generalizations, … law-like statements, or the establishment of functional relationships" (van Manen, 1997, p. 22).

A hermeneutic phenomenological design allowed me to explore the lived experiences of participants who were involved in both music recording and production activities while simultaneously involved in K-12 and collegiate music classes. Through interviews and journaling, the participants and I engaged with texts and stories in an ongoing, interpretive process to co-construct meaning and explore the essence of the lived experience of being involved in both music settings simultaneously.

Researcher Role

I inhabited multiple positionalities that influenced my work as a researcher. Due to my previous experiences as a high school band and choir director, a Ph.D. student, and an undergraduate instructor, I operated professionally and primarily as a formal music educator and

researcher. However, separate from my role in formal music education, I also participated frequently in personal and communal informal music sessions. Because I straddled these two music worlds, I was interested in learning about others' experiences when their music-making practices were not supported in school music classes. This study examined the experiences of students who were involved in music recording and production outside of school and K-12 and/or collegiate music classes simultaneously. My positionalities offered me an "insider" perspective within the field of K-12 and collegiate music education, and although I frequently participated in music activities that were not supported in schools, I have not participated in many music recording and production activities. Thus, I operated from an "outsider" perspective regarding music recording and production.

Due to these contrasting positionalities, I recognized and acknowledged the biases that I brought to this exploration. I viewed the world and participants' stories from these vantage points and acknowledged that it influenced how I heard participants' interpretations of their experiences and my analysis, writing, and interpretation. Van Manen (1997) explains that in hermeneutic phenomenological studies, researchers should continually make their biases, previous understandings, assumptions, and beliefs explicit because they impact every understanding and interpretation. In doing so, our biases may be altered or impacted as we work alongside participants (or co-interpreters): "We try to come to terms with our assumptions, not in order to forget them again, but rather to … turn this knowledge against itself, as it were, thereby exposing its shallow or concealing character" (p. 47). Engaging in hermeneutic phenomenology required me to confront my biases and presuppositions, acknowledge their presence in my interpretations, and embrace the ways in which participants' positionalities and interpretations created necessary change and transformation in me.

Five participants contributed to this study. Of the five, I taught one participant, Luke, for two years when I taught high school band. After I left that position to return to graduate school, Luke continued to take high school music classes with two other teachers. Luke and I maintained a professional and quality relationship throughout our time together, so although I had previously served as his teacher, I felt that he would be comfortable speaking openly with me. Furthermore, our previously-established relationship brought a unique depth to interviews as we explored some of his experiences openly and reflectively as teacher and student. Two participants, Sadie and Avery, were college music students where I served as a graduate teaching assistant. I assisted another professor in several of Sadie's courses and served as instructor of record in one of Avery's courses. Although my role as their college teacher was minimal, the professional relationships that we established provided a foundation where I believe they felt comfortable speaking openly with me. Throughout recruitment, data collection, and the writing process, I did not teach any of the participants. Of the remaining two participants, I learned about James through a professional organization that we are both a member of and I learned about Nate through network sampling.

With all participants, I aimed to build communion, establish trust, and practice openness and gratitude (Bettez, 2015; Glesne, 2011). I was aware that my positionalities and subjectivities could raise ethical considerations if I did not practice what Bettez (2015) called "critical self-reflexivity" throughout each state of the research process. In being critically reflexive, Bettez (2015) states that researchers must be aware of power dynamics that require accountability and reflection concerning how we conduct the research, attend to participants' concerns, and "[dismantle] societal social structures that perpetuate oppression" (Subedi, 2006, p. 575). Thus, as I interpreted and relayed participants' stories, my values and previous music experiences

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necessitated that I questioned my assumptions and listened more than I spoke. I have often occupied a privileged position as a music educator where I made curricular and musical decisions for the class. Now, in seeking to be what Potts and Brown call an anti-oppressive researcher (2015), I opened my mind and listened to participants' stories so that *they* could teach *me*.

Participants

To work with "information-rich cases" (Merriam & Tisdell, 2016), I was intentional and purposeful (Patton, 2002) in sampling participants. The inclusion criteria for participants was as follws: (a) they must have been at least 18 years of age, (b) they must have been involved in K-12 and/or collegiate music classes, and (c) they must have engaged in music recording and production activities outside of school. K-12 and collegiate music experiences may have included any classes, clubs, or ensembles (including but not limited to general music, band, choir, orchestra, music theory, etc.). Music recording and production activities may have included creating either "high fidelity" music or "studio art" music (Turino, 2008, p. 26-27). Participants may have recorded and produced music either as a solo artist, collaboratively, in a professional studio, or at home. Participants may have been selected if they met each of the criteria. I used maximum variation sampling to prioritize selecting participants who formed a collective, diverse group with regard to race, gender, and ethnicity (Merriam & Tisdell, 2016).

In recruiting and sampling participants who fit the inclusion criteria, I used snowball or network sampling techniques (Merriam & Tisdell, 2016). My professional connections allowed me to reach out to people who may have wished to serve as participants and to teachers who may have known students who fit the inclusion criteria. Each potential participant and professional contact received a recruitment script and consent form via email. The script described the

purpose of the research and the time demands. In the script, potential participants were asked to consider whether they know anyone else who fit the inclusion criteria and may wish to participate in the study. For IRB protocol and confidentiality reasons, they were instructed to pass along my contact information and the recruitment script to others who, if they were interested in participating, could reach out to me. To reach saturation, I continued to sample and recruit potential participants until approximately 5-10 participants agreed to participate.

After five participants were recruited and network sampling slowed with no response from potential contacts, recruitment was complete. Of the five participants, three identified as male and two identified as female. Three participants identified as White, one as Black, and one as both Asian and White. Four participants live in the Southeast United States and one participant lives in the Northeast. All participants range in age from their lower to their upper 20s. During their K-12 and college music classes, three participants were involved in band, three were involved in choir, three were involved in orchestra or strings classes, and all were involved in music theory and general music classes. When recording and producing music outside of school, two participants wrote and recorded both high fidelity and studio art music as a solo or collaborative artist and three primarily wrote and recorded high fidelity music with their band. Chapter four includes portraits of each participant, including details about their personal background and musical experiences.

Procedures and Timeline

Upon receiving IRB approval, I recruited participants in January and February of 2022. I reached out to professional contacts and potential participants and sent them the official recruitment script. Once I recruited enough participants to reach saturation and employ maximum variation across participants, the recruitment process concluded.

After the recruitment period, I conducted a series of three semi-structured interviews with each participant. These interviews were scheduled at each participant's convenience and took place over the course of three months. During February 2022, each participant completed their first interview. During March 2022, each participant completed their second interview, and during April 2022, each participant completed their third and final interview. Interviews took place via a password-protected, private Zoom meeting and were conducted in a private, personal office. Interviews were recorded and transcribed for analysis using Temi, an automatic-speech-recognition (ASR) service. Throughout the interview and transcription process, I completed a journal entry after each interview and took detailed analytic memos. Participants were not required to keep memos or journal entries, but each was invited to do so if they had thoughts, ideas, or stories that arose between interviews.

After conducting interviews with each participant, I coded each transcription and journal entry (both mine and participants', if they choose to journal) in HyperResearch. Initially, I used open and in vivo coding, and after the first codebook was created, I separated codes into categories and analyzed the data for emergent themes (Saldaña, 2009). Coding took place after each phase of interviews was completed, and throughout this time, I continued to write detailed journals and take analytic memos. After creating a list of codes, categories, and emergent themes, I spent May-June 2022 analyzing the data, looking for salient quotes, and conducting member-checks with participants. Participants received explanations of the emergent themes in their final interviews, and they were asked to share feedback, refine my analysis, or correct any assumptions. From July 2022 through December 2022, I wrote Chapter Four (Participant Portraits), Chapter Five (Findings and Discussion), and Chapter Six (Conclusions and Implications). Throughout this time, all files, including Zoom audio recordings, transcriptions,

analytic memos, journal entries, and coding data, were stored in Box, a secure, online filing

service.

Data Collection

Interviews serve as the primary source of data collection in phenomenological studies

(Merriam & Tisdell, 2016). Interviews allow participants to reflect on and share interpretations

of their previous experiences with researchers. Van Manen explained that as participants and

researchers engage in the interview process, the stories and interpretations that are shared gain

"hermeneutic significance as [they] reflectively gather them by giving memory to them. Through

mediations, conversations, daydreams, inspirations, and other interpretive acts, [they] assign

meaning to the phenomena of lived life" (p. 37). To encourage attaching meaning and

significance to previous lived experiences, hermeneutic phenomenological interviews are best

when they are semi-structured (Koch, 1996). Researchers should strive to pose questions that are

open in nature yet orient participants towards reconstructing and attaching meaning to their

previous experiences.

I interviewed each participant three times via Zoom. Each interview was audio recorded

and transcribed for analysis. The three phases of interviews were modeled after Seidman's

(2019) three-step approach to phenomenological interviewing, designed to help participants

reconstruct and make meaning out of their previous experiences. In the first interview, I collected

a "focused life history" of the interviewee, gathering relevant contextual information about their

experiences up to the present time (p. 21). In the second interview, I focused on collecting the

"details of the lived experience" (p. 22). Here, the aim was to have the participant reconstruct

their previous experiences and provide concrete details concerning the nature of the experience.

The third and final interview centered around the participant "reflecting on the meaning" of their

previously described experiences (p. 23). Following these three interview stages with each participant promoted data saturation and allowed for sufficient exploration of each research question.

In addition to interviewing participants, I kept a detailed journal throughout the interview and analysis processes. Participants were invited to journal between each of their interviews, and if they chose to do so, they could share their thoughts and writings with me. Hermeneutic phenomenology is "fundamentally a writing activity. Research and writing are aspects of one process" (van Manen, 1997, p. 7). Writing does not occur in only the final stages of the research process, but rather, it serves as a method of data collection throughout the entire data collection period. Gadamer (1975) and Heidegger (1971) explain that language and thinking are connected, so I completed a journal entry after each interview, making sure to state my personal biases, assumptions, and pre-understandings so they were openly acknowledged and their unavoidable role in interpreting life experiences was made clear (Laverty, 2003). Writing helped clarify whether the attributed essence of the phenomenon at hand was due to my personal experiences or to participants' experiences and assigned meaning.

Interviewing and journaling helped participants and myself reflect on and attach meaning to their previous experiences. Van Manen (1997) stated that when one reflects, a previous experience and the meaning attached to the experience presents itself to one's consciousness, thus ensuring that "anything that presents itself to consciousness is potentially of interest to phenomenology. … Consciousness is the only access human beings have to the world." (p. 9). Heidegger (1962) explained that any text or description of the lifeworld is also ultimately one person's interpretation of the lifeworld. Thus, participants' descriptions, and eventually my

writing as a researcher, provided a symbolic text or co-interpretation of what we perceived participants' lived experiences to be.

Data Analysis

Peoples (2020) claims that the term "data analysis" is somewhat misleading when engaging in a hermeneutic phenomenological study because "analysis" means "to break into parts, whereas phenomenological inquiry seeks to understand the phenomenon as a whole" (p. 57). For this reason, researchers who engage in hermeneutic phenomenological inquiry often follow what Heidegger (1962) and Gadamer (1975) called the hermeneutic circle, a cyclical process of examining how small parts contribute to the whole and how the whole informs each small part. Thus, if the whole were examined solely in great detail or in small parts, a great understanding of the phenomenon would be lost. For example, a cookie might be "sweet" or "delicious" as a whole, but if one were to eat each ingredient separately (i.e. flour, baking soda, or butter) their experience with each part would not be similar to their experience of eating the whole cookie. Similarly, if one changed one small ingredient (i.e. more sugar), the cookie would be experienced differently as a whole. Small units of information inform our whole experience, and our whole experience is made up of smaller units or components.

When using the hermeneutic circle, the researcher continually moves back and forth between examining smaller units of information to examining the bigger picture in a "complex process of rewriting (re-thinking, re-flecting, re-cognizing)" as they "create an art object that has to be approached again and again" (van Manen, 1997, p. 131). Researchers must cycle between a holistic approach, a selective highlighting approach, and a detailed or line-by-line approach. To examine the data holistically, I read transcripts in their entirety, took analytic memos, and engaged in frequent journal writing activities. When selectively highlighting, I read transcripts,

highlighted salient quotes or stories, and made analytic memos as to why they might have been significant. Lastly, when engaging in detailed or line-by-line analysis, I used HyperResearch, a qualitative data analysis software, to code each sentence or phrase. Although some phenomenological researchers choose not to code in the data analysis process, Saldaña (2009) explains that "coding is not a precise science. It's primarily an interpretive act" (p. 4). As such, I found coding useful when engaging in the detailed analysis of hermeneutic (interpretive) phenomenological research. "Open coding" (Merriam & Tisdell, 2016, p. 204) allowed me to generate emergent labels to use as codes and "in-vivo coding" (Creswell & Poth, 2018, p. 193) allowed me to use participants' direct words as codes. All codes were then put into categories and categories were examined to look for emergent themes (Saldaña, 2009). Throughout this process, I continued to write journal entries and draw connections between small units of analysis and my overall understanding.

The themes that emerged were not intended to be generalized or serve as empirical or theoretical accounts. Rather, they offered an interpretation of how participants experienced "space, time, body, and human relations as [they] lived them" (van Manen, 1997, p. 184). Themes aided the researcher in determining the "essence" of a particular experience because they provided descriptive interpretations of a phenomenon. The resulting "essence" was a "linguistic construction" where the "structure of the lived experience [was] revealed to us in such a fashion that we [were] able to grasp the nature and significance of this experience in a hitherto unseen way" (van Manen, 1997, p. 39). Recognizing the "essence" of an experience allowed us to acknowledge central aspects of the phenomenon that, without them, the phenomenon would not be what it is (van Manan, 1997, p. 107).

Trustworthiness

Trustworthiness was achieved by having prolonged engagement with participants over the course of a semester (three interviews). I established credibility and strengthened my findings as I collected several interviews from each participant, interviewed multiple participants, and analyzed journal entries in addition to participant interviews. Analyzing various sources and multiple waves of data allowed me to triangulate my data. I also created thick, rich descriptions when describing participants in my journal entries, which helped me write their portraits and accurately restory their experiences (Creswell & Poth, 2018). I completed frequent member-checks during data collection and before completing the final write-up. After completing each interview with a participant, I used the transcript and my journal entries to assemble a list of emergent findings, interpretations, and quotes. Throughout the three-wave interview cycle, and at great length during the final interview, participants read and discussed my notes, quotes, and interpretations. Additionally, participants were given a draft of their portraits and asked to edit it as desired. Member-checks allowed participants to judge the accuracy and credibility of my findings and interpretation, and they were encouraged to offer feedback, corrections, or additional information. I incorporated all of their edits and clarifications in the final write-up.

Due to my positionalities and assumptions as a formal music educator, I practiced reflexivity and reflected on my biases throughout the study. I examined their influence on my interpretations and understandings and strove to be diligent in representing the participants' voices over that of my own. Together, as co-investigators, participants and I worked to produce "resonant" work that is responsible, rigorous, respectful, and resilient (Barrett and Stauffer, 2012). Work that is "responsible" is beneficial to the profession and to the participants; work that is "rigorous" is transparent and detailed; work that is "respectful" yields ethical and reciprocal

relationships between researchers and participants; and work that is "resilient" is living, flexible, enduring, and has the ability to acquire new meaning or interpretations as it is read over time.

Ethical Considerations

Throughout this study, I strove to maintain the highest ethical standards and make the wellbeing of participants my highest priority. Without participants and their ability and willingness to share their experiences and insights, this study could not have occurred. Van Manen (1997) reminds researchers that the etymology for the word "data" derives from "datum," meaning something that is "given" or "granted" (p. 54), and it is with this in mind that I acknowledged my gratitude to the participants who were gifting me with their time, stories, and insights. I sought to respect participants' schedules and needs throughout the study. Participants could leave the study at any point and for any reason, and they were aware that choosing to do so would not hinder their relationship with me or with UNC Greensboro in any way. Participants' confidentiality was protected by assigning each participant a pseudonym or allowing each participant to select their own pseudonym. I omitted any identifying information from transcripts and stored all transcripts, coding material, analytic memos, and journal entries in Box (a secure, file-sharing service).

Beyond protecting participants' confidentiality, I maintained high ethical standards by fostering personal and professional relationships with participants and building respect, trust, and communion. I was committed to be what Potts and Brown (2015) call an anti-oppressive researcher. Anti-oppressive researchers acknowledge that all people and experiences are socially and politically situated: "Knowledge is neither neutral nor benign and it is created within and through power relations between people. Knowledge can be oppressive in how it is constructed or utilized, or it can be a means of resistance and emancipation" (p. 20). As such, being an anti-

oppressive researcher demanded that I was reflexive and attentive throughout the research process and that I strove to ensure that each step was carried out in a socially just way.

In the following chapters, I explore the lived experiences of students who were simultaneously involved in both music recording and production activities and K-12 or collegiate music classes. Chapter Four includes descriptive portraits of each participant in the study. Chapter Five includes findings and analysis presented by themes that are divided into three categories: (1) differences between settings, (2) intersections between settings, and (3) social and music skills that helped participants navigate each setting. The discussion surrounding the "differences" section include the following themes: (a) genres and styles, (b) aesthetic value systems, (c) pedagogical practices, (d) creative and performance opportunities, (e) rigor and validity, (f) autocratic and democratic shifts, (g) accessibility, and (h) separation as intentional or necessary. The theme under "intersections" concerns the transfers participants made between settings. The themes under "social and musical skills" explains how participants used (a) codeswitching and (b) acts of resistance to navigate both settings, influence peers' and teachers' reactions, and achieve success in each setting. Chapter Six includes answers to the research questions, the essence, suggestions for practice, and suggestions for future research.

CHAPTER IV: PARTICIPANT PORTRAITS

Introduction

This chapter provides portraits of the five participants in the study. Each description contains an overview of the participant's involvement in music education and music recording and production and a cohesive explanation of their experiences as a student who simultaneously participated in both school music classes and music recording and production.

Sadie: "I was basically like Hannah Montana"

Sadie is in her mid-twenties and is both Asian/Filipino and White. Although she is originally from the Southeastern United States, she now lives in New York City and teaches middle school chorus classes. Throughout her years in K-12 school and college, she studied classical violin, piano, and voice. Outside of school, she enjoyed writing, recording, producing, and performing high fidelity music with her funk-soul band.

Sadie openly admitted that in many of her school music experiences, money and/or "talent" was often necessary to participate. She began studying violin and piano privately before grade school, attended a private school through the eighth grade, and was accepted into a magnet arts high school where "the best of the best" were selected via audition (Interview 1). There, she studied piano, but after being selected to attend a prestigious summer choral program after her junior year, she began focusing on her vocal studies as well. In all of these K-12 music settings, money and a successful audition were necessary for full participation. She said that students were "chiseled down to the best of the best," and college was no different (Interview 1). Upon deciding to major in music education and become a chorus teacher, she was selected to attend one of the best and most selective music schools in the Southeast.

Sadie explained that in all of her school music experiences, but particularly in college, her classes centered around notation and training that was inspired by classical music traditions:

> Everything that I learned was classical music. I think when you chisel down all of the best of the best kids into these programs, they're like, oh, let's feed them classical music because that's the best of the best, and the best of the best need to learn the best type of music. So, it's always, always classical music. (Interview 1)

Because of the score-centered nature of classical music, Sadie claims she learned to read notated music very well, but she feels that has struggled to make music by ear, improvise, or create original songs, "If you think about all of the classes that were offered to us, none of them were explicitly creative. It was a lot of, we regurgitate, copy, follow, there's right and wrong" (Interview 1). Sadie enjoyed her time in school music classes, but she explained that her opportunities to write, record, and perform original music stemmed from her involvement in a band during college rather than in her music classes.

Sadie's father instilled a love of classic rock in her at a young age, and throughout adolescence, she grew to love listening to various popular music genres, including rock, funk, Motown, R & B, soul, and pop. Each of these genres greatly influenced her work as both a solo recording artist and as the lead singer of a band who regularly records and produces songs that can be streamed online. The band, who identifies as a funk-pop or funk-soul band, is made up of various young adults, ranging from formally trained music students, music school drop-outs, and informally trained musicians. When they are not performing at local house parties and music events, they record high-fidelity music in their amateur home studios and in professional studios.

While the band found local success after performing at various local events, they found widespread success after recording and releasing their music on Spotify, an online streaming platform. Sadie recalls their first recording session at a bandmates house:

> When we put out our very first thing ever, we recorded it in a garage where there was no AC and it was burning hot in the middle of the summer. ... It was so amateur, but we recorded it ... and released it on Spotify and it blew up overnight. … One of my friends [at school] wasn't trying to be mean, but he was like, "You're never going to make money off this song," … but we woke up the next day and it had 5,000 streams. I was flabbergasted, and the next day it streamed 25,000 in one day. Like, it may not have put money in our pockets, but holy shit it was really cool. (Interview 2)

Eventually, the band recorded songs in a professional studio, though Sadie admitted that she preferred to record in a home studio because it was more cost-effective, and she had several bad experiences working with male sound engineers who would "mansplain" or boss her around because she was female (Interview 1). When her band recorded and produced music from their home studios, they made all the production and post-production decisions. Sadie enjoyed getting to give this input, especially because in school she did not get to make many of these artistic performance decisions:

> When you're in an ensemble, the person that gets to [make decisions] is the conductor, the director. ... I'm totally fine with the conductor interpreting the music, but sometimes I'm just like, that's not how I would interpret it at all. ... when I started to realize that [in music recording and production] I got to write the songs and make post-production decisions, it was really fun. (Interview 2)

At first, Sadie and her other classically-trained bandmates found it difficult to make decisions about the music and write original songs. Because they were accustomed to following a director's instructions and already-notated scores, the high level of creativity and autonomy that recording with the band required was daunting. Sadie notes that despite spending countless hours in music school music classes, she felt entirely unprepared to write, record, and produce music at first, so she spent time self-teaching, learning from friends, watching YouTube videos, and learning from TikTok videos. Many of the people whom she learned from in these spaces were not formally trained, and Sadie pointed out that some of the most skilled people she worked with did not have formal music degrees.

For Sadie, navigating both the music recording and production world and her college school of music was not always easy: "I was basically like Hannah Montana" she joked, claiming to be like the Disney character who anonymously switches back and forth from Hannah Montana, a famous pop star, to Miley Stewart, a "normal" teenager (Interview 2). Sadie was successful in both music recording and production and school music settings, and she attributes this to being able to switch back and forth between each setting, despite social and musical differences:

> I was very quiet at school, so for me to go out on the weekends, throw on a mini-skirt, or go crazy into a microphone was kind of hilarious. ... I felt like I was setting the example that you can be in a jazz or classical school music program and you can scream into mics on the weekends. (Interview 1)

Despite her success in both settings, Sadie felt embarrassed and worried about how those in the School of Music might view her popular music involvement:

The classical majors at school were classical as fuck. At least they appeared that way, but maybe they're deeper than that. I don't know. … But when I found this style of music that I felt like I was the only one doing, I felt like I found my place, but I was also super embarrassed about it at the same time. … I thought I was going to get in trouble. I hid it from everyone as much as possible ... because there was a that's-not-what-you-do kind of vibe. (Interview 1)

However, when her peers did hear recordings or see her band perform, she said that they were instantly supportive but also insinuated that they were intimidated by her unique skills and activities. Sadie felt similarly about their involvements: "These kids were so professional and hardworking, and their extracurricular activities did not involve drinking and playing at bars. I thought, I don't fit into this crowd. ... We were both definitely intimidated by each other's gifts" (Interview 2). In response, Sadie decided to show her peers that they could also be popular musicians, and she encouraged them to sing with her at house parties and invited them to record with the band on their next album.

Sadie explained, "It was really nice to see [my peers] realize, 'Oh, okay, so we're not going to get yelled at if we do non-classical music outside of school'" (Interview 1). Many students feared that because their professors prioritized classical styles in school, they might discourage students' non-classical involvement outside of school. Sadie explained that this occurred occasionally: "One professor made a comment to my bandmate about how he was wasting his talent on this band and how he wasn't going to go anywhere with it or something" (Interview 1). Despite occasional instances where professors were not supportive of the band, she noted that she was "one of the lucky ones" (Interview 1). Popular music and music recording and production was not part of her school music curriculum, and when her professors first

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learned about her band, they questioned if she was singing "unhealthily" in that style. However, they were tolerant, if not supportive, of her activities outside of school (Interview 1).

In addition to the social benefits and challenges of switching back and forth between her two musical worlds, Sadie noted several musical challenges as well. Rehearsal strategies, performance practices, and musical styles or skill sets were different in each setting. When she first joined the band, she felt behind in terms of music recording and production's vernacular and singing styles, and her comfort level with songwriting. However, after working with her bandmates and other popular musicians, particularly non-music majors, she began to acquire the vocabulary and musical skill sets that were necessary to write, record, produce, and perform popular music in spite of her "classical brain" being "out of its element" (Interview 2). She explained:

> It was like learning music all over again, and that was really fun, but my classical brain showed a lot. I guess it's something that's ingrained in me forever, which is fine. Like, I'm working on it, but I'll definitely always have that with me. (Interview 2)

Navigating the social and musical expectations for both her school and music recording and production worlds was key for Sadie's ability to find success in each setting. Just like Hannah Montana, the pop star who had two secret, separate identities, Sadie benefitted from being able to switch from one set of social and musical skills to another, often while keeping the opposing set hidden. Her ability to do this led her to find tremendous success in both settings.

Luke: "I'm somewhat of a rebel"

Luke, a White male in his lower 20s, is from a rural mountain town in the Southeastern part of the United States. To pay his bills, Luke works as a server at a restaurant, but music is his passion, and he hopes that it will one day be his career. He was heavily involved in music classes

throughout his K-12 education, participating in general music classes, symphonic band, jazz band, marching band, and music theory classes. Outside of school, Luke wrote, recorded, produced music, and played keyboard in a rock band that he formed with his peers, and eventually, he began recording and producing original, solo high fidelity and studio art music. His albums and EPs, which are primarily inspired by1960s psychedelic rock and the blues, can be streamed on multiple online streaming platforms as well as on TikTok, where his educational videos share how he recorded and produced his songs in a step-by-step process.

As I interview Luke, I notice that his bedroom walls are covered in different instruments and sound equipment. It is fairer to say that rather than recording music in his bedroom, Luke sleeps in his studio. A self-identified sound-collector, Luke's ears are constantly looking for unique sounds that may become part of his next song as he transforms recordings of shoes on tile, dentist drills, or the clanking of dishes into percussive loops. As an independent and creative musician who loves to compose, improvise, and perform music aurally, his skills served him in his music recording and production spaces quite differently than they played out in school.

Luke enjoyed his school music classes, but he distinguished them from his recording and production experiences, claiming that school classes were primarily about "mastering your instrument" (in his case, percussion instruments) by gaining technique and learning to read sheet music fluently (Interview 2). Luke explained that in band, students were expected to "follow the paper," as the music has already been created and "thought out" by the composer and director (Interview 1). Luke quickly became restless because he did not have opportunities to make the creative decisions that he got to make when recording and producing his own music at home. Soon, Luke began engaging in what he called "illegal activities," where he would add his own

musical ideas or alter what was written on the sheet music. These moments were discouraged by many of his ensemble directors, one of whom he remembers commenting:

> [The band director] was not afraid to call me out if I was doing that. He would be like, 'All right, you need to stop. Just stop and play what's on the page.' … so, I was like okay, watch this. … I was somewhat of a rebel. (Interview 3)

Luke was initially uncomfortable in his school music ensembles when he did not get to make the types of creative decisions that he typically made when recording and producing music.

When Luke and his peers decided to form a band, they signed up for the music theory course at school, hoping that it would prepare them to write and produce original music. However, they were surprised to find out that most of their class time was spent analyzing classical artists compositions, and when they did learn about composition techniques, they rarely put it into practice or composed their own songs in class. Luke recalls that although they learned about harmonic chord progressions in class, he ended up applying the knowledge and creating his own song on his own time:

> I remember going home [after music theory] one day and sitting there thinking and trying to come up with as many cool chord progressions as I could. And then the next day at school, I ran to my music teacher, like, 'Look! Look what I did with this! Now what can I do with this?' … that's when it started, this idea that I could make my own songs. … I'd go home and think, 'What were we talking about today?' (Interview 1)

Throughout high school, Luke spent most of his time in music classes either honing his percussion performance skills or analyzing classical music. At home, he would embrace new, popular music styles, abandon music notation or scores, and experientially create his own works.

No longer bound by the "black and white dots" that "told [him] what to do," he found freedom in "[breaking] the rules," experimenting, and creating original art (Interview 2).

Throughout high school, Luke continued to focus on classical-inspired percussion technique and music analysis in his school settings, yet after school, his band would attempt to apply their musical skills to popular music and music recording and production. Luke encountered this dichotomy again in his college music audition, where he was asked to decide if he wanted to study classical or jazz performance, despite his decision to major in audio engineering. Luke was discouraged by the treatment of classical and jazz music as the only credible practices, especially when popular music styles aligned much more frequently with his music recording and production activities. Ultimately, he decided that because he had not received popular music or technology opportunities in school, a degree would not be helpful when pursuing a career in the popular music production industry:

> Luckily, I found that out before spending a lot of money on school, just because that's what I wanted to do and almost did. But I realized I could totally do it without going to school … There's a weird balance of certain musical knowledge being in schools, but the technology knowledge is not there. (Interview 1)

For this reason, Luke considers himself a self-educated amateur bedroom artist, not that he sees that as a limit on his abilities. To Luke, his creative drive, willingness to experiment, and ability to learn from other people or videos have led to his success as an artist.

Although Luke decided not to continue his school music career, he spent his high school years navigating both school and music recording and production spaces. He describes alternating back and forth between settings as "trying to speak two different languages" or "going from one brain-mode to another" (Interview 2). Abrupt changes in creative and social

expectations and music styles made it difficult for Luke and his bandmates to alternate from a symphonic band setting to their home recording studio. They would end their school day with symphonic band rehearsal, and learned that when they arrived to one of their houses to write, practice, or record music after school, they "couldn't immediately jump right into playing music" (Interview 2). Instead, they had to take a break and allow their brains to shift from feeling like "everything is tracked and nothing is going to change" to "using [their] collective minds" to create new music (Interview 2).

Luke also found it tempting to hide his music recording and production activities from his peers and teachers at school. Luke admitted that, like Sadie, he "didn't fit in" with his peers or the music practices that were common in school, and he was afraid that because his ways of making music were different from what was encountered in school music classes, he would be judged, discouraged, or embarrassed:

> I didn't know how to talk about it with them … Especially because I was new to music theory and finding out that there is a wrong answer and a right answer. Once I knew that I was like, 'Oh dang, well, what if what I wrote is just wrong? What if it isn't right or this isn't proper? What if I made a chord major when it should have been minor? [My teacher's] going to know I'm a fraud. (Interview 2)

Because Luke worried that he would be misunderstood or discredited, he intentionally kept his school music and his music recording and production lives separate, claiming that it was unfortunately the way it "had to be" (Interview 3). Nevertheless, he did admit that his school music education influenced his ability to write and record percussion parts with ease and his music recording and production abilities prepared him to be a creative "rebel" at school, where

he would constantly alter musical lines or add his own ideas to directors' instructions or to previously-set scores.

Avery: "I will never say the phrase 'I'm classically trained' to anybody in my recording world because it's a joke to them"

Avery, a White female in her lower 20s, is currently majoring in music education at a mid-sized university in the Southeastern United States. She is also a founding member of an indie pop all-girl duo. They have released multiple high fidelity EPs, singles, and albums on several online streaming platforms. Avery has had several negative experiences working with men in studios. Instead of collaborating with the girls in the band, the male sound engineers and producers would make decisions for them. Thus, Avery prefers working with other females in a studio or recording and producing from her bedroom. Using Garage Band and other accessible and free programs, Avery has successfully recorded, mixed, and mastered the duo's songs.

Avery was continually involved in music education classes throughout her K-12 education. She enjoyed her elementary general music classes as her teacher had "big creative energy" and provided students with opportunities to improvise and create their own instruments or songs (Interview 1). Avery's middle school music experiences were less enjoyable. She explained that her experiences singing in choir and playing violin in orchestra were primarily comprised of playing songs or musical lines out textbooks. She did not enjoy much of the music that the teachers' selected, and she did not find the activities creative. In contrast, Avery greatly enjoyed her time spent in the extracurricular middle school glee choir. This choir, modeled after the popular Glee television series, provided students with opportunities to sing popular music, make music aurally, and collaborate with other students to peer-lead and arrange their own songs.

Avery's enjoyment of middle school glee choir inspired her to audition for the local arts magnet school. She was accepted and enjoyed her time at the school, but she noted that the music ensembles still centered around large, formal concerts and music literacy. In college, Avery continued to experience ensemble- and notation-centered instruction, but repertoire was also limited to classical repertoire. She began her music education degree at one college in the Southeast United States and transferred to another similar institution to complete her degree. In both schools of music, she states that her repertoire was "obviously strictly classical" to the extent that "if you're not talking about classical music, [professors] don't care" (Interview 3). She explained, "They view European classical music as something where you cannot get more virtuous than that, but that's just stupid and really only caters to 2% of the student population" (Interview 1). Because of her love of popular music, Avery asked for other genres of music in her voice lessons and longed for greater music variety in her ensembles, but she was told no and was forced to continue strictly classical music studies.

Outside of her school music classes, Avery engaged with popular music rather than classical. Her parents instilled a love of various popular music genres early in her life, and she began self-teaching and informally learning acoustic guitar, electric guitar, bass guitar, and ukulele at a young age. In college, she engaged with popular music as she recorded and produced pop music with her band and worked as a radio personality for the campus radio station. She sought these extracurricular activities because she was not provided with opportunities to compose, perform, record, or produce popular music in her school classes, and she felt that this hindered her creative outlet: "Choir was always my favorite time of the day, don't get me wrong, but I didn't feel creative. I felt obedient. ... a group of people who are being obedient to the stick" (Interview 1).

However, switching back and forth between her school music activities and her out-of-school activities forced her to engage in a balancing act that she found challenging: "I started in the pop world, so switching to classical mode was harder than switching into pop mode" (Interview 2). She explained that at first, her college voice lessons caused her to question her identity and ability as a singer. It was an identity that she had always comfortable claimed, but when she was forced to sing strictly classical music in a style that she was not accustomed to, she struggled with feelings of inadequacy. She claims this was because the professors were encouraging her to be something she was not:

It felt like all of that work I did with my [popular singing voice] wasn't valid in that room, and the control that I had over certain parts of my voice didn't matter because I couldn't control the part of my voice in the way they wanted me to. (Interview 2)

When she realized this, she found some level of freedom, reclaiming her identity as a successful singer and popular musician.

Switching between music settings also forced Avery to alternate between different music styles and performance practices. In school, music was almost always notated, but in band practices and in the recording studio, her band never notated their music. As Avery completed her music degree, the emphasis on notation instilled a belief in her that it was important or beneficial to notate her scores, so she decided to notate a song she wrote:

[Transcribing] was something that I was doing for homework assignments, so going to band practice and writing music at the same time as doing those homework assignments, I would think ... I should write it down because that's what my school training was like. … But ear training in a popular music setting just means you need to be able to listen to

something and be able to play it. Like, we don't need to write it down in that process.

(Interview 2)

After notating and distributing sheet music to her band one time, Avery quickly realized that notation was not necessary, or even helpful, in her music recording and production space. Professors had enforced that notation was important in the making, performing, and preservation of music, but Avery's experiences led her to find that her band relied on their ability to aurally learn and perform music.

Avery hid her involvement in popular music and recording and production from her peers, teachers, and professors, and she hid her classical training from other popular artists in the studio:

You don't brag about being a pop singer in the classical world … and I will never say the phrase 'I'm classically trained' to anybody in my recording world because it's a joke to them. They'll make fun of you behind your back if you say that." (Interview 2)

Avery explained that the differences in musical styles, accompanied by accepted stereotypes, led many classical and popular artists to negatively view an artist who makes music in accordance with the opposing style. After hearing one bandmember harass a classically and formally trained percussionist for "playing too clean," Avery carefully tried to alter her vibrato, vowels, and enunciation so as not to reveal her formal, classical training (Interview 2).

Despite her attempts to hide her alternate musical skills in each opposing setting, Avery identified as both a classical and a popular artist, yet because of the stereotypes and level of acceptance for opposing styles, she did not feel comfortable allowing her two musical identities to cross: "I can't imagine a world where I'm comfortable with both identities at the same time" (Int 2). However, because she sees connections between the two settings, she wishes artists

would embrace their crossing to a greater extent: "There are skills that I use in one that applies to the other. ... they can coexist. They just often don't in the world at the moment" (Interview 3).

James: "There wasn't a centralized me"

James is a Black male in his upper 20s living in a city in the Southeast United States. He currently teaches music recording and production at a magnet school, but there was not always a crossover between his school music activities and his love for popular music and recording and production. Growing up, he was heavily involved in school music classes, including elementary general music, band, and choir. In college, he majored in music education and studied voice privately. Each of these experiences centered around large ensembles, formal concerts, notation, and music literacy, but outside of his school music classes, James immersed himself in aural music making, popular music, songwriting, arranging, and music recording and production.

James is currently an established and successful self-made music producer and solo artist, but he began recording as a child. He and his brothers used Garage Band and his parents' podcast microphones to record, mix, and master recordings of themselves performing covers of popular tunes. His passion for recording and arranging eventually manifested into James serving as a student arranger and leader for extracurricular a cappella groups in high school and college. As the a cappella groups recorded high fidelity albums in home and professional studios, his love for music production increased, he began recording and producing his original studio art music, and the divide between James' in- and out-of-school music activities widened.

James' love of music, particularly his love for popular music and his a cappella involvement, led him to pursue a degree in music at a mid-sized university. He claims that he did not know that the School of Music was a "classical music school" when he auditioned, so he was very surprised and disappointed when he attended his first repertoire class for voice lessons and

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every student was expected to sing only classical music. Similarly, he was surprised to learn that music theory courses focused more on analysis of classical music and less on creating music, composing, or arranging, leaving James to learn how to arrange, record, and produce music experientially and on his own time. Often, popular artists with whom James would collaborate would comment on his artistry, assuming his skills were learned because of his degree, but James would explain, "Oh no, no, no, no! That's not where this started!" (Interview 2). Although James would write and record music with his college a cappella group, this extracurricular ensemble was unaffiliated with the School of Music, did not rehearse in the music building, and did not have the support of many professors, some of whom assumed that singing popular music would damage students' classical singing voices.

Professors' perceptions of popular music led James and many of his peers to hide their involvement in popular music so they would not be "given a hard time about it" (Interview 1). James explained, "[Professors] expected that classical repertoire would come first," but because classical music was not James' only priority, he was forced to "straddle [two] worlds" (Interview 1). During school hours, James became one version of himself, performing classical repertoire, singing in large choral ensembles, and studying Western music theory. Outside of the School of Music, James became another version of himself, arranging for his a cappella group, singing popular music, and recording and producing music in a studio. James explains that when switching between these versions of himself, he felt like he was putting on a different "hat:"

> The comfortability [of switching back and forth] was not always there. … It used to be
> that when I put on one hat, I felt like I was hiding the other hat. ... there wasn't a
> centralized me. … I was afraid of what the hat would signify because of what people's
> perception of what it was already. (Interview 2)

These "hats" allowed James to code-switch between the recording studio and the classroom and become whatever version of a musician would be accepted and succeed.

After several years of "switching hats" and not living as one centralized musician, James became restless. He was eager to honor his unique identity as a musician and blur the lines by including popular music in school settings and his school training in the recording studio. Although this is exactly what James does now (as both a choir director and a formal music educator who teaches music recording and production), the merging of his music identities was slow at first because he felt "gate-kept" from making certain music in schools (Interview 1):

> I tried hard to incorporate things that represented me in a different way. I know some of the students may get to incorporate some of the outside of school things that they do inside, but I didn't get to do that. No, no. Even me wanting to sing some of the songs I wanted on my recital wasn't that simple. They had to be classically approached. ... I remember the feeling of wanting more and knowing I could've delivered more if I was given the space or if they asked, what do you want to do? (Interview 2)

James was grateful for his classical training, but he tried to push back against being confined to Western European classical music in schools. He was met with a lack of support from many of his professors, but that did not stop James from learning to build connections between his two worlds. James began making transfers between his classical training and his music production activities, ultimately breaking the border between the two: "I see how things cross even when there's no space for it" (Interview 2). In doing so, James was able to build a deeper appreciation for both classical and popular music forms and form a centralized music identity as both a formal music educator and a music production artist.

Nate: "I relinquished some of the boundaries that I felt like I had to stay in"

Nate, a White male in his mid-20s, grew up in the Southeastern part of the United States. Throughout his K-12 school experience, Nate was heavily involved in school music classes. His elementary general music teacher encouraged students to engage in many different types of music activities, including forming popular music bands and composing and arranging in small groups. In middle and high school, he played violin in the school orchestra and electric bass in the school jazz band. Nate attended a mid-sized university and attained a degree in music education. Nate enjoyed his K-12 and college music experiences, which were often centered around large ensemble performances, instrument technique, and music literacy.

Outside of school music classes, Nate continually engaged in popular music bands and recording and production activities that afforded him opportunities to compose, arrange, experiment, and create original works. Nate's father was an orchestra director, but he was equally involved in popular music. He played electric violin in bars and recorded in a private studio in the basement of his house. Because Nate grew up around the studio, he was constantly "hanging out down there and making beats" or recording with his band. Nate was as involved in popular music and recording and production as he was in orchestra, and his parents supported him in both. Even so, Nate identified with and had a special passion for his popular music activities. He felt that when he played electric bass, it was "*his* thing" and he had an "internalized identification with it" rather than having to continue his violin studies because he was "committed to it" and needed to demonstrate a "good work ethic" (Interview 1).

When Nate began college, he felt the pressure to be what others would consider a good violin player, and he sacrificed his time spent playing bass and recording music in order to practice violin:

No one thought of me as a bass player ... and in the jazz department, you had to learn

upright bass and that's not [what I played] at the time, so that's when I started to think of

[my different music activities] as separate things. (Interview 1)

As school became challenging and stressful during his sophomore year, Nate began playing his

electric bass again, jamming with others in his dorm, and recording and releasing content online.

At first, reengaging with popular music and recording and production provided a

therapeutic outlet for Nate to reconnect with the music styles and activities that he once

identified with so heavily, but eventually it turned into something more. Several peers heard his

content online and asked him to be a founding member of a "groove-based" band rooted in pop

soul and funk styles (Interview 2). The band recorded their first high fidelity EP in Nate's home

studio, and Nate mixed it himself. Nate explained that although he was not an expert and learned

experientially, it was good enough to get the band noticed:

The little EP made us like 200 bucks or something, and that was enough to get us some

merch which got us some more money, which gave us enough to mix the next thing. So,

we used what we had at the time, and nothing else would've happened if we hadn't done

that. (Interview 2)

Online streaming played a large role in their success as it helped them reach a broader audience

and extend beyond mere local success. The band continued to record and release EPs and albums

over the next several years, both in professional studios and in home studios, and Nate eventually

began engaging in his own music recording projects, often collaborating with other artists who

asked Nate to record strings sections for their works.

Nate found switching back and forth between music settings challenging. He noticed

differences in creativity requirements and explained that while his music theory classes taught

him to approach music mathematically, he noticed that his bandmates were not approaching music the same way. They were comfortable improvising, experimenting, and creating original work, and after so many years of score-based study in school, this was initially challenging for Nate. In addition to musical differences, there were social differences that led Nate to code-switch when alternating between settings:

> It just depends on the situation and it depends how people view me because sometimes I go into a setting and people view me as more of a classical person and there is authority in that, and then sometimes I go into a room and people are like, oh, he's a jazz guy [or popular musician]. People will talk to you as if that's the only space you exist in. But yeah, they're definitely different cultures in some ways, so I code-switch. (Interview 3)

For Nate, code-switching provided a way to successfully navigate the various social and music expectations that each setting required.

While other participants experienced little crossover or support between their music recording and production activities and their school music engagements, Nate was an outlier. He experienced quite a bit of crossover. He says he does not think in terms of "classical this" and "not classical this" (Interview 2). Instead, he sees overlap between his popular and classical activities and he draws connections between the two. He attributes his ability to blur the two to parent and teacher support: "No one ever said don't do [the other], which was a big part of my story … All the supports were there, which I'm just so grateful for" (Interview 2). His parents supported his involvement in both, his father served as a model for how one can balance two differing musical interests, his teachers supported his involvement in music recording and production and popular music, and his bandmates supported his decision to pursue a formal music degree. This high level of support allowed him to blur boundary lines other participants

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perceived as a hindrance. He did projects for school that tied into his love for popular music, his senior recital included several unique pieces for electric violin, and he often uses his classical violin skills in the recording studio. Through these experiences, Nate explained that he was never "boxed in" and he was able to relinquish any boundary lines for what he was expected to do or not do in each setting.

CHAPTER V: FINDINGS AND DISCUSSION

Introduction

The purpose of this hermeneutic phenomenology was to explore the lived experiences of students who were simultaneously involved in music recording and production activities and K-12 or collegiate music classes. Using a hermeneutic phenomenological framework, the following research questions were explored:

1. How do participants describe music recording and production experiences?

2. How do participants describe K-12 or collegiate music experiences?

3. How do participants describe the experience of alternating between the two music settings (music recording and production and K-12 or collegiate) with regards to space, time, relationships, and bodily presence?

4. How, if at all, does being involved in music recording and production activities impact participants' experiences in K-12 and collegiate music classes?

5. How, if at all, does being involved in both music recording and production activities and K-12 and collegiate music classes impact participants' attitudes towards school music activities?

Although each participant had unique experiences as a music student who was also involved in music recording and production, several themes emerged concerning participants' lived experiences. In the following sections, I discuss themes divided into three categories: (1) differences between settings, (2) intersections between settings, and (3) social and music skills that helped participants navigate each setting. The discussion surrounding the "differences" section include the following themes: (a) genres and styles, (b) aesthetic value systems, (c) pedagogical practices, (d) creative and performance opportunities, (e) rigor and validity, (f)

autocratic and democratic shifts, (g) accessibility, and (h) separation as intentional or necessary. The theme under "intersections" concerns the transfers participants made between settings. The themes under "social and musical skills" explains how participants used (a) codeswitching and (b) acts of resistance to navigate both settings, influence peers' and teachers' reactions, and achieve success in each setting.

<div align="center">**Differences Between Settings**</div>

Participants experienced several differences between their music recording and production settings and their school music settings including different genres and styles, aesthetic value systems, pedagogical practices, creative and performance opportunities, rigor and validity, autocratic and democratic leadership styles, and accessibility. Participants expressed that despite these differences, they considered each style and practice equally rigorous, musical, and valid. There were additional social differences between settings, where school music classes were more autocratic in nature and music recording and production was more democratic and accessible.

Differences in Styles and Genres

The recruitment script for this study specified that participants needed to have been involved in both music recording and production activities and school music classes. The script did not specify that any particular music style, genre, or practice needed to be associated with either setting. However, all participants found that their music recording and production settings corresponded with popular music styles and practices, a finding supported by several scholars (Kruse, 2016b; Thibeault, 2010; Tobias, 2013b). In contrast, participants' school music classes included classical, formal, and presentational music, a finding that is also supported in the

literature (Allsup, 2016; Campbell et al., 2007; Folkestad, 2006; Jorgensen, 2003; Kruse, 2015; Lind & McKoy, 2016; McPhail, 2013; Shuler, 2011; Sloboda, 2001):

> I started out strictly classical in school … it was ingrained in me early on that if you're going to learn violin, then the default is classical. If you're going to take piano, the default is classical. ... That's where I was in public school too … and when I got to college, everything that I learned was classical again. We covered history, obviously not ethnomusicology, but history, theory, ear training, choir, private lessons, piano, all those things. (Sadie, Interview 1)

James noted that his professors claimed there was flexibility and diversity in the music that was included in his college music classes, but his experiences showed otherwise: "[My professor] said there was flexibility, but the implementation of what we did didn't provide flexibility, so it was confusing." He recalled his first time attending voice lessons and the associated repertoire class:

> I was like, 'why are we just singing opera?' I was terrified like, 'what the fuck did I do?' I knew I was in school for music, but I was not aware that I would study in that way. I didn't think I wouldn't have other opportunities as well. And what it looked like immediately in that moment was 'oh, this is all I am here to do.' It was really serious, and it stressed me out. (James, Interview 2)

Participants found that when popular music was included in school settings, it was often extracurricular or secondary to classical music, a finding supported by Green (2006). For example, Sadie and Avery's ensemble directors included one "pops concert" each year (Interview 1) and Nate and Luke's teachers had students complete one class activity where they were asked to make music in popular music groups. Luke explained that one ongoing exception

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to the limitation of popular music in schools was the inclusion of jazz ensembles, which were regarded as a legitimate musical style and practice:

> You are totally tunnel-visioned into what you have to play. In college, you can either do classical or jazz and those are your only options. They say there's not much complexity in a rock genre or something like that, but I think it's ridiculous that there's only two accepted genres of real music ... like why not make a rock class or a blues class? But you're either a classical musician or a jazz musician, and that's it, and anything else is not important. … So, when applying for colleges, I didn't want to study jazz or classical. I wanted to study music production, but you have to pick classical or jazz, even as a music recording production major. … But what if you are a bedroom artist and you don't have any knowledge of classical or jazz instruments? What if you make different music with the skills you have? What do you do at that point? … It's like, Billy Eilish, Paul McCartney, these famous musicians of all time didn't study jazz or classical in college, so get out of my face. (Interview 2)

While Luke found that limiting areas of study to classical or jazz was restrictive, Sadie, Nate, and Avery viewed the inclusion of jazz music in school settings as a desirable outlet for them to study non-classical music.

Just as participants experienced predominately classical music in school music settings, they found that their music recording and production activities were intersectional with popular music styles (Kruse, 2016b; Thibeault, 2010; Tobias, 2013b). Participants cited specific popular music styles that influenced the music the recorded and produced, including funk, soul, 1960s psychedelic rock, blues, and R & B music. These styles, however prevalent in their recording and production endeavors, were largely absent from the school curriculum: "It's a weird balance

of only certain musical knowledge in schools" (Luke, Interview 1). Because of these differences, participants experienced a misalignment between the musical styles and practices they encountered in school versus their music recording and production activities, and as a result, participants frequently used the word "classical" when discussing school music and "pop" when discussing music recording and production. Sadie stated, "I lived my life as a classical musician in school and as a popular musician outside" when referring to her music in school classes versus in the studio (Interview 3). Although these styles are not limited to each setting, participants' experiences caused them to use these words as synonyms for each setting.

Differences in What Aesthetic Values are Deemed Proper

Due to differences in the inclusion of popular and classical music in each setting, participants experienced a shift in what was considered "proper" practice or the desired aesthetic value in each setting, something noted by Lind and McKoy (2016). All participants who sang in school vocal or choral activities mentioned that the vibrato, vowel shapes, and vocal placement were different than what was desired in their popular or music recording and production settings, causing participants to practice shifting between various desired aesthetic preferences and practices:

> Teachers in high school and college always said I was too pharyngal or I was too nasal, so when I started taking voice lessons in college, they tried to shift my voice back and change that placement or sound. But now it's too far back to sing the way I want to sing [in my popular music settings], so now I have to unlearn that. And when I do folk indie music … singers have that raspy tone, and I don't sound like that, but I'm gonna have to learn how to make my voice sound different so that I was always trying to sound like I belong in this genre. (Avery, Interview 1)

Participants expressed that what was considered "proper" practice or aesthetic values in each setting varied. Sadie and Luke both put the word "proper" in air quotes as they noted that the stylistic practices they used in music recording and production settings would not be considered "proper" in school music settings. When Sadie was asked why she put the word in air quotes, she explained:

> 'Proper' will always allude to what has been the norm, what the rich people have been doing, or the thing that not everybody knows about because it alludes to being educated. But there's bullshit behind that, and teachers aren't truly educated on that topic even though they say it with such tenure. ... They say it under the guise of being the most educated person in the room, but it's ridiculous. When they say 'proper,' they just mean the norm or what they consider common sense, so if you don't consider it common sense, then you're not 'proper.' But it really bothers me because we experiment with music and new music grows from other music, so why do they stop somewhere with 'proper?' Do they wish that none of these other styles ever existed? It's like they wanted music to stop in 1850. (Interview 2)

Although Sadie feels that there is not one "proper" way to make music, she believes that many music educators feel otherwise and insist that classical training results in the most appropriate form of music making. Outside of school and in their production studios, participants honored a different set of aesthetic values. As a result, Sadie, Avery, and James all expressed that they were able to alternate between what was deemed "proper" in each setting, and as they did so, their aesthetic values and stylistic practices varied.

Pedagogical Differences

Similar to previous scholars, participants described their school music learning environments as teacher-led, structured, and included systematic steps (Allsup, 2003; de Vries, 2010; Green, 2002; Jaffurs, 2004; Kingsbury, 2001; Kratus, 2007), but music recording and production learning environments, by contrast, were messy, experiential, experimental, informal, and largely self-taught (Carugo, 2021; Kruse, 2016b; Partti & Westerlund, 2012; Thompson, 2012). Nate explained that there were "rules" and structure surrounding playing in school orchestras. These rehearsal norms and expectations included social and musical behaviors that were often outlined in clear steps. While he did not perceive this structure negatively, he did point out that it was markedly different from his experiences in music recording and production settings:

> In school, I knew to sit on the front of my chair, sit it up before I came in, and breathe. There were clear steps, which I liked because that was how my brain worked and it worked for me, but it was just very different from how I laid down on my bed and cranked music and played my bass. It was just a very different way of learning a very similar thing. There were definitely less [clear steps] … I was practicing all these things that were way too hard and I wasn't playing them in a way that a teacher would say was okay … It wasn't scaffolded in any way. It was just like, oh, this is cool. Let me spend a bunch of time doing this, and then I'd spend a lot of time doing, doing, doing the thing. (Interview 1)

Avery also experienced less structure in her music recording and production settings than teacher-led instruction in school music classes: "When you're in a classroom the teacher may say, "Okay, do it this way," whereas in a recording studio, there's a lot more room for fun"

(Interview 3). While Nate considered both settings equally fun and valid, Avery expressed that the reliance on teacher-led directions in school music learning environments made learning less enjoyable than more open, student-led, and experimental music production settings.

Participants explained the music recording and production process as messy and experimental, a finding consistent with Albert (2020). Luke and Nate used trial and error constantly in their recording and production settings:

It's very experimental ... I'll be like, 'okay, how do I get it to sound like that?' … what I like about the software I've used is that I can tamper with how things sound. … I sit there, pressing things and just changing the type over and over again until I find something that I like. Because a big part of doing music production is sitting there going 'No, Nope, Nope, No. That's not the noise. Nope. Oh, there it is.' (Luke, Interview 1)

Participants explained that learning via experimentation meant that growth in the music recording and production studio was not always systematic, linear, or sequential. They were free to make sounds or music that were not always "good" or did not always demonstrate sequential improvement, whereas in school there was a focus on constant progress:

In school, it's like everything you do is supposed to feel like progress. Whereas [in music recording and production], I don't know if what I'm doing is going to be progress or if it's going to make this worse. I don't know. Like, it's the experimental piece of being like, 'well, let's just try this. Oh, we missed the mark. Okay. Try this.' (Luke, Interview 2)

Nate found that the experimental nature of recording and production created a culture of freedom and acceptance that was different from his school music experiences:

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When I did stuff that I thought was terrible, [my friend would] be like, 'It doesn't matter.

It's all good. The world goes on, you know?' … I was just totally engulfed in this culture

of people studying classical music and trying to do it a certain way. (Nate, Interview 2)

James explains that in many music recording and production worlds, issues or setbacks are not

"wrong." Rather, they are simply a sign to re-try, re-do, experiment, or be creative in finding

another way. Nate recalls an instance when he was recording with his band and there were

problematic "popping" sounds. Rather than know how to alter the technology and prevent the

pops, Nate found a creative way to hide them or edit them out.

There was this specific issue that caused all these popping sounds on the drum track.

There was a digital interface and also an analog machine, and there was an optical cable

connecting the two of them, but the internal clock on the analog machine was set

differently than the other, and every so often there would be a click that I couldn't figure

out how to get go away … It was still a mess, so I just went through one by one and cut

out all the clicks at the instant they happened so you couldn't hear them in the drum track.

But it worked for the time being, you know? (Nate, Interview 2)

Luke explains that when recording and producing music, he also often used what he called

"cheaty moves," but as long as he achieved his desired sound, he believed that it was acceptable

for him to get there any way he could (Interview 2).

There were also pedagogical differences concerning where and how learning took place.

Participants explained that in school, the teacher often provided systematic steps and scaffolding,

but in music recording and production settings, all participants learned from peers either in-

person or by watching YouTube or TikTok videos (Carugo, 2021; Kruse, 2016b; Partti &

Westerlund, 2012; Thompson, 2012). Sadie explained, "I use YouTube because I'm a visual

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learner, so I like to watch videos of people putting stuff together and adjusting things. I'm also a

big fan of TikTok. A lot of my TikTok algorithms show me producer tips" (Interview 1). These

videos provided participants with informal, self-guided learning opportunities that encouraged

experimentation and experiential learning.

Score-centered versus Aural

Participants explained that their school music ensembles and courses were all "score-

centered," a term used by Thibeault (2007), and involved reading standard music notation. Luke

said that performing music was often about "following the paper" and Avery insisted that the

"black dots on the page were everything to music teachers" (Luke, Interview 1; Avery, Interview

2). This reliance on scores even caused participants to refer to sheet music as "music" (Thibeault,

2009). Nate explained, "In school we'd definitely learn music in that she'd put music in front of

us. That's how we pretty much learned everything" (Nate, Interview 1). Avery offered insight as

to why she feels music educators rely on standard notation rather than aural music learning:

> A lot of music teachers discourage learning things by ear, and I understand why. Because
>
> they don't want to lose the necessity of having to read music because then they lose their
>
> entire curriculum. … [Music teachers] don't want to have to relearn how to teach their
>
> class, and I'm sorry that taking away sheet music from their classroom is going to alter
>
> their teaching style, but they're not getting through to their kids so something's going to
>
> have to change. (Avery, Interview 1)

Avery insisted that the score-centeredness of school music curricula was not only irrelevant to

students' lives and music interests but was due to a longstanding reliance on formal music

analysis. However, she stated that "pencil and paper do not have a role in music performance"

and "analysis is only of interest to about 5% of musicians. We like to believe that a hundred

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percent of musicians want to analyze, but that's not the case" (Avery, Interview 3). Avery

explains that many popular musicians, like herself, preferred to learn music aurally and through

"doing" rather than through study and analysis. Multiple researchers have made similar points

about how popular music artists frequently learn through "doing" and hands-on experience rather

than analyzing music (Albert, 2020; Folkestad, 2006; Green, 2002; Green, 2006; Green, 2008;

Partti & Westerlund, 2012; Tobias, 2015).

Participants did not rely on standard music notation within their music recording and

production settings, as Williams (2011) has pointed out. Luke and Avery said that they never use

standard notation, and Nate, Sadie, and James almost never use standard notation. Avery

explained, "[Standard notation] is not the language of the music industry" and James agreed,

"[The people I work with] don't read music at all... maybe they can tell me like where certain

keys on the piano are, but they're going for feel and vibe" (Avery, interview 2; James, Interview

1). Instead, participants said that when they did use a form of written notation in production

settings, they used lead sheet or forms of electronic, iconic notation. For example, Luke uses

"drum packs" to input drum set parts. By highlighting certain squares, the creator can make

visual patterns that allow them to see rhythm in an intuitive, visual way so that even someone

who does not read standard music notation can compose: "I can see how the rhythm is actually

broken down... a lot of artists and producers are using them now [to create] drums sounds and

everything like that. ...you learn how to program drums by actually seeing rhythm" (Luke,

Interview 2). Similarly, the song is preserved on the computer and provides a frequency-wave

visual: "I like the visual appeal because it tells you what kind of sound it is just by looking at it.

It's not like how on sheet music to get something to be short you have to put a staccato. … The

[frequency] waves are just logical. It starts here and ends here, and I can go adjust that" (Avery,

Interview 2). While standard notation seemed like "code" to participants, the "what-you-see-is-what-you-get" format, as described by Williams (2011), in production settings was intuitive or logical.

All participants expressed that their music recording and production activities relied on aural music learning more than their school music activities. Luke, James, and Avery made popular music aurally before they were heavily involved in classical music settings, so they were comfortable abandoning written notation in favor of aural music making. However, Sadie made music in classical and formal school settings before getting involved in music recording and production, so she struggled to rely on aural music making:

> I can sight read really well, but I can't play by ear. That's one of the skills I wish that I had developed. I remember being 13 and thinking, 'I need to figure out how to play piano by ear immediately,' but I never did because I didn't have anyone around me to help, and I didn't know how to do it myself. … I wish so badly that just one class had required me to create in that way. ... I would be a better musician for it … When I play piano I'm just like, if I could play by ear right now, I would be unstoppable, but I just can't do it. (Sadie, Interview 1)

While Sadie was initially uncomfortable in music recording and production settings because of her classical background, Nate grew up making music equally in both settings. His father was an orchestra director who also recorded and produced music production. As a result, he sometimes used standard notation in music production spaces even though his bandmates did not:

> My band does a lot of funk rhythm section stuff, and those grooves are so specific. I'm known within my friends for transcribing or playing something a ton until I can picture it or remember it. ... I am sort of following a score in a different way, and that might be

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because I've been living in both worlds. I don't think most of my friends do it that way. I think they're able to just listen and be like, 'This is the vibe, and then they play the vibe." (Nate, Interview, 3)

Despite using scores in music production settings, Nate agreed with the other participants in stating that listening and aural skills are paramount in music recording and production settings. Multiple researchers have made similar assertions (Allsup, 2016; Green, 2002; Green, 2006; Jaffurs, 2004; Kruse, 2012). All participants stated that their listening skills were used to a greater extent than in school music settings, where reliance on a score and a conductor required visual skills. Avery explained:

Listening is definitely one of the most important music skills I built because when it came to learning to record music, and I had to record to a click recording and it was a big transition for someone who had never done it before. Especially as a choir kid, because we did not have a firm idea of what a beat felt like. ... We'd been taught to watch scores and watch conductors and not really use our ears. (Avery, Interview 1)

In music recording and production settings, participants stated that strong listening skills were necessary when performing, recording, mixing, and mastering their music. For Sadie, who came from a classical music background, her listening skills were heightened once she became involved in music production settings:

It's gotten to the point where when I listen to a song I'll listen to things that no one really thinks about listening to. That's what my band has been doing this whole time, but I wasn't [always able to listen like that]. I used to be listening for music theory, like certain chord voice leading. ... But then I added a new layer of thinking about things which was music production. I'd start to hear background vocals that I never noticed in a song, I

started to hear synthesizers that I liked and wanted to put in my music. ... And I'm just

like, where was that the entire time? There were so many little things that I had never

cared about before. ... and now I'm thinking, 'How do they do it so I can go do it?'

(Sadie, Interview 2)

All other participants echoed similar sentiments, commenting that learning music aurally and

creating their own music required more "intentional" listening than their school music settings

(Sadie, Interview 2).

Creating Versus Performing and Analyzing

Recording and producing popular music allowed participants to create their own music

instead of re-creating, analyzing, or performing others' music (Albert, 2020; Clauhs et al., 2019;

Cremata & Powell, 2017; Tobias, 2013a; Tobias, 2013b). Researchers have asserted that in most

school ensembles, students are asked to perform or analyze music more often than they are

encouraged to engage in creative composition and improvisation activities (Allsup, 2016;

Corbett, 2016; Green, 2008; Jorgensen, 2003; Kratus, 2015; Lind & McKoy, 2016; Thibeault,

2009; Small, 1986). Participants experienced that their school music classes often centered

around performing previously composed scores, following the teachers' artistic decisions, and

analyzing scores rather than creating new compositions.

Performance-Driven Ensembles: Recreating Music Versus Creating

Participants school music classes often consisted of band, chorus, and orchestra

ensembles that were performance-driven. Luke stated, "Popular music is created and classical

music is performed, and those are two different things" (Luke, Interview 3). He explained that in

ensembles, a focus on performing scores led music teachers to focus on students' skill

development as the primary means to performing musical works. However, in music recording

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and production, creation was the primary goal, and skill development happened naturally as a result of experientially creating: "In school, it was more about learning a skill because with the skill, you could perform this larger piece of art. Whereas [in music recording and production], it was quite the opposite. It was about learning to create art, and then I happened to have gained this skill" (Luke, Interview 2). Avery had similar experiences. Her school music classes centered around re-creating music rather than creating new music, and she used her Introduction to Drawing class as an analogy to illustrate her experience:

> I took this Intro to Drawing Class in college where we were learning to sketch. ... I felt like all of it transferred to music recording and production in the sense that I was sketching art on a canvas from my brain. Like, here's a line and this line interacts with this line this way, and this line is layered on top of this line which is on top of this line. That's how I create music in the studio. In pop or music recording and production settings, I would sketch something out. ... In a classroom, it felt more like I was asked to color inside the lines. ... or look at this and try and recreate this." (Avery, Interview 2)

While all participants stated that they enjoyed their school music ensembles, they distinguished between the types of music-making that were occurring in their classes in school versus in their music recording and production studio, with the former centered around the performance of others' musical ideas and scores rather than the creation of students' original musical ideas. This was true for music theory classes, private lessons, and large ensemble classes, with the exception of jazz ensembles where the four participants who studied jazz stated that there was more opportunity for personal creation and expression.

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Composer- and Teacher-Led Music in Schools

Participants expressed that their school music experiences centered around performing a *composer's* music the way a *teacher* interprets it (Small, 1986), rather than centering around *student* creation and interpretation. Luke recalled, "It was instilled that this is how the composer wants the song to be" (Luke, Interview 3). Avery agreed, "When I was singing something that was composed by a dead white guy, it was like, 'Oh, I'm just trying to live up to the dead white guy's standard'" (Avery, Interview 3). Sadie added that these experiences were particularly limiting because she striving to re-create other composers' musical works:

> In classical training, you wanted to fit into a certain sonic mold, but in popular or contemporary music styles, there were so many directions you could go. … I feel discouraged to create in [the classical] kind of style because I feel like I have to fit that mold. I feel like it's just so much more experimental in contemporary music. (Interview 1)

Similar to Allsup (2016), Sadie believed that music from the Western classical tradition was not open to new ideas, progression, and creation. Luke agreed and added that in addition to re-creating the composer's demands, students were also consistently re-creating the teacher's demands for how the music should be performed or interpreted:

> You have the composition and then you also have the teacher who has to interpret what the composer was trying to do at that time, and you're trying to emulate what the composer was thinking for how you should play it ... and [the director] reinterprets what the composer was thinking and put on paper. (Luke, Interview 1)

James stated:

I felt like when I was performing other people's music in choir, or really everything I did in school music classes, I had to try to force my identity inside a specific box. … and while there were so many beautiful moments, that doesn't mean that I had opportunities to express my identity. That means that I was performing someone else's art. (Interview 3)

Because students were asked to follow the artistic demands of the teacher who aimed to follow the demands of the composer, James did not have opportunities to express his personal identity as a student and musician in his school music ensembles.

Reliance on notation in school music ensembles also provided participants with less opportunity to express individual ideas and artistic expressions or make creative decisions, a critique echoed by other scholars (Allsup, 2016; Corbett, 2016; Green, 2008; Jorgensen, 2003; Kratus, 2015; Lind & McKoy, 2016; Thibeault, 2009; Small, 1986). Avery said because the music was always notated, it attributed to their inability to express their personal ideas: "The fact that [the music] was written down made us feel compelled to do it exactly as it was. It was on the paper and there was no room for personal interpretation" (Avery, Interview 3). As a result, she said she did not feel that she could be creative in her chorus classes: "I didn't feel creative. I felt obedient. Like, there can be room for that, but that place shouldn't have been a high school, middle school, or elementary school classroom. I think that belongs in a conservatory" (Interview 1). Avery expressed that music classrooms should include more opportunities for students to be creative and express their own musical ideas. Luke had similar experiences and beliefs: "[In school], it was follow the paper and everything, and while I enjoy that, after a while I started to want to add little things or my own little ideas" (Luke, Interview 1). However, when

Luke did add his own ideas by playing something other than what was on the score, he was often reprimanded by his band teacher.

Analysis-Driven Music Theory Classes

All participants took music theory classes in school. While they found the classes informative, they explained that the classes were structured so that they primarily learned *about* or *analyzed* music rather than applying musical concepts to create or write their own music (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Hess, 2018; Mercado, 2019; Tobias, 2013a; Tobias, 2013b). Participants found music theory enjoyable and certain concepts, such as harmonic progressions, useful when writing their own music, but they disliked how the subject was approached. Participants spent more time analyzing harmonic progressions rather than applying and writing their own. Thus, Luke, Avery, Sadie, and Nate likened music theory classes to math classes: "When I was taking music theory classes it was like taking calculus. That's why I was able to do very well in music theory, because it was like, do this and then do this. Check, check, check" (Nate, Interview 3). Avery agreed that music theory was systematic and straightforward: "I love music theory more than any choir kid you'll meet. It's super cool. It's like the math of music. ... It's one way to talk about music … it's like describing what's going on" (Avery, Interview 1). Sadie explained that music theory classes were also like math classes in that they instilled black and white thinking and a right and wrong way to analyze music, and had an effect on her songwriting outside of school:

> You're definitely groomed to think square in music theory classes. There is a right
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> answer and there is a wrong answer. So, even when I'd create music [in the studio], I'd
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> always think, is this the wrong answer? I can't tell you how many times I've thrown

songs away because I started using boxed rules about parallel fifths and leading tones.

(Sadie, Interview 1)

Participants did not describe many negative experiences in their music theory classes, but were disappointed that they centered around analyzing, understanding, and describing music rather than creating music. Sadie wished that she had been given the opportunity to write or create original music in school:

I never took a composition class or even an arranging class in school. ... being a musician and a music major, it was very fishy that we didn't have a lot of creative-type classes. … If you think about all of the classes that were offered to us, none of them were explicitly creative. It was a lot of regurgitate, copy, follow, there's right and wrong. Literally, not even one class that was subjective and creative comes to mind right now. (Sadie, Interview 1)

The lack of opportunities to create original music or apply what they learned about had consequences for participants. Sadie explained that she felt inadequate as a musician because she did not feel she could write her own music even though she was seeking a degree in music:

I was a musician and I spent lots of money learning music theory, but I didn't actually know how to apply it ... it really sucked. It made me feel inadequate and it made me feel like school was a waste of time. I could literally talk to you about Neapolitan and secondary dominant chords or leading tones, but I didn't know how to write a song with it. (Sadie, Interview 2)

James also experienced tension due to the differences between his music theory classes and his music recording and production activities. Because he was more comfortable in popular music settings than he was school music settings, he struggled in music theory classes when they

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centered around established rules and analysis over creative opportunities. When he collaborated with others in the studio, they often commented that it must be his music degree that prepared him to write, record, and produce, but he insisted that was not true: "They would be like, 'Oh yeah, you can do this because you're in music school,' and I'd say, 'Oh no, no, no, no! That's not where this started! Besides, I can't even read half that stuff. I still write FACE in the spaces'" (James, Interview 2). His music classes were centered around re-creating, performing, and analyzing music rather than creating, writing, or producing original music.

"Little Bits of Me"

Participants explained that because their music recording and production activities centered around original creation rather than re-creating or performing previously-composed works, it was more personal than their school music activities. The opportunity to create music promoted participants' individual expression and allowed them to take ownership of their music. Luke explained, "When I wrote, recorded, and produced, it was my chords that I came up with, my melody, my rhythms, my band, and my ideas about things. It was my decision on how to create something that wasn't there before" (Luke, Interview 3). Avery explained how it felt to create her own music rather than re-create another's: "There was something about creating music that wasn't mine and was by someone else. Like, it was important for me to create music that came from my own voice" (Avery, Interview 3). James agreed:

> I started to define myself as a composer and get into a position where I saw myself and could communicate who I was through the many lenses that lived within me. I got to set my rules ... and I think that was really, really powerful. (James, Interview 1)
> James found it empowering to write, record, and produce his own art.

Participants found that creating music in music recording and production settings was empowering because they were encouraged to use their voice, opinions, and ideas and take ownership of their work, a benefit echoed by participants in previous research (Albert, 2020; Barrett, 2005; Cremata & Powell, 2017; Lorenzi, 2009; Tobias, 2015). Reference tracking was one example of how James was able to express individuality: "Reference tracking is where I'd reference something that I liked from another song by including it in a different, new way. ... It's kind of like borrowing, switching, and then making the music your own" (James, Interview 1). The practice of reference tracking contrasted with James' school music classes, where the goal was to re-create the song exactly as the composer intended without inserting too much individuality or changing the score. Composing and expressing themselves through original musical ideas allowed participants to feel ownership over their work in music recording and production settings. Luke explained, "Whenever I first started to write music, all I had was a loop pedal and I would just loop four bars and add as many layers to a four-bar phrase as I could … It sounded like a jumbled mess, but it was *my* jumbled mess, so it was okay" (Luke, Interview 2). Luke explained that although the composition process was "messy," it was empowering because he was able to create something that was *his*.

All participants explained that their music recording and production activities were for their own enjoyment or fulfillment as opposed to school music activities, where they sometimes experienced pressure due to parental pressure, teacher pressure, concert demands, or grades. Nate explained: "There was never malice towards violin. … It was just that my brain saw violin as a thing I had to do to check off a box sometimes" (Nate Interview 1). Nate did not enjoy it the same way he enjoyed music recording and production or making popular music with his band, but he continued to take orchestra classes because his parents wanted him to:

I'm super, super grateful for orchestra, but [violin] was definitely something that my

parents said I'd committed to … so it was about committing to something and then

working at that thing to do it to the best to the best of my ability. But there were

definitely chunks of time where I didn't want to do it and I wasn't enjoy enjoying myself.

Even in school orchestra classes in middle school ... I didn't really enjoy it a ton or like

the music we played that much. (Nate, Interview 1)

James had a similar experience where he continued making music in school due to external

pressure rather than personal fulfillment:

When it came to school music, it was to impress teachers, it was to [get a degree], it was

to make people proud, it was to make sure that I didn't have to go back to the home

situation I was in, it was to not fail. I didn't want to give up, so I pushed through even

when it wasn't directly what I wanted. (James, Interview 1)

In contrast, James stated that with music recording and production, "it was for [him]" (James,

Interview 1).

Participants experienced a loss of identity and ownership when they engaged in school

music activities, as they were expected to fit a previously established mold and set of

expectations. James said, "I lost the natural qualities of my singing voice when I studied classical

music" (James, Interview 1). Avery also stated that she was asked to sing in classically-oriented

styles in school, and they did not align with her natural singing abilities. Avery and Sadie

explained that, in contrast, when they worked in the studio, they wrote and recorded music that

fit their unique voice and abilities. Sadie explained:

My classical piano and violin stuff never felt like me. … But when I sing with my band, I know what sounds good in my voice, so I limit my songwriting to that. ... I make sure that my music matches my timbre, my skill, and my style. (Interview 1)

Avery also wrote music that specifically highlighted her personal abilities and style, "When I wrote or created my own music, I chose what felt natural in my voice. I didn't force my voice to do something else" (Avery, Interview 2). Luke called the music he recorded and produced "little bits of me" (Luke, Interview 1), and Nate explained how the music he recorded reflected his cultural background:

In the studio, everyone comes and brings different parts of themselves and the cultures that they've been a part of on small or large scales. For example, [I've been recording with this guy] from the bay area, where there is a strong funk scene … and a certain brand of hip-hop music. Well, he was from New York and his drummer was from Memphis and has this blues shuffle sound you can hear in his playing. When we go into a session, [all of our different influences] are evident. (Nate, Interview 2)

In school, participants were asked to re-create performances of classical music by adhering to a set of previously established expectations, but in the recording studio, participants were able to create music that was personal and reflected their individuality, unique abilities, and cultural background.

Equally Rigorous and Valid

Participants all expressed that despite differences in music genres and styles, aesthetic preferences, and pedagogical approaches in school music settings and music recording and production settings, each practice was equally rigorous and valid. Participants expressed this belief openly because many of them had teachers and professors who did not share this

philosophy. Instead, their teachers and professors often expressed that classical music and associated practices were more rigorous, valuable, or appropriate than popular music and music recording and production activities, and as such, only those practices formed the backbone of the school repertoire, ensembles, classes, and curricula, a sentiment echoed in previous research (de Vries, 2010; Green, 2002; Isbell & Stanley, 2016; Kruse, 2015; Sloboda, 2001; Thompson, 2012). Participants explained that just as school music classes can be rigorous and challenging, music recording and production and popular music can be as well:

> I want to uphold the standard of pop music. Obviously, there is a standard…that you
> should be able to reach with enough practice. I've really been working on singing in my
> mix registers and accessing parts of my voice that classical music never allowed me to
> use. I didn't know what a mix was until a couple years ago. I thought there was a head
> voice and a chest voice and that's it, so when I learned that I have this in between, I felt
> robbed, but now I know there is a standard in pop music. There's a standard in singing
> soul music or R&B and I want to live up to that. ... I want to be able to sing crazy runs or
> riffs. I want to be able to sing the things that I wrote. There is a standard even if the bar
> [for pop music] is not the same bar for classical music. (Sadie, Interview 2)

When Sadie learned that the singing styles for classical and popular music were different, she decided that although each was different, each was equally rigorous. Furthermore, she stated that it was important to learn how to sing successfully in each style. Avery agreed, stating that she worked as hard when recording and producing music as she did in her school music ensembles:

> [In school], we put in the hard work. It's exactly the same in the recording studio. You
> have to put in the hard work. It's not just like you're talented and the music comes out,
> but that's what I'm learning people think. People who aren't in that world think it's a

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magical realm and they think that it just happens, but there is hard work put into it and a

lot of attention to the tiniest details. You fight your way to get here. … People don't think

about the journey that it takes to get into a recording studio. (Avery, Interview 2)

Although all participants expressed similar sentiments, Luke explained that many teachers or

professors seemed to disagree, expressing that classical or jazz music were the most rigorous and

thus appropriate styles for school:

There is this idea that pop music is easier because you can program drums or it's not as

complex as classical or jazz. ... It's such a strange place in school trying to talk to teachers

about genres other than what they teach... but I don't think that limiting what we do to

those two genres [classical and jazz] is very fun. (Luke, Interview 3)

Teachers and professors expressed that classical and jazz music were most appropriate for school

settings: "You go to voice lessons and you're supposed to learn to be an opera singer. They want

you to go off and share the gospel and be noted as the alumni who is a successful professional

opera singer, but they don't view recording music as something that they really want their name

on" (Avery, Interview 2). Sentiments such as these frustrated Luke and ultimately caused him to

decide not to audition for a college music program. Luke decided that he could learn all that he

needed to about music recording and production outside of school settings. Although James did

pursue a music degree, he agreed that teachers tended to discredit his experiences in the studio as

compared to his school or classical music experiences:

It feels like it's discrediting when experience matters just as much. … I think there is

something to the point that we should be able to exist in the same space without the

hierarchy of what someone defines as 'good' music or 'good' practice. (Interview 3)

All participants expressed the belief that despite music educators' preferences for classical, formal, score-centered music practices, they believed that both classical and popular music and aural and score-centered learning were valuable, valid, and rigorous music practices.

Autocratic and Democratic Shifts

Participants experienced autocratic leadership from their music teachers or ensemble directors in school music settings. Participants who identified as male, Luke, James, and Nate, contrasted this with their music recording and production settings, which were more democratic and collaborative in nature. Meanwhile, Sadie and Avery, participants who identified as female, explained that while popular music and music recording and production settings were often more democratic, they continued to experience autocratic leadership from men when they were working in studios. Both female participants explained this phenomenon, unaware that the other female participant had similar experiences.

Music Teachers as Autocratic Leaders

Participants described their school music settings as having teachers or directors who often employed autocratic leadership, which was in alignment with previous research (Allsup, 2003; de Vries, 2010; Green, 2002; Jaffurs, 2004; Kingsbury, 2001; Kratus, 2007). Participants explained that many of their teachers were responsible for making all classroom behavioral, repertoire, and musical decisions: "There were restrictions, less facilitation, and lots of direction on what was to be done" (James, Interview 2). Sometimes this was done in a dominating or intimidating way and without students' input. Luke describes his band director in marching band rehearsals:

He would just walk up to us with no warning and smack the snare as hard as he could just

to be a dick ... I was like, we're literally in high school. If I wanted this sort of military

treatment, I would join JROTC, okay? (Luke, Interview 2)

Luke's teacher asserted his dominance and instilled fear to remain the sole person "in charge" or

making decisions, which led Luke to quit marching band the following season. Avery had a

similar experience, "A lot of choir directors used harsh love and said, 'Hey, I'm only being mean

because I love you'" (Avery, Interview 2). She perceived that her choir teachers often sought to

control the classroom via a strict and assertive parenting style.

Participants explained that in these autocratic environments, teachers made decisions, and

offered their musical opinions more than the students, and did so because of their status, training,

or degrees: "In the classroom, it's very much like, 'I have the college degree. I know the

answers'" (Avery, Interview 2). Luke agreed, "The music decisions come from somebody who

has been paid to think this out" (Luke, Interview 1). He continued to explain what his teachers'

roles had been:

In symphonic band and marching band, it was definitely that there was a person in the

front of the room that was supposed to keep us afloat. There was one person who was

steering the bus and we just hopped that bus to get to a destination. We were watching

them to steer us in the right direction. ... and if one of us did something wrong or played

out of tune, it would tear the whole thing apart, and that was the important part of that

person who stands in the front. They were able to be like, 'Hey, you should feel ashamed

for doing that.' (Luke, Interview 1)

Avery agreed that the teacher-as-conductor role greatly influenced her music teachers' leadership

styles in class:

A lot of choir culture comes from a deep-seated attachment to conducting, which has no

place in a classroom. They associate it with some level of prestige. ... but it felt like they

were trying to force a system on me. But why can't we all just feel the beat together?

Like, music is a community product and it's not actually created by your stick. (Avery,

Interview 1)

Prestige and status, brought on by titles and degrees, led to autocratic leadership styles

and teachers who functioned as "directors" and decision-makers (Allsup, 2003; de Vries, 2010;

Green, 2002; Jaffurs, 2004; Kingsbury, 2001; Kratus, 2007). Nate explained that students had to

respect these norms and abide by these social expectations to succeed in the music classroom

environment:

You had to respect the norms and the social expectations or the rehearsal expectations of

the hierarchy for who would do things like that. The conductor said this and the principal

player said this and the concert master said this. If you didn't understand all those norms,

you were going to be judged and not really accepted. (Nate, Interview 2)

Participants experienced that teachers and students had set roles and expectations in an ensemble,

and their level of power or the degree to which they could give input and make creative decisions

depended on their specific role. Teachers made the most decisions and often led with an

autocratic leadership style, and students, especially if they did not have a formal leadership

position within the ensemble, made the least number of decisions:

There was as a lot of, 'Well, you don't have your doctorate, so what are you talking

about?' Which was hilarious because [students] were there to learn how to make music,

detect errors, give our input, and think critically and all that, but there was this unspoken

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thing where we were not actually supposed to do that because it was disrespectful to the conductor. It's kind of hilarious. (Sadie, Interview 3)

Sadie supposed that perhaps autocratic leadership was necessary to avoid chaos or disagreements surrounding musical expression and interpretation, but she could not help but notice that her own musical preferences or decisions would have been different:

When you're in an ensemble, the person who gets to [make decisions] is the conductor, the director, and that's cool and everything. It was nice to have someone who just decided what a hundred singers were going to do because if we had all started debating artistic choices, it might be a terrible experience. So, I was fine with the conductor interpreting the music, but sometimes I was just like, that's not how I would have interpreted it at all. I wouldn't have instructed my choir to sing it like that. And that's not shade at all. That's just a difference in taste. (Sadie, Interview 2)

Avery had similar experiences, but she found it challenging to sit quietly while her teachers interpreted the music and made artistic decisions that differed from what she would have chosen:

Although there were some teachers I had who did a better job of creating a space where all of their students felt like they could speak up and say what they heard, I might have had some resentment against the choir director because I would have thoughts about the music and what would sound good or bad, but we didn't work on the parts that I thought sounded bad. So, I had to sit there and do the music making but not the way that I wanted to do it. Sure, there were also moments where I felt, 'Whoa, that is not how I would've done that, but that was amazing!' I don't want to discredit those directors in any way. They also have their strengths, but only some music classrooms allowed for everyone to

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get excited and engaged or work together to create something and not just do what they

were being told to do. (Avery, Interview 2)

James agreed, "I felt like directors limited access to my dreams, especially when I heard

something one way and it was presented another, and the way I heard it was considered wrong or

taboo" (James, Interview 2). Avery, James, and Luke all had experiences where they found that

their musical opinions and decisions were not welcome, leaving them feeling unrecognized or

unaffirmed.

Music Recording and Production as Democratic and Collaborative

Participants explained that in contrast to the autocratic leadership experienced in school

music classes and ensembles, music recording and production spaces tended to be democratic

and collaborative in nature, both in-person and in online settings, which has been affirmed by

previous researchers (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Lorenzi, 2009;

Partti & Westerlund, 2012; Mercado, 2019; Tobias, 2015). Avery explained, "There's always a

sense of like, let's listen to everybody. Everybody's voice should be heard here—or at least

that's what you see in healthy bands" (Avery, Interview 2). Sadie enjoyed the collaborative

nature of writing, recording, and producing music and found that it was beneficial:

> I especially liked to work in groups when it came to making my music, because if I was
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> writing a song by myself, sometimes I just felt like I had to get someone else in on it with
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> me because there were things that I didn't know and I needed someone. ... I just felt like
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> when there were two brains sitting and talking about music, messing up, or trialing and
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> erroring together, it helped me a lot. (Sadie, Interview 2)

Luke agreed and explained that because the collaborative and democratic environment was so

different from his school ensemble environment, he was hesitant to voice his opinion when he

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first started writing and recording music with his popular music band because he did not want to enforce an autocratic or domineering leadership style: "I wanted to take a backseat because I felt like I could have easily been overbearing" (Luke, Interview 1). Eventually, Luke grew comfortable inserting his own voice without fearing he would dominate or overstep: "I had to realize, I was a part of the music too. My name was on it too, so I needed to see what I could say or add" (Luke, Interview 1). Sadie had a similar experience. She too was accustomed to her teachers making most of the artistic decisions, so she had to learn to insert her own opinions:

> Honestly, in the beginning I stayed out of it ... but over time, I heard things that I didn't hear before ... I'd bring a song to my band and be like, 'I want our song to sound like this,' so we started talking more about how to get that sound and how to replicate the sound we wanted. ... So yeah, I had originally stayed out of it, but over time I learned to take part. (Sadie, Interview 2)

Nate said that recording and producing with his band lacked the hierarchical structures at play in his school ensembles: "That was the thing with a group of eight people and a hierarchy not really built into it.… It was a mutual trust and a mutual respect kind of thing, where people give opinions on things" (Nate, Interview 2).

Nate, Sadie, and Luke all expressed that because their musical careers began in school ensembles, where teachers primarily made the artistic decisions, they initially struggled to give input or offer opinions in the studio. When it came to "artistic production decisions," Sadie tried to "stay in her lane" at first, thinking that her role was to perform as directed rather than give input or offer opinions. However, she stated, "After a while, I started to realize that I was getting to write the songs we were recording and I was getting to make post-production decisions, and that was really fun" (Sadie, Interview 2). Luke had a similar experience. Because he had been

shamed for making artistic changes to scores or songs in his symphonic band rehearsals, he was afraid to give input in the studio at first:

> When I was working on a song with somebody, I didn't want to add my input at first ... I didn't want to put too much of me in someone else's thing. … Like, there was a time where my band was writing a song and it had a riff followed by chugging a G power chord for almost the whole song. Well, we sat down together and decided that we needed to figure out what other chords we could throw in to change things up, and that was the moment I decided I was going to start giving my own input, so I said, 'Let's change this chord and then we'll add this chord and then we can go back to this,' and by bandmate said, 'You know, you overcomplicate things with music theory and you add too many notes. Please, let's just pull it back a little,' and I was like, 'Okay, that's fair.' I realized it is supposed to be a give and take, and maybe one person doesn't win every battle. (Luke, Interview 3)

Luke experienced that his voice and opinions, just like his bandmates', were welcome when writing, recording, and producing music. In this democratic setting, they learned that sometimes they should voice their opinions and make decisions, and other times they should listen to their bandmates' decisions and follow their directions.

In democratic music recording and production settings, it was generally accepted that because each person can contribute, there may be more than one "right" opinion or way to accomplish a task. Participants contrasted this with their school music classes, where the teacher's opinion or directions were typically considered the "right" or "best" way. Sadie compared the two settings:

In my choral ensembles, there was kind of this implied multiple choice or like there was one correct answer, but [in music recording and production], we didn't have those limits. ... So, when I was [writing or recording] with my group, I'd think there was no correct answer. It was just whatever felt good or whatever sounded good, and even when we messed up, it could be a learning experience or even helpful. (Sadie, Interview 2)

Because it was accepted that there could be more than one "right" or "good" way to write, record, and produce music, participants experimented to get their desired sound rather than honoring a previously established or accepted set of norms. Luke provided an example of how he experimented when recording a bass drum sound:

In my experience with musical production, I know there may be a standard way to record. Like, you can use this microphone to record this because it does this for this reason, but it's still okay to break the rules and see what happens. You should experiment because maybe you have certain microphones that pick up something differently or pull more sound from the side. Maybe you'll get a more warm tone and maybe you'll enjoy it more ... In music recording and production, I don't think there's a right answer if it gets you the aural results you want. (Luke, Interview 2)

In school settings, Luke experienced set expectations and instructions for how to play on a particular instrument, but in his production settings, he was only limited by his creativity rather than by previously established norms, instrumentation instructions, or the teachers' directions. Like Luke and previous researchers (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Tobias, 2013b; Tobias, 2015), James found that his music production settings were more open to individual creativity than his school music classes:

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I was talking with two of my friends who were part of this project I was working on, and

we were having a debate on how we were going to make something quieter, and we came

up with four different ways, but all of them were effective. ... It should be the same logic

in school, but in the classical world, I feel like you're not really given the opportunity to

see the uniqueness that comes from every single person even though our voices as

instruments are not built the same and especially no person is built the same. (James,

Interview 2)

In music recording and production settings, participants experienced that people were all unique

and there are multiple ways of accomplishing a task or making music, whereas in school music

classes, participants experienced that classical standards and the teachers' directions dictated one

"right" accepted way.

Female Participants' Experiences in Recording Studios

While all participants experienced a shift away from autocratic leadership and towards a

democratic environment in music recording and production settings, female participants

described a more limiting environment when they were working with men in studios. In these

instances, the setting tended to remain autocratic, with the men making most of the decisions and

asserting a dominating presence.

Sadie explained that music recording and production was a male-dominated practice, and

most of the people she worked with were male:

I didn't really know a whole lot of women [doing music recording and production].

When I joined the band and we started recording, I learned a lot about production, but

none of my female friends knew anything about that stuff. ... I felt like I was the only girl

that knew anything about it. (Sadie, Interview 1)

Sadie and Avery both explained that because the space was male-dominated, there were not as many opportunities for women, which made being a successful female artist uniquely cut-throat and competitive. Avery wondered if this stemmed from popular music traditions, where she had seen boys tracked into many of the instruments used in popular music production:

> [Tracking] starts young. During my childhood culture, if you had a young daughter and she was showing signs of being musical in some way, you sent her to dance class or maybe she took piano lessons or played violin. You give her something pretty and soft to play. But if you have a young boy who is showing signs of musicality, you buy him a drum set, put him in band class, or give him an electric bass. Like, that's when it starts. (Avery, Interview 2)

Sadie also noticed that specific instruments were common for men or women, and many of the instruments played in the studio, such as electric guitars or drums, were masculine instruments. This aligns with Green's (2010) assertion that instrumentalists in popular music are almost always males, and her (1997) discussion about how males often play louder instruments and females often play softer instruments. Participants experienced that in the studio, men played louder instruments and held certain roles, such as producers and sound engineers, and women were often singers or songwriters. Because of these roles, men would often make the final decisions about women's songs or performances when recording, mixing, and mastering their songs.

> Sadie said that men in the studio talked down to her and did not take her seriously:
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> The men that I worked with, it was like it was always their time to shine. They would just jump on everything. I got told what to do from how to put my own pants on to how to drink soup. It was just everything under the sun. I had this one sound guy come up to me

… and he goes, 'Um, so I don't know if you know this, but when you put a microphone next to any kind of speaker, it creates this thing called feedback and it's that really high-pitched sound. And that speaker right there is called a monitor. It's what you hear yourself out of.' So, first, he totally told me what a monitor was, and I was so freaking mad, and another time, I was singing with my band and I signaled to the sound guy that I couldn't hear myself and he needed to turn up my monitor and he just went nodded and fake smiled and didn't do anything about it, and I was like, I'm used to it. I don't care if I hear my myself or not anymore. I just don't want to interact with these people. So, there's definitely an element of not being taken seriously. Even when a woman is invited into those spaces, you can still not really be welcome. (Sadie, Interview 1)

Experiences such as these led Sadie to eventually avoid working with men in studios:

I couldn't stand constantly being the only woman in the room in these production spaces. It was the worst thing in the world to me. I had a lot of musical trauma associated with having to collaborate with men so much in music production. It was terrible. … So, I preferred to self-teach because ... I didn't enjoy the mansplaining. I felt like I didn't retain the information when someone's hands were over me the whole time or they told me to stop and let them do it. So, I just to avoid the lessons from men altogether. I don't mean for this to be a salty anti-men rant, but it was my experience. I'm sure some women have had better experiences, but the women that I know who were in this atmosphere had similar experiences. (Sadie, Interview 1)

Avery had similar experiences. The men she worked with asserted their dominance over women in a way they did not do over the other men in the studio:

Male producers took artistic liberties and changed female voices and recordings, so they would add auto tune and alter certain things without asking. ...In the studio, men would never change another dude's recording if it was a dude. They would assume that the artistic decisions were made on purpose, but when it came to a woman, they would always try to conceal what they considered flaws. (Avery, Interview 1)

As a result, Avery's all-girl band decided to stop working with men when recording or producing. Instead, they did the recording and production themselves or collaborated with female sound engineers and producers.

Although popular music practices and music recording and production tended to be democratic, collaborative, and accessible, the patriarchal structures at play on a macro level in society intersected with this shift, and the female participants still experienced autocratic leadership when working with men in studios. Sadie explained that sexism was apparent in all of her music settings because it is still embedded in our society:

Growing up, I felt like I was constantly fed that like racism is over now it's not as bad as it used to be. It's the same thing with sexism. You just grow up thinking that sexism and racism are things of the past and we have better legislation and better norms in society. But we're all ingrained with misogyny and racism. They still exist, and they're going to exist for a really long time too. (Sadie, Interview 2)

Researchers have previously found that large-ensemble settings are often male-dominated in terms of teachers and directors, particularly in band ensembles and in secondary and higher education (Sheldon & Hartley, 2012). Although there was a shift towards a more democratic and environment in music recording and production studios, it existed only to a certain extent for women. Male participants experienced this shift to a large extent, but the patriarchal structures

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present in society intersected with both environments, leaving female participants to experience male-dominated autocratic leadership in both settings.

Music Recording and Production as Accessible

Participants explained that music recording and production was an activity that was accessible to all, regardless of one's training, previous experiences, abilities, location, or financial status. Because one does not have to be an expert before creating music or even releasing it online, amateur artists are able to contribute to the practice. Previous researchers have echoed this sentiment (Clauhs et al., 2019; Green, 2002; Kruse, 2016b; Thompson, 2012):

> [Recording and producing] felt very intimidating until I started doing it, and then when I started doing it, it was like, 'Oh, everybody here is stupid, and I can just be stupid with them.' Whereas in school it was the opposite because it was like, 'Come, we'd love to teach you classical music,' and then you get in there and they rip your self-esteem to shreds. (Avery, Interview 3)

Avery did not experience the pressure of needing to perform at a certain level when beginning to record and produce her music, whereas in schools, she did. Participants explained that because skill was defined in schools as reading standard notation and performing in the classical music style, only those able to participate in those specific traditions identified as musicians or were deemed "musical," a view found by other researchers too (Clauhs et al., 2019; Green, 2002; Kruse, 2016b; Thompson, 2012). Luke explained:

> I think a lot of people think, 'I don't know how to read music, so I'm not a musician,' but there's more to music than that. I used to feel that I wasn't really a musician just because I didn't read or wasn't a professional on an instrument. But now I can confidently say that I'm a musician. Like, I music. (Interview 1)

Avery and Luke, who did not primarily identify as classical music artists, struggled to identify as

musicians in school music classes, but in music recording and production spaces, the openness to

various music practices and the accompanying accessibility helped them identify as artists.

Participants explained that school music was not necessary for them to learn to record

and produce music. They could engage in music recording and production, regardless of their

background, training, or previous musical experiences. All participants identified as amateur

studio artists, and they even successfully collaborated with people who had never recorded or

produced before:

> I invited some friends who had never really sang or touched an instrument in their life to
> record with me. ... I like to jam with people like that … We made a song called the
> Melting Pot Blues because that's where we worked. My friend said he wanted to give it a
> sloppy, swampy sound, so we sat there and worked through it together. He wrote the
> lyrics, and I did the instruments. I would ask, 'Is that what you want?' ... I think
> everyone's musical in some way. I mean, he already had a rhythmic understanding... I
> just told him to beatbox a beat with his mouth and I'd go over, transfer it to the drums,
> record it, and it worked awesome. (Luke, Interview 1)

Eventually, Luke decided that because amateur artists were able to successfully record and

produce music, he did not need to pursue a formal music degree:

> I think music recording and production has become more of a bedroom artists type thing,
> just because you don't have to go into audio engineering anymore. You can just watch a
> few YouTube videos. Luckily, I found that out before spending a lot of money on school,
> just because I originally wanted to go to college and almost did, but I realized I could
> totally do it without going to school. (Luke, Interview 1)

Although James did pursue a college music degree, he agreed:

> There's a huge community of people who don't go to school for production and they learn from YouTube. That's why it's so heavy on YouTube. They're just like, "Okay, let's just learn some simple music theory, learn how to build chords, and learn how you can invert chords." Like, in contemporary non-formal training, these people can quickly experience moments of why the music works and not. They can experience it and do it and just get in it and figure out how it works. I think a lot of [people in music recording and production] can learn by creating. (James, Interview 2)

Participants often relied on YouTube to learn how to record and produce rather than formal music classes. As is common in popular music practices, they often experienced and used functional music theory rather than studying *about* music theory (Albert, 2020; Folkestad, 2006; Green, 2002; Green, 2006; Green, 2008; Partti & Westerlund, 2012; Tobias, 2015). These practices made music recording and production accessible to people both in and outside of academia.

All participants explained that music recording and production was highly accessible because one does not need access to a professional studio to record and produce high quality music, a point that is prevalent in the literature (Kratus, 2007; Partti & Westerlund, 2012; Thompson, 2012). Participants had the majority of their experience recording and producing music from their bedroom studio:

> I didn't need a big professional studio or to pay to rent out a space or musicians and things like that. Now, we live in a digital technology age. … We don't have to pay somebody to do that stuff anymore. It's funny, my friends don't refer to where I live as my house. They refer to as the studio. (Luke, Interview 1)

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While most participants had experience working in professional studios, they did most of their recording in their at-home studios. Sadie explained why she found this preferable to working in professional studios:

> It was nice to be able to work in my room. I hated recording in a professional studio, no matter how cool it was. I would sit and think about how cool it'd be, but the minute it was time for me to sing in a professional studio, I didn't want to do it. I'd rather be home. So, one of the first things that I really focused on was learning to sound engineer myself. I might not have been the best at it, but I had the ears to know when something was wrong or when there was something I liked. So, once I figured out how to do that, I embraced it because I was more comfortable in my own space. ... Some people just want to be cozy in their rooms and make what they want to make and put it on the internet ... and I think that's one reason music recording and production is growing. (Sadie, Interview 1)

In her second interview, Sadie proceeded to list additional benefits for at-home studios. She explained that when working in a home studio, she had complete access and artistic freedom:

> I got to experiment more [in a home studio]. If I was in a professional studio, I was not touching their stuff … I didn't get to click the stuff or turn the knobs ... so, it was beneficial [to do it at home] because I knew exactly what I wanted to hear and could experiment. I could just try stupid stuff and no one would ever know how much weird experimenting I did in my room. (Sadie, Interview 2)

She also found that working from her home studio allowed her to work remotely while she was away from her band. When she moved several states away, she was not limited by location because home studios allowed them to work and share their materials remotely:

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I would record in my bedroom, but I'd never see my bandmates in person. We'd send

each other stuff back and forth ... While we couldn't really perform live when we were

long distance, we could record a bunch of stuff by going back and forth with each other,

and that was really attractive to me. (Sadie, Interview 2)

Being able to work in a home studio made music recording and production accessible as

participants did not need to access a professional studio. Furthermore, participants found that

working in home studios allowed them to work remotely, experiment freely, save money, and

remain comfortable in their environment. Similar to previous scholars, participants said that

recording and production was accessible because they were able to work on inexpensive, free, or

common technological devices, programs, and websites without sacrificing quality (Clauhs et al.,

2019; Kratus, 2007; Merrill, 2008; North et. al, 2002; Wallerstedt & Lindgren, 2016). Nate

explained:

It's definitely changing the culture. There are still labels and stuff, but there's also a lot of

music out there that's done in bedrooms and is really high quality and really low budget.

... Spotify's almost like a social media thing. [My band] wouldn't probably be playing at

all right now if it weren't for Spotify because we played the social media game with it

and won to a certain degree. ... [Music recording and production] is all really tied into

that, so it changes how people make music right now. (Interview 1)

In addition to releasing their music for free on Spotify, participants also used their phones and

home computers to record, mix, and master on programs and applications such as GarageBand,

Band Lab, Cakewalk, and Voice Memos. Avery explained, "Garage band is what we used at

first. It's very user friendly and it was easy to use. It just kind of makes sense. I feel like kids can

also pick up on garage band super easy" (Avery, Interview 1). Sadie agreed that these programs

provided user friendly ways to record and produce music independently and in a cost-effective way, which increased accessibility: "We realized that being independent was obviously more cost effective and also we were independent, so we didn't have to listen to anybody barking in our ear about what they wanted us to do, so that was really nice" (Sadie, Interview 2). Inexpensive programs online and on computers and phones allowed participants the freedom to produce quality work without oversight, money, or access to certain instruments or technology.

Participants did not experience many intersections between their recording and production practices and their school music activities, pointing to the lack of music technology and popular music in education as well as a preference for performance and analysis over composition opportunities. Consistent with existing literature, school music classes often centered around formal, large band, choir, and orchestra ensembles and Western art music rather than technology, composition, and popular music education (Green, 2002; Isbell, 2016; Kruse, 2015; Randles & Smith, 2012; Shuler, 2011; Springer, 2016). Avery, who majored in music in college, expressed, "There was nothing that I learned from my music degree that I absolutely needed to be successful in recording and producing music" (Avery, Interview 2). Sadie and Nate did not feel this strongly about their music degrees yet agreed that perhaps the most useful skills came from their jazz classes where they learned to improvise and play by ear. Thus, participants often viewed their music recording and production lives and their school music lives separately:

> I was a violin major ... and no one thought of me as a bass player. ... Even in the jazz department, you had to learn upright bass and I played electric, so that's when I started to think of them as separate things. (Nate, Interview 1)

James, who also pursued a college music degree, agreed that school music classes did not include popular music or production: "The two just didn't cross and there wasn't really an

opportunity for them to do so" (James, Interview 2). Because the music recording and production and school music settings included different music genres and styles, aesthetic value systems, pedagogical approaches, creative opportunities, and social customs, participants experienced many differences between the two settings.

Separation as Intentional or Necessary

Some participants experienced the separation between their music recording and production practices and their school music practices as necessary, which led them to intentionally maintain the divide. Sadie offered insight as to why this may have been the case:

It's so hard for us to picture what it would look like if our two worlds crossed because they've always been so separate. Like, some people probably intentionally separate it because they literally can't imagine those things coming together. They just feel like that would be like crazy! It would be like wearing plaid and stripes together! ... And some people probably feel like it's the way it has to be. I mean, I can't imagine it being together or synchronous. I do think the separation is sad. (Sadie, Interview 3)

Luke liked the separation because it helped him avoid difficult or confusing conversations when epistemologies and pedagogies did not align:

I liked the two worlds being separate because ... if you talk to your teacher about music in a way they might not understand, or if you come at it from a different angle, it's really hard to talk about it. So, in a sense it was like, 'Well, thank God I don't have to have that conversation with somebody.' (Luke, Interview 3)

Avery agreed and explained that she intentionally kept her two musical lives separate: "I don't want anybody in the recording studio to hear my senior recital, and I would never want my voice teacher to hear my band play. Neither of those things will ever happen" (Interview, 2). Because

she kept her two musical identities separate, Avery felt successful, safe, and comfortable in each respective setting.

Participants experienced the separation and viewed it as a necessary or natural divide that could not be avoided:

> It just feels like the way it has to be. I can't imagine a world where I'm comfortable with both identities at the same time. There's a time and a place for both. … Maybe if we had a conversation with teachers saying, 'Hey, we're talking about the same thing using different languages' then there could be some reconciliation, but I think that they are currently just different languages, and they don't have to coexist. (Avery, Interview 2)

Avery acknowledged that perhaps if the world were different, the separation would not exist, yet due to the current state of school music practices, her two musical identities did not coexist and did not have to. Nate gave an example of why school music classes naturally and necessarily differed from his music recording and production activities:

> In class, we had an assignment where we wrote [a song], but even that felt different than when I write and record music with my band because there were rules and there had to be. It was school and it was an assignment. That's just how school works. It's like, I was doing an assignment versus being fully creative. (Nate, Interview 3)

When music making took place within a school setting, it included structure and formality that was not necessarily present when writing and recording in the studio, and although Nate stated that this inhibited his creativity, he explained that there was nothing teachers or schools could do about it as formality dictated the nature of school and assignments (Folkestad, 2006; Green, 2002; Green, 2006).

While participants stated that the separation between school music classes and music recording and production was inevitable and sometimes necessary, they also had negative experiences due to the divide. Sadie paid a great deal in tuition for her degree and did not get to learn many of the styles and practices that she was interested in: "I was paying a certain amount of money to go to college, so why did I have to figure it out on my own? I understand that school couldn't teach me everything, but why were we splitting these things up?" (Sadie, Interview 2). As a result, Sadie had to rely on teaching herself many of the skills and techniques that she used when recording and producing popular music:

> Self-teaching outside of school can be frustrating because when you're a student, you
> don't have a lot of time for anything. When you're paying this much money at a
> university, why is there not at least one class that offers the music you're interested in
> learning? It's just frustrating. One of my musician friends just dropped out of university
> altogether because he was like, there's literally nothing that I can't learn by just not
> figuring it out myself with all of the resources on the internet. So, that's exactly what he
> did, and he gets all the gigs that he wants. … It's upsetting that as wealthy as universities
> are and they are a hub of education, you'd think they'd be a little bit more educated on
> this matter. I shoved it in or made that time, but it was tough. (Sadie, Interview 3)

James also experienced separation between his music recording and production activities and his school music activities, and he believes it had a negative impact on his school music experience. He discussed his teachers' roles:

> My teachers didn't act as facilitators or let me have more control of my own path. Like,
> they were there to shape my voice and lay a foundation, which they talked about as

classical music, but they should teach me or invite me to or at least demonstrate how I can connect my two music worlds, even if they can't do it. (James, Interview 1)

James stated that even though teachers cannot be experts in all music practices and styles, it was his teachers' jobs to act as facilitators who are responsive to students' desires and interests, which would result in them encouraging connections between students' musical interests inside and outside of school.

Nate had a different experience than the other participants with regards to crossovers. He explained that, like his father, he had always been involved in a variety of music making activities and music styles: "I had my feet in all these different worlds and that's always how I've always been. I've never been on a trajectory to be the best at one single thing" (Nate, Interview 1). Furthermore, although he "had his feet in different worlds," he always received support from his parents, peers, and teachers. Other participants did not report receiving the same level of support that Nate did. He remembered his dad telling him that "anything I learned on bass guitar, guitar, mandolin, or whatever we had around the house would make me a better violin player, and what I was doing as a violin player would make me a better bass player" (Nate, Interview 3). His teachers had a similar mindset and also encouraged Nate as he engaged in both classical and orchestral music at school and popular music and recording and production outside of school. Because Nate received support both in and out of school for all his music practices and styles, he did not use the same divisive language that other participants did when labeling "school music" or "classical music" as opposed to "popular music" or "recording and production." Nate explained that because he was supported in all settings for all of his music activities, he learned that it was important not to draw lines and think "classical this" and "not

classical this." He experienced overlap and was able to build bridges between his musical styles, settings, and practices.

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Intersections Between Settings

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Participants experienced several intersections, which allowed them to make transfers between the two settings. When participants saw intersections between their school music activities and their popular music and production activities, it was because they looked for connections and actively made transfers on their own. James explained, "I personally saw how the two crossed even though there was no space for them to do so" (Interview 2). Even though his music recording and production space and his school music classes did not initially cross, he, as well as other participants, took the initiative to look for intersections between the two settings. Some of these transfers were helpful in the opposing settings while others proved unhelpful due to different expectations, needs, musical practices, or social structures.

Making Transfers Between Settings

Although participants did not often experience crossover in styles and practices, they often made transfers and connections from one setting to the other by using skills or practices learned in the opposite setting. Participants found that some of these transfers and connections were helpful and others were less helpful.

Helpful Transfers

Participants stated that there were times when they made transfers from setting to setting that were helpful. Nate explained, "I was learning things by ear [outside of school], but I definitely had similar mindsets when I played bass and when I played violin. Like, articulation and tone and all of that stuff were very, very similar" (Nate, Interview, 1). Sadie transferred a lot of the language and terms that she learned in school to music recording and production, "As you

go through school learning classical music, you constantly learn new terminology, so I got to apply it to not only a different genre of music but also a new world of tools and instruments and technology" (Sadie, Interview 1). Avery also expressed that the terminology learned in school was helpful in the studio:

The problem is you have to know exactly what to say to your producer to get them to make you sound like what you want to sound like, and that is where my bandmate and I both have strengths. Because of our experiences in choir, we know how to talk about getting the sound that we want, so we can say, 'Hmm, this isn't bright enough,' or, 'This isn't around enough sound.' Words like that can be transferred from a music classroom because they're often the language terms that we're using in the studio. (Avery, Interview 1)

Luke also stated that he made transfers from his school music classrooms to his music production space: "School gave me the knowledge of playing percussion so now whenever I put percussion in my songs, if I actually record it with a microphone, I know the proper techniques for how to make it sound as best as possible" (Luke, Interview 1). Luke expressed that his school music classes focused on classical music techniques and performance practices, and he transferred this playing knowledge and skills to his music recording and production activities.

Avery also made helpful transfers from music recording and production to her school music classes: "There are skills that I use in one setting that applies to the other. Like, the ear training that I use in pop music comes in handy in my classical music" (Avery, Interview 3). Her school music classes favored sight and score-centered learning over aural learning, but her popular music and recording and production activities strengthened her ear, a finding that echoes previous research (de Vries, 2010; Lorenzi, 2009; Tobias, 2013a; Tobias 2015). Avery found that

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when she transferred her aural skills to her school music classes, it strengthened her classical studies. Even if aural learning was not promoted in her music classes at school, she found the skills helpful as she studied and performed music.

Transfers from Music Theory Classes to Recording and Production. One transfer that all participants made was using what they learned about in music theory when writing, recording, and producing music. School theory classes were primarily about music and analyzing music, but participants spent time "doing" or applying what they learned about in theory classes in their popular music setting. Other researchers have also expressed that popular music artists and those engaging in recording and production learn through "doing" rather than learning "about" (Albert, 2020; Cremata & Powell, 2017; Folkestad, 2006; Green, 2002; Green, 2006; Green, 2008; Partti & Westerlund, 2012; Tobias, 2015). Luke explained:

> My bandmate was like, 'We should take music theory to better our songwriting,' and I was like, 'Oh that's a smart idea,' so we took it, and we were learning about all these things, and I was like, 'Okay, I have all this knowledge now. Maybe I can go home and work on writing my own songs.' ... I'd look at the chord progression chart from class and just be like, 'Okay, now I hear a melody over this, and I see how this could go,' and I'd have a whole new song. (Interview 3)

Luke was inspired by his music theory class to go write original songs, so he transferred what he learned about music in the theory class and wrote his own songs to record and produce:

> Once I started learning all of that music theory stuff it clicked, and when I saw how all the keys worked together, it was fascinating to go home and just take ideas and use them hundreds of different ways … I'd think, 'What did we talk about today in class?' and then I start writing and recording music. It was something that I didn't even mean to do

really. It just started out with one song that I recorded and thought sounded cool. Then I was like, let me try another song, and then it just was like every day I'd write and record, and I still haven't stopped. (Luke, Interview 1)

Like Luke, Avery's music theory classes inspired her to write original songs, and she also noted that her theory class centered on knowledge, analysis, and learning about music rather than creativity or application. This aligns with researchers' claims that popular musicians learn through "doing" rather than through learning "about" (Folkestad, 2006; Green, 2002; Green, 2009; Partti & Westerlund, 2012). Avery took what she learned about and applied it in a creative setting:

It helped me to have that little bit of music theory knowledge, that little bit of voice leading knowledge where you know if you're playing this chord, there are two or three chords that would sound best coming after it because of voice leading or because it's a pre-dominant chord and you need a dominant chord next. Things like that were helpful when it came to writing and recording my own music ... I learned how to analyze it in a classical context at school, but then I taught myself to do it in a pop context on my own. Now, if I had been taught how to apply it from the beginning, I don't know where I'd be now! That would have been pretty cool. (Avery, Interview 3)

James echoed similar sentiments, saying that his music theory and keyboard experiences in school were not taught from a creative standpoint, yet the knowledge he gained through those classes was helpful when writing and producing his own songs.

As participants applied what they learned in music theory classes in their music recording and production spaces, they experienced a deeper understanding and appreciation for music theory concepts: "The best way to synthesize [music theory] information is to make it your own

as opposed to trying to analyze German lieder" (Avery, Interview 3). Participants sought opportunities to put their music theory into practice outside of school, as composition activities were not common in school. Luke realized that once he learned to read and speak using the language of music theory, he could apply the knowledge to create original compositions. He took initiative and did so outside of school, which led him to his music recording and production career:

> I took music theory, and it was like, 'okay, here is the knowledge to understand how someone wrote music.' Then, it became apparent in my head that like, if this is a language and I know how to read it, I could write it too. (Luke, Interview 1)

Avery had a similar experience. She took music theory and learned to analyze and talk about music. Like Luke, she wanted to go beyond mere analysis and use the knowledge to create her own music: "I wanted to apply things that I learned about in school to music that I wanted to make" (Avery, Interview 1). For James, creating his own music was not merely an additional step beyond understanding or analyzing music in music theory classes, but it was a necessary step for him to understand music: "Creation was the first invitation into understanding [music] even when it came to music literacy" (James, interview 1). Music recording and production provided participants with more creative opportunities than their school music classes, a point consistent with existing literature (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Tobias, 2013b; Tobias, 2015). It was through creating his own songs as he recorded and produced music that James was finally able to experientially understand what he learned about in his music theory classes.

"Inappropriate" Transfers

Other times when participants made transfers, the skills or practices were not useful or accepted. Avery called these moments "inappropriate transfers," stating that the transferred skill, knowledge, or practice did not serve her once transferred (Avery, Interview 2). Although other participants did not use this term, they shared experiences where what they learned in one setting was not useful in the other. For example, due to a reliance on scores in school music environments and aural skills in music recording and production studios, participants who transferred their notation skills to popular music making did not always find them helpful or accepted, a finding similar to Williams (2011). Avery described:

> I was making inappropriate transfers, which is a phrase I've never said in my life. I was trying to use my notation skills to do things in settings where it didn't add anything. For example, one time I was jamming with a band, and we were about to do a song cover and I had the three-part vocal harmonies stuck in my head, so I went home and transcribed them. I turned it into sheet music and I was like, 'Nice. Now what?' … I wanted to exercise part of my brain that I was using in ear training class at that time. [Transcribing] was something I would do for homework assignments, so I thought I should do that in popular music settings, but ear training in a popular music setting just means you need to be able to listen to something and be able to play it. Like, we don't need to write it down in that process. (Interview 2)

When Avery first transcribed music, as she would often do in school, and handed it out in the production studio, it was not received well:

Luckily the time where I notated that one thing, I only showed it to one person before I

was like, 'Oops!' But what made it even more cringy was that I did it with these

extremely soulful R&B harmonies, so yeah, it was very embarrassing. (Interview 2)

Sadie had a similar experience when collaborating with singers who were singing on the album

she was recording:

For the album, I wrote this song that was just screaming for a choir in the background, so

we decided to record a gospel choir … and I sat down and wrote out the choir part. So,

the next week the choir came and I'm handing out the sheet music and they're literally

just like, 'What is this?' I think the only reason they took it is because they were like, 'Oh

she's handing us the lyrics because we don't know the words.' But I realized that they

were not expecting me to expect them to read music, but I just thought because it was a

choir, they'd they know how to read music, and they were just like, 'No, we just have

really good ears. Just sing it to us and we'll just remember it.' I felt like so dumb because

someone nudged me and was like, 'They don't read music. They don't need it,' and I was

so impressed. (Interview 3)

Luke and James also struggled with making "inappropriate transfers." When they transferred

their aural skills to their school ensembles, they were both scolded by their teachers for replying

on their ears rather than reading scores. Different epistemologies prevented these transfers from

being accepted. Luke explained, "I'm more of an aural musician. … I focus more on my ear. … I

put off learning to read music in school for a long time. I mean, popular musicians don't usually

need to read music" (Interview 2).

Participants found that school music environments were more score-centered and

prescriptive than studio settings, where recording popular music involved personal creativity,

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experimentation, and improvisation. Researchers have drawn similar conclusions in their studies (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Tobias, 2013b; Tobias, 2015). This created a challenge for Nate because at school, he strove to perfectly perform a score, playing it the same each time. However, in the studio, there were different expectations:

> If I pointed out, 'This isn't what is written or what the music or chart says, they'd be like, 'I don't care. This recording is going to sound like this.' When you're recording pop music you have to have something creative to add. … Even if classical musicians record, they're not creating their own part. … It's different than having an internalized … or a more creative voice. (Nate, Interview 2)

Because of this difference, Nate initially found it difficult not to rely on the score in recording and production settings. Sadie also stated that she also had issues "turning off" her "classical brain" that told her to rehearse a part the same every time. Eventually, she said she "learned music all over again" and discovered how to experiment and improvise in the studio:

> I had to realize that a lot of the ways I was recording music wasn't experimental. I was singing it the same way every single time because my classical brain goes, 'You need to rehearse exactly how you're going to perform it in the concert, so I guess you need to rehearse it exactly how you're going to perform it in the studio.' I felt like my classical brain showed a lot, and all the other musicians I was working with heard me do these takes over and over again and none of them were different. It was really cringy. … Learning how to create music on the spot and access that part of my brain has been nice, but it has been like learning music all over again. (Sadie, Interview 2)

Luke also experienced that recording music in the studio required a different mindset than when making music in an ensemble at school. He explained that one of his high school band directors

would have them begin the piece again each time he heard an error, so as Luke recorded music in his home studio, he would often make himself start over if he made a mistake or run through a part until he could record the entire track correctly in one sitting. After doing this hundreds of times and growing frustrated, he says he realized that it can be done differently in the studio:

> With recording music, I had to learn to say, 'Well, it's just that one spot that I messed up,' and instead of starting from the very beginning and going all the way through, just start a few bars before, play it, and then correct it there. (Luke, Interview 3)

Because his music was technologically preserved, as opposed to a live performance with school ensembles, he discovered that he did not need to be able to play his songs cleanly or perfectly all the way through as he was often asked to do at school.

Participants all expressed that there was little crossover in skills, styles, or practices between their music recording and production spaces and their school music classes. Nate, who experienced the greatest amount of support for both his classical and his popular musical identities at home and at school, experienced more crossover than other participants. Participants described various perspectives on the separation. Because of the separation, participants sometimes transferred skills and practices from setting to setting, which they sometimes perceived as helpful and other times perceived as unhelpful or inappropriate.

Participants' experiences included times when music recording and production and their school music classes intersected and moments when they did not. The musical content, pedagogy, and creative opportunities varied from setting to setting, which participants found frustrating yet necessary or understandable given the settings. Other times, participants experienced intersections the two settings as they transferred what they learned. They found that

sometimes these transfers were appropriate or helpful in the opposite setting, and other times, they were not.

<h2 align="center">Social and Musical Skills</h2>

Participants developed social and musical skills that helped them navigate the differences between the music recording and production and the school music settings. They used codeswitching as a strategy to engage in different social and musical skills depending on their setting. Although they encountered challenges when codeswitching, it ultimately allowed them to find success and acceptance in each setting. Participants also exercised resistance and pushed back against institutional norms in their school music settings. By using these social and musical skills, participants strove to avoid negative reactions from peers, teachers, and other artists in the studio, receive support and positive reactions, and achieve success in each setting.

Codeswitching

Participants codeswitched as they went back and forth from school music settings to music recording and production settings (Isbell and Stanley, 2016). Each setting included a set of social norms and expectations, and they attributed their success to learning to navigate each:

> It's a different culture. You have to learn the culture of one just as much as you have to learn the culture of like the other. If you don't understand like all those norms, you're going to be pushed and judged and not really accepted. (Nate, Interview 2)

Nate compared this with the social environment that he experienced when recording and producing music in his home studio or in a studio with his band, which he described as cooperative or democratic (Albert, 2020; Clauhs et al., 2019; Cremata & Powell, 2017; Lorenzi, 2009; Partti & Westerlund, 2012; Mercado, 2019; Tobias, 2015): "Everyone gives input on

different things, and we all come together as friends first, which changes things a lot" (Nate, Interview 2).

Participants said that being able to codeswitch attributed to their success as they were able to navigate both the musical and the social expectations for each setting:

It just depends on the situation, and it depends how people view me because sometimes I go into a setting and people view me as more of a classical person and there is authority in that, and then sometimes I go into a room and people are like, 'oh, he's a jazz guy [or popular musician].' People will talk to you as if that's the only space you exist in. They're definitely different cultures in some ways, so I codeswitch. (Nate, Interview 3)

James said he "straddled both worlds" (Interview 1), so he codeswitched when it was necessary or when it served him (Lechuga & Schmidt, 2017; Isbell & Stanley, 2016). Sadie described the same experience by likening herself to a T.V. character, saying she was "like Hannah Montana" (Interview 2). Sadie codeswitched to the extent of maintaining two separate musical personas.

James and Luke both likened the experience to being bilingual or speaking in two different vernaculars: "In school, we were taught a certain lingo of music, but in music production, since I'm doing it more on my own, I don't know or necessarily use 'proper' terminology for what things are called" (Luke, Interview 3). James agreed and explained that he would use different rhetoric to accomplish the same task or communicate the same idea:

I would change my rhetoric. … If he was a rocker but doesn't know theory but he knows good feelings and vibes and stuff, and I could make connections to things that were easy for him to understand. … I'll be like, 'So how do you communicate your chord changes?' … If I communicated, 'Go to the one, go to the four, you know, play these chords,' well

that's not how he processes. It has to be based off feel. So instead, I'd be like, 'Okay, something bright, something dark' … I still got to where I needed to be. (Interview 3) Participants used different musical words, skills, practices, and social interactions to find success in both settings. Doing so enabled them to avoid embarrassment, communicate with others, and be taken seriously: "You've got to make adjustments for the setting. A classical musician can't go in and sing like a classical musician if it's a pop gig. You've got to adjust or it's embarrassing" (Avery, Interview 2).

Because codeswitching allowed participants to experience success in both settings, participants viewed it as a positive and helpful skill that they had learned:

When I'm in spaces where someone may know theory, I can adjust to that, but if I'm in a situation where I am with people who are ear-based, I can flex into that place, which is why I understand the benefit of both. … It allows me to put on whichever hat I need to have on. (James, Interview 2)

James said that it was much like putting on one hat when in a school music class and another hat when in a music recording and production space. He claimed that being able to switch like this made him both strategic and able to process music in multiple different ways, and so he is thankful for his ability to codeswitch. Avery agreed and perceived it as an accomplishment: "I'm not tooting my own horn or anything, but like there is a small percentage of people that I think are motivated and capable enough to do both things" (Avery, Interview 3). Avery and Sadie were motivated to prove to their teachers and peers that they could excel in both areas. Avery explained:

I was like, you know what, I'm going to show people that I can kick classical butt, and so I did, and I took my lessons seriously and never showed up unprepared. ... I don't even

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know how I made it through [school music classes] successfully. I think I just like did it

out of pure anger. I was just like, this was not built for me, so I'm going to be good at it

just to piss you off. (Interview 2)

Sadie agreed: "I felt like I was setting the example that you can be in a jazz or classical school

music program and scream into mics on the weekends" (Sadie, Interview 1). As participants

codeswitched between settings, their ability to switch between the differing social and musical

norms prepared them to be successful in both areas.

Social and Musical Challenges when Codeswitching

Participants explained that there were social and musical challenges when codeswitching.

In their recording and production settings, there were multiple ways of accomplishing a task,

which contrasted with the prescriptive and directed nature of school ensembles. Furthermore,

they were expected to give creative input and make decisions in their production settings, where

these tasks were primarily left to the teacher in school. Musically, participants relied on aural

skills when making music in recording and production settings, but in school, the ability to read

standard notation gave them the advantage. Lastly, due to feeling embarrassed and fearing

judgement from others, participants often hid their involvement in the opposite practice when in

the alternate setting.

In music recording and production settings, multiple ways were accepted as appropriate

ways to accomplish a task or goal. However, in school music classes, participants explained that

there are rigid expectations and musical traditions, so there is less room for individuality and

experimentation (Allsup, 2016; Folkstead 2006; Green, 2002; Green, 2006; Green, 2008;

Jorgensen, 2003): "In the classical world, there's one sound. ... You can modify certain things

but a lot of it's the same. ... You want to emulate or imitate someone else, so it's hard to find

individuality because it's a niche" (James, Interview 1). Luke explained that because he did not

experience room for experimentation or support for multiple "right" ways of musical expression

in school music classes, he likened school music classes—particularly music theory—to

mathematics:

> In school, music theory was like math. You learned the formulas and just like math, you
>
> didn't always understand why or how somebody did something. ... In music theory class
>
> it was definitely the same because you had the major I chord, the minor ii, a minor iii and
>
> there were just the rules. But I knew I could definitely break those rules if I wanted to in
>
> my own music writing and production. I could do what felt right for my ear and not even
>
> worry about doing the 'correct' thing. (Luke, Interview 3)

Luke struggled with feeling that there was one "correct" way of accomplishing a task or making

music in school. He explained that when writing, recording, and producing music, the "correct"

way was whatever way accomplished the sound you wanted rather than whatever way aligned

with textbooks, traditions, or formal training standards (Barrett, 2005; Lorenzi, 2009; Tobias,

2015). Luke had learned to play drums and hold drumsticks in popular band settings and when

he began playing percussion in school ensembles, he says he had to relearn how to hold the

drumsticks.

> I had to relearn how to hold a drumstick at school. Whereas out of school, I held them
>
> maybe halfway proper, halfway not proper. Because you know, I'm just doing it for my
>
> own purpose or to get a particular sound that I want. … I sat outside for an hour with this
>
> teacher and he was just like, 'All right, you've got to hold it like this,' and so I would, but
>
> the moment my hands would come out he'd be like, 'Nope, start over. We've got to do it
>
> again.' I remember thinking, 'Man, it sounds the same!' I understood that he considered

there to be a proper technique to things … but the snare drum player is in the back of the

room, no one's going to see it, and no one's going to hear the difference if their way also

sounds right. (Luke, Interview 3)

Luke perceived the sounds the same regardless of how he held the drumsticks, and to him, the

aural outcome was most important because in music recording and production settings, aural

outcome was what mattered.

Participants also experienced challenges regarding their ability to give creative input or

voice opinions. In music recording and production settings, participants offered creative opinions

and ideas (Albert, 2020; Cremata & Powell, 2017), but in school music classrooms, participants

left these roles to the teacher. For Luke and Avery, who primarily identified as popular artists,

they struggled not to give unwanted opinions or take creative liberties in school music settings.

Luke was used to experimenting and making musical decisions when recording and producing

his music, but his teachers were often frustrated with him when he did so in school ensembles.

He recalls:

In school I couldn't change things up. Even down to using a particular mallet ... If I liked

the way it sounded on the staccato mallet it was like, no you're supposed to play it with

this because this is the legato mallet and it says to play a legato sound. (Luke, Interview

2)

Similarly, he was scolded for playing a guitar chord in a nontraditional way in jazz band.

Although he liked the altered voice leading, his teacher said he "wasn't playing it right" and

asked him to revert to a traditional chord shape (Luke, Interview 3).

Sadie and Nate, who had developed strong identities as a classical musician in school,

were used to the structure and teacher-centered nature of large school ensembles (Allsup, 2003;

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de Vries, 2010; Green, 2002; Jaffurs, 2004; Kingsbury, 2001; Kratus, 2007). When they found themselves writing, recording, and producing music with their popular music groups, they found it challenging to offer musical suggestions. Nate remembers one instance where his bandmates asked him to create a "cool bass line" for a song they were writing:

> I wasn't immediately like, 'Oh, I know how to write songs and improvise' ... I didn't know what to play, there was nothing in my head to come out, and I didn't have anything to add. I needed someone to tell me what to. I could learn the parts, but I wasn't sure what to add. ... I was basically just sort of there. (Nate, Interview 1)

Nate was used to following set, notated scores and the teacher's lead in school ensembles, yet rehearsing and recording with his band required him to exercise creativity, make musical decisions, and offer his own thoughts and opinions. Because of this, he initially struggled when he began writing and recording music with his band. Participants explained that, when codeswitching, it was difficult to alternate between the different mindsets that were required when making music in each setting. For example, there were multiple right ways of making music in music recording and production settings, yet school music classes were structured and prescribed. Participants who first made music in classical and school settings found that it was difficult for them to give creative input or voice their opinions in music recording and production settings, and participants who were accustomed to providing creative input, voicing opinions, and creating original music in music recording and production settings struggled when not having more opportunities to give input and make creative decisions in school music classes.

Luke explained that each setting required him to have a different mindset for how to make and create music. When rehearsing, writing music, or recording music with his popular music band, the environment required an open, creative, and experimental mindset. However,

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this mindset was difficult to achieve when coming from school music classes, where his opinions and ideas were less welcome, the music was already scripted, and the goal was to consistently rehearse the music in a particular way:

> Having a two different brain styles for making music is kind of hard, especially if you are stuck in one brain mode and then you have to switch to the other. It was kind of always difficult to have [popular] band practice or record right after [symphonic] band class because my brain was tracked thinking 'nothing's supposed to change, let's just run it through this song' instead of thinking, 'all right, let's see why this song is not working and use our collective minds to create this song or change it to be better.' (Luke, Interview 2)

Nate also experienced a difference in mindset in each setting. He explained that at first, he began writing, practicing, recording, and producing popular music with a "classical mindset," but he eventually realized that writing and recording original songs required him and his bandmates to adopt a "different mindset" and internalize the music in a way that reflects their individuality (Nate, Interview 3).

Codeswitching also required participants to switch between relying on aural skills and standard notation (Thompson, 2012; Williams, 2011). This switch sometimes created challenges for participants. Sadie was accustomed to reading standard notation, so relying on her aural skills was challenging at first. Luke had a similar experience when beginning to record and produce his own music: "It was hard for me to trust my ear at first because when I started music in school, we didn't work on ear development, or it didn't seem important … It wasn't natural for me at first" (Luke, Interview 1). James also experienced struggles when alternating between aural and visual modes of music-making, yet just as Luke and Sadie struggled to trust their ear, James

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struggled to rely on reading notation when he began school music classes. James' had been aurally performing and recording popular music long before he became involved in school music classes, so he struggled to read standard notation in his school music classes.

Participants explained that different musical styles and aesthetic preferences were desired in each setting. This created challenges for participants as they had to "musically codeswitch" between settings (James, Interview 1). Avery explained that it caused her to struggle in school music settings when the styles and practices that were desired did not align with her popular singing practices:

> I started in the pop world, so switching into classical styles in school was harder than switching into pop. When I switched into classical, I was never good at singing high. … I couldn't access that part of my voice yet, and I couldn't sing what they wanted me to sing. I couldn't maintain that space for too long without it feeling pushed or without it being exhausting … so when I started doing solo voice lessons it was a pain in the ass and made me feel like I wasn't a good singer. … It felt like all the work I did with my [popular singing voice] was not valid in that room. (Avery, Interview 2)

Sadie and Avery also told stories about how classically trained musicians would struggle in some music recording and production scenes. Avery recalls one encounter when her band worked with a classically trained drummer in the studio:

> One time my band played with this drummer, and my bandmate came up to me and was like, 'Hey, do you know this guy?' And I was like, 'No, I've never met him.' And he was like, 'Oh, well, he was a percussion major at your school and now he's playing drums for a band, but you can tell he was a percussion major.' And I was like, 'What do you mean?' And he was like, 'He just plays really clean and kind of boring.' ... He was

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insinuating that there wasn't a groove and that he'd just wait for someone to tell him what

and how to play instead of just playing the drums. So, for me, when I first started

recording, I had that realization of, 'Oh, I don't need to enunciate so … because if I

sound like I am singing classical or musical theater ... I am going to get roasted, so I

worked hard to make sure that my vibrato didn't sound like [classical music] and I made

sure that I slurred my words enough that it sounded like pop music. (Avery, Interview 2)

Participants associated both school music classes and music recording and production settings

with differing musical styles and practices. Learning to musically codeswitch allowed them to

achieve success in both settings.

Hiding Their Involvement from Teachers and Peers. When codeswitching,

participants sometimes hid their involvement in school music classes or their classical training

when recording and producing popular music. Participants also often hid their involvement with

popular music recording and production when in school music classes. James explained why

alternating back and forth, or "switching hats," led him to hide his involvement in the opposing

setting: "When I put on one hat, I felt like I had to hide the other hat. ... I was afraid of what the

hat would signify because of what peoples' perceptions were of it already" (James, Interview 2).

Participants were embarrassed or afraid of how they might be perceived by their teachers, peers

at school, or other music recording and production musicians if they discovered their

involvement in the opposing setting, a finding similar to Isbell & Stanley's research (2016).

Avery stated:

You don't walk into a recording studio and say you're classically trained. ... It's just not

done, and it would sound like a joke. .... I think people hide it because you're afraid that

people will hear it in your voice. … You might be told you're over articulating or using

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too much vibrato or too tall of vowels. Because when you're in the studio, the diction or the articulation that you use is going to indicate a certain genre. So, if you say I'm classically trained, they're going to think you can only sing classical. ... They don't want you to sound like an opera singer. (Avery, Interview 2)

Avery described how she and other participants benefitted if they hid their classical training in popular music settings and vice versa, not only due to differing musical expectations, but also the lack of understanding and appreciation for alternate styles and practices:

Pop people don't like classical musicians, and I think classical musicians feel the same way [about popular music artists.] I think classical musicians feel like they get rejected by the pop world because they don't have ear training skills. If a conversation could be had saying, hey, we're talking about the same thing using different languages, then there could be some reconciliation. (Avery, Interview 2)

Sadie agreed, stating that it felt taboo to participate in popular music production in classical or school scenes, and it felt taboo to participate in classical music practices in popular music production scenes.

James, Luke, Sadie, and Avery often hid their involvement in writing, recording, and producing popular music from their teachers. Sadie explained:

I found this style of music that I felt like I was the only one doing. I felt like I found my place, but I was also super embarrassed about it at the same time. ... I thought it was so cringe. I thought I was going to get in trouble. I hid it from everyone, and I never reposted anything on my social media because I was mortified to be honest, because there was a that's-not-what-we-do kind of vibe. (Sadie, Interview 1)

James agreed: "The voice faculty either didn't know [about our other music involvement], or the ones that knew expected that classical repertoire would come first, so we all hid it. I hid it for a long time" (James, Interview 1). Avery explained why she chose to hide her involvement from her teachers:

> I feel like when I talk about my band in a classical environment, I'm going on about something that has no value to any of these people. … My teachers' opinions of my musical talent mean something to me, so I'm not going to let that be tarnished with them thinking I'm involved with pop music. (Avery, Interview 2)

As others have found, Avery perceived that teachers did not value popular music (Kruse, 2015; Kratus, 2015; McPhail, 2013; Springer & Gooding, 2013; Springer, 2016; Thompson, 2012; Wang & Humphreys, 2009). She feared that if they knew of her involvement in recording and producing popular music with her band, it would alter their perception of her, so like James, Sadie, and Luke, she chose to keep it a secret.

Luke explained that he hid his popular music recording and production activities from his teachers because in school music classes, there was "a right and a wrong answer," and he was afraid that if his teachers heard his music, he was afraid that they would tell him that "what [he] wrote was wrong" (Luke, Interview 2). Similarly, James, Sadie, and Avery, all three vocalist participants, explained that choral teachers and voice professors often insisted that popular singing styles were improper, unhealthy, or caused vocal damage. Because of this, they were either discouraged from singing popular music or monitored to ensure that they were not hurting their voice, so it was easier for vocal participants to simply hide the popular music they recorded and produced from their teachers.

Participants also hid their involvement from their peers or fellow musicians. All participants sometimes chose to hide their classical training from other artists in the studio. Nate says he did so to influence the way other artists viewed him and spoke to him. James says it assisted him in codeswitching and communicating with artists who may not understand classical music language and practices. Luke, Avery, and Sadie said they hid their school music training because "if you sounded like you were singing classical music ... you were going to get roasted" due to popular artists' perceptions that classical musicians play "too clean" or "boring" (Avery, Interview 2).

Luke and Sadie also stated that they were afraid to let their peers know about their involvement with recording and producing popular music. Luke said that he felt awkward asking his peers to listen to his original music because he perceived that writing music was not something that many of his peers did in their own free time. Sadie also tried to hide her involvement because she felt embarrassed when her peers discovered her alternate persona:

> I didn't feel like I was cool just because nobody else was [recording and producing pop music]... I felt like it was embarrassing. [Peers] would call me cool and stuff, but I couldn't tell if they were making fun of me or not, so I was like, 'Ugh, this is so cringe,' ... because the music majors at school were classical as fuck. (Interview 1)

Sadie likened herself to Hannah Montana, a T.V. character with a secret identity as a pop artist. She explained that she hid her involvement in recording and production and pop music when in school music classes, "I was really quiet during my first two years in college. I thought 'oh my God, they're going to think I have this double life and that I'm this freak show.' Like, I have this weird other side to me" (Interview 1). In school, she was studious, quiet, and business-

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professional, but on stage, in jam sessions with her band, or when recording music in the studio, she was more relaxed, casual, and outgoing:

I was just like, why would I want [my peers] to know? They get all these fancy awards and are friends with high up people. Meanwhile, I'm going to a bar tonight to perform with my band. ... It was just weird because I seemed quiet ... but [outside of school] I was head banging and screaming into a mic … I felt really embarrassed. So, if they went on my social media, they wouldn't know I was a musician. My social media was really not music-centric, so I think my [peers] didn't expect it, and personality wise, everyone thought I had this one personality, but I also had this other personality. (Interview 2)

Because Sadie and Luke were hesitant to let their peers at school know that they recorded and produced popular music, they only brought part of their musical skills and personality into that space to avoid feeling embarrassed that they did not fit in with their peers:

I thought that I was not cool and didn't fit in with [my peers] because those kids were so professional and hardworking, and their extracurricular activities did not involve drinking and playing at bars. I thought, I don't fit into this crowd... They're all super humans, and I'm playing the same 12 songs over and over again. (Sadie, Interview 2)

Avery also struggled with feelings of inadequacy. When her popular music singing skills and aesthetic preferences were not validated in her studio voice lessons in college, she codeswitched to find success in both settings. However, she felt personal shame for needing to change herself to be accepted and find success in school: "I decided that my voice lesson experience was bad because of me, which was the wrong assumption. It was not because of me, and I know that now, but I thought it was me at the time" (Avery, Interview 1). Sadie had similar experiences in the opposite setting:

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Before joining the [pop] band, I'd always had a folder in my hand or been performing something on a music stand ... So, to record all these crazy runs and riffs in parts of my voice that people hadn't heard before was not part of my normal musical culture in terms of music that I had performed. ... So, I definitely had this feeling of unworthiness, and I felt embarrassed for that. (Interview 2)

Sadie's codeswitching helped her achieve musical success in diverse settings, but it also created social challenges as it led to feelings of unworthiness or embarrassment.

Although participants experienced social and musical challenges when codeswitching between school music classes and their music recording and production studios, codeswitching served as a useful tool to allow them to succeed in each setting. Furthermore, by choosing to hide their involvement in the opposing practice, they were able to avoid embarrassment and judgement from peers, teachers, and fellow musicians.

Exercising Resistance and Pushing Back Against School Music Curriculum

Participants exercised resistance or pushed back against school music curriculum, teachers, and practices. These acts align with what Kratus (2015) calls "small acts of subversion," where individuals promote institutional change in music education by engaging in small acts of subversion that challenge the status quo. Participants engaged in these acts inwardly and philosophically as well as overtly. They asked for new and more diverse repertoire, requested to take music classes that were not part of their plan of study, and made personal creative artistic decisions in ensembles where the director was accustomed to doing so. Sometimes, they were successful and met with support and other times they were not.

Participants adopted a philosophical stance that protested classical music as the best and most appropriate form of music for school music classes. As McPhail (2013) found, participants

experienced that music educators prioritized Western European classical music or considered it the best music for education settings, but participants disagreed. Participants stated that they were often "gatekept" from popular music and corresponding music recording and production activities in school (James, Interview 1). All participants asked to study or perform popular music in school:

> The professors were thinking opera, opera, opera. They were in an opera world. They lived, breathed, and ate opera. I tried to do jazz music in my studio … I tried to do musical theater in my studio, but I was told no. (Avery, Interview 1)

All participants except for Nate were told that they were not allowed to perform or study popular music in their private lessons or ensembles. Participants responded by pushing back against back against the scope of what music was allowed in music education spaces: "I don't feel like I had autonomy in school, but I do feel like I had opportunity because I pushed against the system and demonstrated that I could make music outside of it" (James, Interview 1). Participants pushed back as they demanded to perform popular music in recitals and concerts, composed and created original music on their own time, and gave their artistic opinions and input in rehearsals.

Making Creative Decisions in and Beyond the Classroom

One way that participants exercised resistance was by giving input and making creative decisions in rehearsals, even though artistic decisions were usually left to the teacher and composer. Luke recalled:

> I was somewhat of a rebel. … [During band class], I had been adding my own creative spin to the music. It wasn't what was written on the page, but I kept doing it. ...And I remember right before the concert, the band director said to everybody, 'Make sure to

play exactly what's on the page, everybody,' and I felt like he directed that comment

towards me, so I was like, okay, watch this. (Luke, Interview 3)

Luke proceeded to make his own artistic decisions by not adhering to what was notated. He

changed the octaves on mallet parts and varied the drum rhythms as he saw fit. His actions were

not received well by his band director, who would tell him to play what was on the page:

"Especially if I was around freshman who were watching me and trying to learn how to play ...

He would be like, "[Luke], just stop. That's not what's there" (Luke, Interview 3). Luke made

artistic and creative decisions in his school music classes, as he often did when writing,

recording, and producing his music, but his music teacher did not view Luke's additions

positively.

Requesting Different Repertoire and Classes

Participants all requested to learn popular music in their private lessons or ensembles.

These requests were met with differing levels of success from teachers and professors. Avery

and James requested to learn popular music in their voice lessons in college and were told no.

Similarly, Luke requested to play popular music for his audition when applying to a college

music department and was told that he must study either classical or jazz guitar. Only Nate's

violin professor, after he requested to play electric violin and various popular musics for his

senior recital, gave him permission to do so. He said, "My recital was a big step in how I

relinquished some of the boundaries that I felt like I had to stay in" (Nate, Interview 2). Nate

explained that he never felt limited to classical music because his violin teacher and his strings

music education professor were tremendously supportive of his love for popular music and

music recording and technology, and they were receptive when he wanted to perform popular

music or engage in creative assignments.

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In addition to seeking different repertoire, participants also requested to take jazz music classes, even when they were not required or recommended for their plan of study. Sadie, Nate, and Avery believed that jazz classes would benefit their music recording and production activities because the reliance on aural skills, improvisation, and various singing/playing styles proved useful in their studio work. All three students took jazz courses even though they were not required for their major, but it proved difficult for them to do so. Avery and Sadie were first told no, but eventually they found a way to enroll in jazz studies. Sadie recalled:

> I tried to take jazz piano when I was a freshman … but they told me that since I was a vocal music education person, I shouldn't take it. So, I didn't study jazz until my senior year. … I hit up this jazz pianist and I was like, 'Please give me lessons, please give me lessons!' I begged so much that she said okay. ... It was great, but I had to go out of my way to take that class. (Sadie, Interview 1)

Nate received support from his advisor, music education professor, and private lessons instructor when attempting to enroll in jazz courses, but he explained, "It was definitely a conversation with all my professors trying to get in the jazz classes" (Nate, Interview 2). Luke, who never attended college for music, had tremendous support in taking jazz classes in high school, where it was recommended and preferred that students study jazz and classical styles. All four participants who took jazz courses stated that they provided them with opportunities to play music aurally and improvise. These two skills were transferable and highly useful in their music recording and production settings.

Varying Degrees of Success Support

As participants pushed back against the repertoire they were asked to learn and the classes they were asked to take, they experienced varying degrees of success and support. James

and Avery were told no when they asked to study popular music in their private voice lessons. Avery explained, "I tried to do other music in my studio. I asked multiple times, but I was always told no" (Avery, Interview 1). Similarly, Luke was told that he must choose between classical or jazz styles when attempting to study guitar and pursue a degree in music recording and production.

Other times, participants were met with support when pushing back against standard repertoire or plans of study. Although it was difficult for Nate, Avery, and Sadie to study jazz music at their respective universities, all of them eventually managed to do so. Similarly, James eventually received permission to receive course credit for the arranging, teaching, and recording he did for his school a cappella group. Sadie never received any course credit for her popular music activities. She did not study popular music in her voice lessons or ensembles, yet her school did offer support by sharing their resources:

> One thing I will say is that we did have a lot of resources in school. Our band got to use a practice room that had a PA and a mixing board in the room, so that was really, really nice because we were able to save a lot of money by doing that. (Sadie, Interview 3)

Only Nate, who came from a family of successful popular and classical music performers, found a lot of support at home, from his peers, and from his teachers and professors. He recalled the moments when he asked to study and perform popular music in school:

> No one ever said don't do it, which was a big part of my story. I think that [my music teachers] talked to my dad and I'm sure they knew what I was into, and I'm also sure my dad planned that! So, for me, it was not out of the blue that I asked to play [non-classical music]. [My professor] was said yes and gave me a recital piece with … a groove to it.

And then I asked if I could do an arrangement thing ... and an electric violin thing ... and

she said yes. (Nate, Interview 2)

Nate received support from his teachers and got to create a bridge between the music he created

in school and in the studio. He was quick to acknowledge that he knew he was privileged in that

he had such a positive experience:

I was the most privileged that a person could have possibly been. I had my family and

teachers support me. All the supports were there, which I'm just so grateful for ... That

was definitely only my scenario, which I'm sure was very different from a lot of other

peoples' experiences. (Nate, Interview 2)

He continued by explaining that he was drawn to the college he attended because the professors

immediately seemed supportive of his various musical passions, both in and out of school:

That [support] was a huge part of my choice to come study with those people. ...It was

pretty clear when I was choosing schools that you can feel when you're talking to

someone who speaks a similar language versus when you're not, and with them, I

definitely felt like they were listening to who I was and what I liked doing. (Nate,

Interview 2)

Unlike the other participants, Nate stated that he was consistently seen, understood, and

supported by his professors. Even though his music interests were different than his professors

because they included popular music and recording and production, his teachers extended respect

and support and allowed Nate to study and perform music in his preferred ways at school.

Teachers' and Peers' Reactions

Participants attempted to hide their involvement in recording and producing popular

music due to fears that their peers and teachers would judge them or disapprove. Participants

discovered that when peers found out about their involvement in music recording and production, they were supportive: "It was pretty gratifying for [my peers] to say, 'Wow, that's you? I can't believe that! You came up with that?' It's just nice to hear that" (Luke, Interview 2). Avery received similar praise when peers discovered she was a member of a local band they enjoyed:

> People would come up to me in the hallway at school and are like, 'Oh my God, you're in this band? I love you guys!' It's always super nice when that happens. It makes my day … when my classmates ask about my music and say, 'Hey, I heard that recent single! It sounded great!' (Avery, Interview 2)

Sadie also discovered that her peers were impressed with her popular music recordings, and they even told her they were intimidated by her abilities, just as she was of their classical music abilities:

> Everyone supported me right away, and I was really excited about that. … but at the same time, they said that they were almost intimidated by me … We were both just intimidated by each other's gifts. Because I felt like they were so gifted in these areas and I was gifted in this other area, or I just had this really cool opportunity that they didn't necessarily have or whatever. (Sadie, Interview 2)

Sadie explained that she felt her peers were supportive and admired her work as a popular artist because they also wanted to make music beyond the scope of school music settings and classical music traditions:

> Peers were mostly supportive. ... I thought these classical musicians would think I was fake or extra with this pop stuff or it would be embarrassing, but they wanted to do it too. I lived my life as a classical musician in school and as a popular musician outside, so

people saw that and they were like, 'Oh my God, I can do that too.' ... And I've seen it

happen one by one. These kids I thought only listened to classical music have started

their own side projects and made Instagrams and Spotify pages for their side projects.

(Sadie, Interview 3)

The support and curiosity that spawned from Sadie's peers regarding her popular music

production led her to invite several of them to collaborate with her on her next album: "I

included some of [my peers] on my next album, and it was really nice to see them realize, 'Oh,

so we're not going to get yelled at if we do non-classical music outside of school" (Sadie,

Interview 1). She explained that perhaps not all professors minded students engaging in popular

music, but this fear did stem from some professors "driving that point home" (Sadie, Interview

1).

While peers were largely supportive of participants' involvement with popular music

production, teachers' reactions varied from supportive to unsupportive, with the latter expressing

disapproval, judgement, or fears that the activities may hinder participants' classical music

training. Sadie and Avery expressed that their teachers seemed to value classical music more

than popular music: "With my voice teachers, it was like, if you're not talking about classical

music, I don't care" (Avery, Interview 3). Sadie had an experience where a professor discredited

and expressed disapproval concerning her band: "One of the professors made a comment about

how we were wasting our talent on this band and how it was not just a waste of our talent, but

that we weren't going to go anywhere with it" (Sadie, Interview 1). Sadie, James, and Avery, all

vocalist participants, stated that professors' disapproval often stemmed from fears that singing

popular music would harm participants' singing voice (Kastner & Menon, 2019):

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With my high school teacher, I would've told her about it one on one and she would've thought it was great.... But in college, I wouldn't have told professors. I think I mentioned it to my voice teacher once, but I knew he was not going to like it. A voice teacher's first thought when their kid says that they're singing pop music is 'Are they hurting their voices?' And I just didn't want to have that conversation with them because maybe I am, maybe I'm not, but I'm making that decision myself. (Avery, Interview 3).

James was forced to have a conversation with his professor when they discovered his involvement in singing, recording, and producing popular music. He explained that while professors feared that popular artists damaged their singing voices, he believed that many classically trained singers also did the same. However, his voice teachers did not share his sentiments:

One professor gave me a hard time when he found out. He was like, 'If I find out you're hurting your voice by doing that pop stuff'.... The stereotype exists because the kind of support that's needed for classical singing doesn't seem to be present in popular singing … but there are plenty of classical singers who also hurt their voice, probably because they're overcompensating and wanting to produce a sound that's not natural for them. (Sadie, Interview 1).

Sadie said she received disapproval from about half of her college music professors. Her voice teacher asked if she was "singing healthily," yet she was fortunate that he did not try to discourage her from singing popular music.

Participants also had experiences with teachers whose reactions did not include discouraging them from recording and producing popular music, but they were not supportive either. Luke and James explained that this happened to them when their teachers were either

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uneducated or uninterested about recording and producing popular music. Luke showed one of

his band directors his music, and his director replied "'That's cool' and then just kind of walked

away" (Luke, Interview 2). The following year, he tried again to show one of his band directors

his music, but the subsequent conversation was brief:

> I said, 'You want to hear a song I wrote?' and then played it for him … There was a mix
>
> of support and him not being sure how to help. I remember I was working on a song so I
>
> showed him the chords that I was stuck on and asked if he could help me out, and he was
>
> like, 'Well I don't want to tell you what to do because at that point then it just puts too
>
> much of me in your song,' and that was the end of that. (Luke, Interview 1)

James had similar experiences where his teachers and professors were slow to offer support

because they did not seem interested in or educated on topics concerning popular music

production. As a voice student, he was constantly confronted with the topic of "healthy singing"

and popular music causing "voice damage," and it led him to ask, "It raised an important

question. Was it a fear of me hurting my voice or a fear of me learning something that they

didn't have an understanding of?" (James, Interview 3). Some of James' and Luke's teachers

were slow to offer support for their popular music recording and production activities, yet they

perceived that this was due to a lack of understanding or interest that stemmed from being

uneducated about the practices.

Some participants' teachers reacted by offering support to participants. Luke recalls

receiving support from one of his high school music teachers when, after keeping his music

secret for a while, he played a recording of some of his original music for them. He was nervous

because he was enrolled in music theory, where he had learned that there were part-writing and

harmonic progression rules to follow when composing music, and he realized that he did not

follow these rules when writing, recording, and producing his own songs. However, his teacher was supportive of his music and affirmed that it was okay to break the rules learned in class if it achieved his desired sound: "The response was, 'Yes, you can break the rules. Does it give you the sound you want if you break these rules? If so, that's fine,' and I think that response helped me learn to use my ear more" (Luke, Interview 2).

Although Sadie tried to hide her popular music production activities from many of her professors, she also received support when several of them found out. Her voice teacher did question the health consequences of singing popular music, but trusted her when she offered him reassurance:

> My professor was like, 'So, you're singing pop music I see ... Are you singing healthily?'
> I was like, 'I think so,' and he was like, 'Okay, I trust you. Just make sure you check
> yourself,' and that was it. He was never like, 'Oh, I don't approve of this.' (Sadie,
> Interview 1)

Sadie also experienced support from her choral music education professor, who discovered her popular music engagements and then used class time to challenge the notion that singing popular music equates to unhealthy singing:

> [My professor] talked about studies that monitored hardcore screamo and metal singers.
> He talked about how the vocal folds are actually not touching while that happens, so
> because there's no friction created between the folds, it can actually be one of the
> healthiest forms of singing if you do it right. That was really inspiring to me because I
> realized there's a right way to do anything with your voice. You could probably sing any
> style in an unhealthy and a healthy way. ... He even said opera singers will have to take a
> year off their career because even if you're singing opera, if you do it too much or if your

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placement is off, you're going to create friction and hurt your voice no matter what. So, that was refreshing and validating to hear because I had always grown-up hearing that classical was the most responsible way to sing. (Sadie, Interview 2)

Sadie was seen, validated, and supported when her professor's lesson challenged the notion that singing popular music meant that she must be singing unhealthily.

Avery went through her college career hiding her popular music involvement and recordings from her professors and did not find support from a music educator until working with her cooperating teacher during student teaching. When several of the high school students discovered Avery's band's recordings online and approached her about it, her cooperating teacher addressed her embarrassment and desire to hide that part of her life from the choral students:

When one of the kids found my band and followed our Instagram, I got scared. We didn't have inappropriate music or anything. I just didn't know if I wanted kids knowing I was in a band. My cooperating teacher asked me why I felt that way, and I honestly feel like it was a school music culture thing because a lot of the teachers' attitudes were negative towards it, so it made me feel uncomfortable sharing that information in a school environment. ... But my cooperating teacher asked me if I wanted my students to be able to be in pop bands and record music like that, and I said absolutely. I want my kids to have those experiences too. She was like, 'Well aren't they going to want to have that experience even more if they know that you're in a band?' That was where my mindset started to shift as I realized that I have to be proud of both of my identities so that I can be a role model for my students. (Avery, Interview 3)

Avery's cooperating teacher chose to react by supporting Avery's popular music engagements and challenging her instinct to hide her popular music involvement from the students. Upon receiving this support, Avery chose not to hide her pop music identity for the first time in a school setting. However, it is noteworthy that this only happened when she began to shift from a student role into a teacher role, thereby operating from a different position of power than she did as a student.

Nate was the only participant who did not hide his popular music involvement from his teachers and peers or his school or classical music training from music recording and production artists. Nate stated that this was because he received support for all his musical endeavors, both in and outside of school music settings, so he did not feel embarrassed or worried that his popular music activities would alter his teachers' view of him in a negative way. His parents, bandmates, peers, and teachers all knew about his popular and classical music activities and supported both. Furthermore, Nate's father was both an orchestral conductor and an electric-pop violin player and recording artist, so his father had modeled successfully engaging in differing music practices for as long as Nate could remember. These supportive experiences led Nate to confidently and authentically present all sides of his musical self and not fear repercussions. He said he did not care when someone disapproved of his diverse musical activities:

> I don't think I care if others care. I think the people's opinions I care about are the people that I can just be real with anyway, so if I was always having to hide part of myself from people, I didn't care about their opinion. It's not that their opinions are invalid, but in terms of what they think about what I'm doing, it doesn't affect me much. … because I know there's a lot of support there for me. (Nate, Interview 3)

Nate was able to use some of his popular music techniques when playing in his senior recital and did a senior project on creativity and composition. He acknowledged that he was privileged in receiving support, especially from his teachers and professors. He explained that not all his bandmates or peers received support from their classically-trained teachers, yet he was an outlier and received a lot of support.

CHAPTER VI: CONCLUSION AND IMPLICATIONS

The purpose of this hermeneutic phenomenology was to explore the lived experiences of students who were simultaneously involved in music recording and production activities and K-12 or collegiate music classes. Using a hermeneutic phenomenological framework, the following research questions were explored:

1. How do participants describe music recording and production experiences?

2. How do participants describe K-12 or collegiate music experiences?

3. How do participants describe the experience of alternating between the two music settings (music recording and production and K-12 or collegiate) with regards to space, time, relationships, and bodily presence?

4. How, if at all, does being involved in music recording and production activities impact participants' experiences in K-12 and collegiate music classes?

5. How, if at all, does being involved in both music recording and production activities and K-12 and collegiate music classes impact participants' attitudes towards school music activities?

Participants experienced differences in music practices, creative opportunities, and leadership styles between settings, so participants used code-switching as a strategy, hid their involvement in the opposite setting, and resisted established norms and expectations in K-12 and collegiate music settings. These experiences were mediated by the presence or lack of support from participants' peers and teachers.

Music Recording and Production Experiences

Participants stated that their recording and production activities included relying heavily on aural skills to write, record, mix, master, and produce pop music in professional and home

studios. Participants were highly creative and engaged in composition and arranging projects that showcased their original music ideas and individual expression. They also had the freedom to choose which music genre and style they recorded and produced. These aspects gave participants a high level of personal ownership over their work, which was reflective of their identities, preferences, and sociocultural backgrounds.

The studio learning environment was experiential and experimental. Rather than spend time studying, analyzing, or learning "about" music, participants were always "doing." They informally learned through the process of trial and error, experimentation, and hands-on-experiential learning. Last, participants experiences recording and producing music were democratic, collaborative, and accessible in nature. Participants who identified as female did not experience as collaborative and democratic an environment, as working with men in studios highlighted society's patriarchal dynamics.

K-12 and Collegiate Music Experiences

Participants stated that their K-12 and collegiate music experiences included primarily Western European classical music. These settings were performance-focused and score-centered, and they relied heavily on reading Western notation to re-create previously composed works under the systematic guidance of the teacher or director. These settings were autocratic in nature and led by the ensemble teacher-director, who made the artistic and creative decisions for the group. Participants were expected to follow the teacher's instructions, artistic demands, and play only the repertoire they selected or approved. In addition to being obedient to the conductor's baton, participants were obedient to the score, which specified what and how they were to make music. As such, participants were left with few opportunities to make personal creative decisions.

In addition to participating in large ensemble classes and private lessons, participants also took music theory classes. In these classes, participants learned about and analyzed previously composed music rather than creating their own. As such, participants in this setting spent more time analyzing or learning "about" music than they did "doing" or creating music.

Alternating Between Settings

Participants' school music settings and music recording and production settings differed in musical styles, genres, skills, and aesthetic values. The two settings also differed socially with regards to learning practices, formality, leadership and group dynamics, communication practices, behavioral norms, and vernacular. Due to these differences, participants had to learn the norms, behaviors, and skillsets to be successful and accepted in each setting. They engaged in social and musical code-switching when alternating between settings. Furthermore, they often hid their involvement in popular music recording and production in school settings and their involvement in school and classical music in music recording and production settings. By hiding their involvement and codeswitching, participants successfully navigated each diverse setting and found acceptance when interacting with others.

Participants stated that they made transfers between each setting, yet due to musical and social differences, some transfers proved helpful while others did not. Participants found it possible to transfer what they learned "about" in music theory classes in school when "doing" original music writing, recording, and producing. Furthermore, some of the vernacular used in one setting proved helpful in the other. Other transfers, such as the importance of standard notation or what performance practices are deemed "proper" or "correct" proved unhelpful, as each setting incorporated different aesthetic value systems and performance practices.

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Impact on K-12 and Collegiate Music Classes

The differences between participants' music recording and production activities and their school music experiences led them to resist the set curriculum, teaching styles, and musical expectations that have long been established in schools. For example, participants resisted learning solely Western art music, performing solely in large ensembles, and being entirely responsive to the teacher-director's instructions. They sought opportunities to study instruments and styles that were outside their collegiate plan of study. This occurred both in and outside of school music settings. They self-taught popular instruments that were not represented in school music classes and requested to take jazz classes because they perceived that the improvisation, aural skills, and creative aspects would be useful for or similar to their music recording and production activities.

Because they wrote, recorded, and produced popular music, participants' love for non-classical music genres led them to ask their teachers, professors, and private lessons instructors to include popular music in their repertoire. They wanted to give creative input and voice their own ideas when in school music ensembles. However, this role is typically left to the teacher-director, so participants were not successful or supported when they tried to make personal creative decisions. Teachers expressed fears that their popular music was "unhealthy" and would negatively impact their classical studies. Nate was an exception. His teachers supported his popular music involvement and music production practices.

Participants received mixed support from teachers and peers for their involvement in the opposite setting. Their peers at school were supportive of their engagements in both school music and music recording and production, but artists in the studio were not always supportive of their engagements in classical music or school music classes. Similarly, music teachers and

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professors were not always supportive of participants' engagement in recording and producing popular music.

Attitudes Towards School Music Activities

Participants enjoyed their school music experiences overall but resented how limited the scope of music was in schools. They were "gatekept" from being able to make music in different ways and in different styles, which led them to resent school music philosophies and practices that prevented them from studying diverse music genres and creating original music in schools. Specifically, they expressed frustration that both formal conducting and classical studies, both of which are common and revered in large ensemble settings, maintain such a prominent position in school music settings. Participants desired music opportunities in school that were more collaborative and democratic, rather than led by a sole conductor. They wanted to learn a greater variety of music styles, genres, and performance practices outside of Western European classical traditions.

School music settings, particularly college music settings, were less accessible and open than their music recording and production settings. College music participation not only required a successful audition, but college professors forced participants to audition on and study classical music rather than studying the music style and genre of their choice. Certain skillsets were appreciated and recognized more in school settings. Classical singing and playing styles, the ability to read standard notation (rather than sing/play by ear), and knowledge of Western European history and theory were vital to being successful in a college music setting.

Participants were grateful for the skills and knowledge that they gained in school but believed that the contrasting skills and knowledge that were present in their music recording and production settings were equally valid and appropriate. They wanted more opportunities to create

original music, learn and perform popular music, and interact with music technology. Because these opportunities were not common in school, they relied on opportunities outside of school.

Essence

As I listened to participants' consciousness concerning their experiences being simultaneously involved in music recording and production and school music classes, I was able to uncover shared experiences and common meaning-making about those experiences. These interpretations, which were gained through participants re-storying of their experiences and my personal analysis, led me to discover a common essence across participants. This essence demonstrates that the experience of being involved in music recording and production and school music classes simultaneously has a shared "quality" that one can "recognize in retrospect" (van Manen, 1997, p. 36).

Music recording and production and school music settings often did not align in terms of social or musical practices, so participants used codeswitching as a strategy to alternate back and forth between settings. Doing so meant that participants maintained multiple music identities that mostly remained separate. Participants used social skills to codeswitch successfully. They adapted to social expectations, hid their opposing music practices and identities, and engaged in acts of resistance. Receiving support mediated this need to hide. As participants received more support from peers and teachers for their involvement in both music settings, the disconnect between the two settings was blurred and the need to hide their involvement in the opposing setting was diminished. Participants also used contrasting musical skills when codeswitching, alternating from aural to sight-based learning, changing their performance practices, and adapting to creative expectations. By codeswitching in these ways, participants achieved success and found acceptance in each setting.

Suggestions for Practice

Based on participants' experiences being involved in both school music classes and music recording and production outside of school, I ask music educators to consider the following recommendations for practice: greater inclusion of popular music genres in the school music curriculum, more creative opportunities, culturally responsive mindsets that support students' interests and backgrounds, and an openness to change in our curriculums and programs.

Change the Prioritization of Western European Art Musics in School Music Classrooms.

Music educators should include more popular music repertoire, teach more popular music instruments, and challenge elitist mindsets that hold classical music above popular music. Participants studied primarily Western European classical music in their school ensembles, classes, and lessons. Outside of school, participants enjoyed primarily popular music. Participants did not view this divide in a positive light, as they would rather have been able to study popular music and associated instruments in school: "I don't really see the point of classical lessons ... I think my time would be better spent if classes taught guitar, percussion, and piano" (Avery, Interview 1). Participants wanted to focus their studies on instruments, styles, and techniques that would be useful in playing, recording, and producing popular music.

Music educators should critically examine the exclusivity and barriers to participation that are present in K-12 and collegiate music settings. One can record and produce music regardless of one's musical background, ability level, or even access to expensive technology. Music recording and production is widely accessible due to the experiential learning processes and wide variety of musical styles that are encountered in music recording and production. Students can begin recording and producing their own music as seniors in high school. By

contrast, few students are permitted to join band as a high school senior. Additionally, financial status and ability to pay for instruments, fees, trips, and uniforms prevent some students from being able to freely participate. However, participants explained that all people, regardless of their previous music experience or access to expensive technology can record and produce music, even using devices such cell phones, free applications, and user-friendly websites. Music educators should reflect on the benefits of music practices that are more participatory in nature and welcoming of all musical backgrounds, ability levels, or skillsets. They should offer classes where previous music experience is not required and where students with varying levels of mastery can participate together in a democratic setting. Turino (2008) notes that participatory music settings such as these promote accessibility and inclusiveness and focus on the process of making music over the product, attributes which many music ensembles—particularly at the secondary and postsecondary levels—cannot claim.

Participants expressed that when they recorded and produced music, they used wide and varied skillsets that sometimes differed from the skillsets that were taught, valued, or recognized in K-12 and collegiate music settings. They relied on aural music learning and listening skills rather than score- and sight-based learning, the standard for music learning in school settings. However, when students are required to read standard notation to participate in an ensemble, it strengthens the connotation that only those who can read such notation are musicians or are able to make music even though most musicians in the world do not read standard notation, so it is not necessary, or even preferable, when making music. Furthermore, participants were required to be well-rounded and versatile musicians in their popular music and production settings. They played or sang a variety of instruments and genres as opposed to school settings, where the goal was to become a virtuosic performer on one instrument. Music educators should be aware that

when they promote mastery of one instrument, especially one that is often found in formal large ensemble settings, they may not be helping students become lifelong musicians. Many of these instruments are primarily found in bands and orchestras, which most adults are not members of, even though music has a rich and important role in most adults' lives.

Provide Opportunities for Students to be Creative, Compose Original Music, and Apply Concepts Studied in Music Theory Classes

Students primarily perform others' compositions in large ensembles and private lessons, and they primarily analyze and learn about others' compositions in music theory classes. However, participants enjoyed the opportunities afforded through music recording and production activities to write and perform their own music. They had opportunities to make creative decisions and voice their opinions, whereas in school music classes, these decisions were left primarily up to the composer and teacher. In providing opportunities for their students to create original music, improvise, and make artistic decisions, music educators should be particularly attentive to female students' opportunities to do so. Abramo (2011) discussed how gender impacted group dynamics when male and female students wrote and rehearsed original popular music differently. Similarly, participants in this study have demonstrated how patriarchal structures affect *society's willingness* (not women's abilities) to work democratically with women in studios and respect their creative and artistic decisions.

Music educators can also support students in making transfers as they study music, perform music, and create original music. If music educators teach concepts that can be transferred across music genres, styles, and practices, students will be better equipped to make music independently, without the constant guidance of a music educator or director. Furthermore, if music educators support students in building transfers between various musics,

students will feel supported and connected to school music communities even if their preferred genres, styles, and practices are not frequently presented within the school music classroom.

Adopt a Culturally Responsive Mindset (Lind & McKoy, 2016): Open to and Accepting of Students' Backgrounds, Interests, and Cultures

Participants' popular music and recording and production practices aligned with their identities, expressions, and personal representations of themselves. Thus, by providing a space for popular music and production in school music classrooms, music educators are also providing space to validate and honor students' individual and social identities as expressed through music. As a result, students may feel represented and affirmed in their school music classrooms. James stated:

> At the end of the day, there are some things that I believe need to change or be done differently by music educators. ... They should find a way to adapt to students and become an invitation point by meeting students where they're at (James, Interview 1).

Classical music did not reflect the background, interests, and cultures of participants as much as their popular music interests did. Their classical music experiences were predominantly tied to school music experiences, but their popular music experiences were tied to family traditions, social group interests, and their community cultures. As such, participants stated that it was not only exclusionary when music educators failed to include popular music experiences in school, but it was dismissive of their interests, backgrounds, and cultures. Prejudices about certain music genres, styles, and practices have kept music educators from embracing popular music experiences. If educators can adopt what Lind and McKoy (2016) call a culturally responsive mindset, they may be more willing to adopt teaching practices and curriculum that align with the ways in which students know and make music within their communities. Student populations

continue to rapidly diversify and evolve with a changing society, and it is imperative that music education also diversify so that students see themselves reflected in school curriculum, music practices, and values.

Critically Examine Practices and Make Changes to Programs, Curriculum, and Teaching Practices

Music educators must provide opportunities for students to be creative via composition, arranging, or improvisation, and include more popular music repertoire, more informal music making, and more aural music learning. Sadie, who is now a music educator, explained that music educators are often worried about what may happen to "their" large ensembles if they begin to center other music activities and styles, which prevents music educators from making changes that would allow them to respond to what students want and need. But students may benefit when music educators are open to making radical changes to the curriculum or program. Music educators may be slow to do so because they are often motivated by large ensemble concerts and contests, where they strive to gain the admiration of (or spark jealousy in) their colleagues. These events do not provide students with many creative opportunities or popular music practices, but music educators continue to value their appearance and status within the music education institution over providing creative and popular music opportunities.

Avery, who is also a music educator, explained that music educators often seek to preserve the music practices that they have studied and succeeded in at the expense of progressing the field or responding to students' needs and desires. She claims that "[music teachers] don't want to have to relearn how to teach their class" because it is difficult or uncomfortable, and learning something new may appear to threaten their expertise (Avery, Interview 1). However, participants desired opportunities where music educators were not the

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sole source of knowledge or decision-maker. Students would benefit from instances where they see their teacher in the role of the learner. Popular musicians and music recording and production artists are always learning experientially and collaboratively, so it is important and appropriate for teachers to demonstrate learning alongside their students.

Some music educators feel unprepared to teach or engage in music production activates because of their formal, classical, and large ensemble training. Within the field of music education, music educators can expand their horizons by attending modern band and music technology workshops. More importantly, music educators can learn more about music recording and production and popular music in the same ways that their students learn about music production outside of school: experiment, collaborate, and learn from others, even—and especially—those without music degrees. Music recording and production is growing in popularity among young musicians, and it provides musicians with opportunities to create and perform original music and collaborate with others in an experimental, open, and culturally responsive environment.

Due to the prevalence of popular music practices and an increasing interest in music recording and production practices, colleges and universities should consider adding degrees and courses which allow students to engage in associated practices. Popular music and music recording and production classes should be open to those desiring to major in associated practices and music educators, who would benefit from learning these practices before teaching in K-12 settings. Those applying to such programs should not be required to audition on Western European classical art songs and instruments or read standard notation. They should be invited to audition by demonstrating related music skills on popular instruments, showcasing their aural

skills, or providing audio examples of their original works, which may not be able to be performed live in an audition, as many popular songs involve electronic production.

Suggestions for Further Research

Future researchers should continue to critically examine the differences and similarities between in- and out-of-school music practices. Reflecting on this divide may help music educators better understand the experiences of students who participate in school music classes while involved in out-of-school music practices that are not present in schools. Listening to these students' stories may help music educators reflect on the implications and consequences of providing limited school music opportunities. Furthermore, learning from their experiences may help music educators as they seek to progress rather than preserve the music opportunities that are commonly available to students in K-12 and collegiate music settings.

Music recording and production is often not a part of school music programs, and regarding music education literature, it is under researched and understudied. However, it is becoming increasingly popular with adolescents. While this study highlighted the experiences of five people who were involved in both music recording and production while in school music classes, researchers should seek to listen to and learn from additional people who may have had similar or different experiences. Researchers should seek to learn from participants who record and produce a variety of music styles and from participants who represent wide cultural and demographic backgrounds. Hermeneutic phenomenological studies aid us in examining how participants perceive or interpret their experiences, but case studies or ethnographic case studies will help us examine what participants' experiences physically entail as we observe their interactions and artifacts. Large scale descriptive studies or surveys may provide important

information about what music students engage with outside of school. Researchers can then conduct studies which examine the other popular music practices which students are involved in.

Lastly, researchers should listen to and learn from music educators and students who are involved in groundbreaking recording and production opportunities at their schools. Doing so will allow researchers to explore how including popular music and production classes may impact students' school music experiences, including their participation and enrollment, perspectives on included musical content, creative opportunities, and roles within potential autocratic or democratic learning environments.

Conclusion

Music recording and production is increasing in popularity with adolescents as it is closely linked with popular music traditions and technology is becoming more accessible. However, the music students make in classrooms is often not reflective of the music they make outside of school. As music educators continue to prioritize Western art music and associated traditions, students preferred ways of making music are not valued in schools, and they feel undervalued and unaffirmed. Furthermore, they miss opportunities to reap the benefits of recording and producing popular music: democratic learning environments, experiential and experimental learning, increased creative opportunities, and making music that affirms students' personal, social, and cultural identities. Critical examination of these disconnects expose issues of social justice, including issues of accessibility, equity, democratic environments, and cultural responsivity.

As I carried out this study, I brought with me the perspectives I gained as a school music educator, band and choir ensemble director, a PhD student, and informal music maker. These positionings situate me within the world and impact everything I see, do, and hear. As I

journaled and practiced reflexivity throughout the research process, I came to know myself, my biases, and my assumptions better than before. I have never been heavily involved in music recording and production settings, and I was unaware of the many facets of learning and music-making that takes place in such spaces. I am grateful to participants for teaching me throughout this process, challenging my thought patterns, and radically demanding that I lay down my conducting baton in order to sit, listen, and learn. They are creators of their own story. I thank them for encouraging me to challenge my institutional assumptions that large ensemble practices and Western classical music are more difficult or appropriate for school music settings and for encouraging me to face the countless missed opportunities that music educators such as myself have bypassed in favor of analyzing, performing, and learning about music. Lastly, I thank participants for sharing stories that demanded I face the consequences of prioritizing music practices that do not align with their preferences or identities.

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APPENDIX A: INTERVIEW QUESTIONS

Interview 1: Focused Life-History

- Demographic info you'd like to share (pronouns, race, ethnicity, age, etc.)

- Describe your school music experiences for me.
    - What were you involved in?
    - How did you get involved in school music?
    - Tell me about what that experience was like.

- Describe your music recording and production experiences for me.
    - What were you involved in?
    - How did you get involved in music recording and production?
    - Tell me about what that experience was like.

- Tell me what it was like to be involved in both music recording and production activities and school music simultaneously.
    - Tell me about was it like to switch between settings (physically, mentally, behaviorally, musically, etc.)

Interview 2: Details of the Lived Experience

- Describe your MRP sound/style/genre for me.

- Describe what it was like to learn music in your school music classes.
    - What did you perceive the musical goals to be in school music classes?

- What was/is the space like physically where you record and produce music?

- Describe what it was like to record and produce music.

- How were your school music learning experiences similar or different from your MRP learning experiences (if at all)?

- Tell me what it was like to be involved in both music recording and production activities and school music simultaneously.
    - Tell me about was it like to switch between settings (physically, mentally, behaviorally, musically, etc.)

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Interview 3 Questions: Participants' Meaning Making

- What musical differences or similarities did you experience between settings?

- What was the experience of switching from one setting to the other like?

- How did you experience support or a lack thereof for your involvement in each setting?
  - How did you respond?

- How did your involvement in music recording and production activities affect/impact your school music experiences, if at all?

- How did your involvement in school music classes affect/impact your involvement in music recording and production activities, if at all?