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Teaching and Creating Music: Lived Experiences of Music Educators Throughout One Year of a Global Pandemic

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ABSTRACT

The COVID-19 pandemic affected educators around the world. The purpose of the study was to examine music educators' stress and stressors during the COVID-19 pandemic. We previously examined these factors with participants approximately one year into the pandemic from March to May 2021 (Koner et al., 2022). The current study explored these same music educators' stressors one year later, from March to April 2022, specifically exploring the research questions: (1) how do music educators describe the impact on their students' learning and creating music through the COVID-19 pandemic; and (2) how have music educators professionally navigated an academic school year through a global pandemic? We analyzed data through open coding (Gibbs, 2007), which yielded the themes of logistics, student engagement, student behavior, and administrative expectations. The findings suggest that music educators have a continued need for support from their peers and colleagues, parents and guardians, administrators, and the professional community. Implications for future research are also discussed.

Keywords

music education, COVID-19 pandemic, stress, student learning, student engagement

The COVID-19 pandemic affected those around the globe both personally and professionally. Educators, too, found themselves in new, different, and difficult situations. Teachers experienced higher levels of stress (Fan et al., 2020; Klapproth et al., 2020), concern for their students (Kim & Asbury, 2020), lack of sleep and energy (Casacchia et al., 2021), frustration with attendance (Gupta et al., 2021), and challenges with access to technology, student participation, student motivation, and time management (Francom et al., 2021). Specific to the field of music education, researchers found that music teachers were consumed by concerns with online instruction (Hash, 2021; Joseph & Lennox, 2021; Savage, 2021); student engagement; feelings of being undervalued, unsupported, overworked (Shaw & Mayo, 2021); and depression (Parkes et al., 2021).

Amidst these concerns, music educators experienced various challenges while teaching during the COVID-19 pandemic. Gül (2021) discovered that secondary music educators teaching during the COVID-19 pandemic experienced overall challenges with classroom management, communicating with parents/guardians, technology, student motivation, and internet connectivity. In Spain, Calderón-Garrido and Gustems-Carnicer (2021) surveyed music teachers ($N = 355$) to examine their teaching adaptations during the initial lockdown. They found that teachers modified their instruction by using *YouTube* videos or virtual applications, and maintained contact with their students and utilized online meetings for communication. Dolighan and Owen (2021) examined Ontario teachers' ($N = 132$) perceptions of self-efficacy for student engagement, instructional strategies, classroom management, and computer skills while teaching online during the COVID-19 pandemic. They found that the highest efficacy scores correlated with teachers' previous use of a learning management system.

Music educators also faced specific pedagogical challenges while teaching during the height of the pandemic. In Australia, de Bruin (2021) examined fifteen instrumental music teachers' pedagogical practices during the pandemic and found that the development of relatedness between teacher and student was critical for students' engagement and emotional well-being. Other music educators reported that using technology could be a positive teaching experience (Joseph & Lennox, 2021). Pozo et al. (2022) surveyed instrumental music teachers throughout Spain ($N = 254$) to examine their teaching activities during the COVID-19 lockdown and revealed that teachers utilized technology to serve as a pedagogical model for their students. Additionally, Okay (2021) examined Turkish instrumental music educators' ($N = 14$) experiences with teaching during the pandemic and shared that they experienced issues with internet connectivity and software, pedagogical challenges with teaching online, and challenges with student motivation.

In terms of student engagement, Lohmann et al. (2021) suggested the transition to online instruction created new challenges for teachers and students. They posited that teachers should implement best practices in their instruction and classroom management to best support students. Poulain et al. (2021) examined the behavior of German children ($N = 285$) during the COVID-19 lockdown and discovered a decrease

in students' motivation to complete their schoolwork, potentially due to the lack of structure from an in-person school setting. Khlaif et al. (2021) explored factors that influenced student engagement in online learning environments during the pandemic, including cultural factors, digital inequality, teachers' presence, and quality of learning content. Daugvilaite (2021) examined how students' ($N = 10$) learning (e.g., sight-reading, aural skills, engagement, motivation) changed from transitioning from in-person instruction to online instrumental lessons; findings indicated that, despite students' increased independence, a lack of their teacher's physical presence in the lesson impacted their engagement and motivation for learning.

Similarly, those in higher education reported similar trends regarding instructional challenges. Salta et al. (2021) examined undergraduate students' ($N = 347$) and postgraduate students' ($N = 13$) engagement at two Greek universities during the pandemic. The researchers found that there was a statistically significant lower level of emotional engagement in online classrooms, which they explained by the decrease in their level of human interaction (e.g., student-to-student, student-to-instructor). Italian conservatory students ($N = 20$) reflected on their learning experiences during the COVID-19 lockdown and shared challenges using technology, struggles with time management, and the need for collaborative learning (Schiavo et al., 2021).

While the literature points to a myriad of challenges experienced by music educators during the COVID-19 pandemic, this study builds upon those findings. In our previous study (Koner et al., 2022), we examined the stress and stressors of practicing music teachers as a result of the COVID-19 pandemic, and we uncovered themes of logistics of teaching during the COVID-19 pandemic, student engagement, teachers' feelings of helplessness, and curriculum changes and challenges (Koner et al., 2022). With our current study, we seek to contribute to the body of literature in terms of how a certain set of music educators are handling similar challenges one year after our initial investigation. Thus, the purpose of the study was to examine music educators' stress and stressors during the COVID-19 pandemic. We had examined these factors with participants, approximately one year into the pandemic from March to May 2021 (Koner et al., 2022, 2022). In the current study, we explored these same educators' stressors one year later, from March to April 2022, specifically examining the following research question: How do music educators describe the impact on their students' learning and creating music through the COVID-19 pandemic?

METHODOLOGY

This study utilized a year-long, longitudinal, comparative case study (Creswell, 2012; Merriam & Tisdell, 2016) to examine the stress and stressors of practicing music teachers as a result of the COVID-19 pandemic, following the same participants through a year of the COVID-19 pandemic (Koner et al., 2022). In this current paper, we revisited the same participants one year later to examine their main stressors with respect to student learning, creating music, and navigating through a year of teaching in a global pandemic.

Procedure

The host university's human subjects committee granted us permission to conduct this investigation. We reached out through email to the sixteen participants from our initial study, which took place one year prior (Koner et al., 2022). We received responses from 50% of the participants ($N = 8$) who agreed to partake in the current study. Following their confirmation and securing consent, participants completed a questionnaire including questions based upon previous literature regarding educator stress (Bernhard, 2016; Hedden, 2005; Heston et al., 1996) and educator stress throughout the COVID-19 pandemic (Kim & Asbury, 2020; Klapproth et al., 2020). The questionnaire also contained many of the same questions from the previous study (Koner et al., 2022) to allow for a comparison of responses relating to their demographic information, current teaching setting and scenario, and current stressors.

In the questionnaire, we asked participants to submit their schedules so we could arrange two focus group discussions via *Zoom*. We created six focus group times and assigned each participant to two of the six focus groups to accommodate for their schedule. Questions for the focus groups were based upon the previous study (Koner et al., 2022) and participants' responses on the completed questionnaire. Each focus group was approximately 45 minutes in length and contained two to three participants. In our first discussion, we explored the stressors they observed in their students throughout the last year. In the second focus group, we examined the participants' stressors, including personal stressors in their personal and professional lives. This paper explores themes and results of the first focus group discussions relating to their students.

Participants

For the returning participants, the same pseudonyms were used to represent each participant (Koner et al., 2022) and are presented in Table 1. Of the eight participants, three experienced changes in their teaching setting over the past year. Denise moved to another school district to have a shorter commute, and Yolanda relocated to another school district to be closer to her family and have her children attend the same district where she was teaching. Additionally, Yolanda sought to work in a setting with a more supportive administration and stated her previous administration was making decisions during the COVID-19 pandemic with which she did not agree. Kim was teaching in the same school; however, due to COVID-19 safety requirements, she was required to move from classroom to classroom to teach in spring 2021. As of fall 2021, she was permitted to be back in her own music classroom.

Table 1
Participant Characteristics

Name	State	Year Teaching	Setting	Spring 2021	Fall 2021	Spring 2022
Adrienne	MI	11	University/College Instruction	Hybrid	Hybrid	In-Person
Denise	NH	3	General Music & Ensemble Conducting	Hybrid	In-Person	In-Person
Kim	IL	19	General Music	In-Person	In-Person	In-Person
Kyle	PA	9	Applied Lessons & Ensemble	Virtual	Hybrid	Hybrid
Sutton	IL	4	Applied Lessons	Hybrid	In-Person	In-Person
Taylor	NV	2	General Music & Ensemble Conducting	In-Person	In-Person	In-Person
Teddi	VA	16	General Music & Ensemble Conducting	Hybrid	Hybrid	Hybrid
Yolanda	NY	17	General Music	Hybrid & Virtual	In-Person	In-Person

Data Analysis

We recorded all the focus group discussions through *Zoom*, which allowed for secure recordings. All focus group transcriptions were placed in a secure Google Drive for the duration of the study. Utilizing open coding (Gibbs, 2007), we coded the data independently; we then compared with each other for themes and patterns using axial coding to arrive at the final themes for the research (Saldaña, 2021). We used multiple data sources (e.g., questionnaire, focus group) and independent researcher coding to support investigator triangulation. To support validity, we sent a draft of our write-up to all participants as a member check (Merriam, 2016; Merriam & Tisdell, 2016). We asked participants to carefully review the material and elaborate and/or clarify any information, and all the participants gave their approval.

FINDINGS

The purpose of the study was to examine music educators' stress and stressors during the COVID-19 pandemic. We uncovered four themes: (a) logistics; (b) student behaviors; (c) student engagement; and (d) administration expectations.

Logistics

One theme that emerged as a result of discussions with participants was the logistics of teaching during the COVID-19 pandemic. Logistics existed both within the classroom and outside of it, and included changing safety protocols, facilitating instrument sharing safely, and teaching in hybrid and virtual models. Adrienne, who teaches at a university while simultaneously running a youth program through the community school, talked about the differences in COVID-19 regulations for the university versus the local schools, stating that the university was “more stringent than at the K-12 schools.” She discussed how the youth brass band students, who rehearse on the university campus through their community music school, have different protocol requirements for masks, bell covers, and vaccinations on the different campuses, which created confusion.

Instrument sharing, including protocols surrounding this, was an evident stressor among some participants. To ensure every student had their own instrument, they had to play instruments that had not been used in a while and therefore had not been properly maintained. Kyle explained,

they can't share instruments anymore, so they have really terrible [quality] instruments now, so that's really stressful for the kids and [sic] obviously not fun for any of the instructors either. To have a tuba where you can't move the tuning slides or you have [sic] three different valve caps that are all different [sic] heights, that's so bad for the kid who has to learn to play on that.

Teddi and Adrienne both commented on challenges with the logistics of virtual teaching and video editing. Both participants talked about the countless hours of video editing, needing more advanced technology to create virtual musical performances, and the challenges of having to learn technology programs to put together these virtual musical performances. Additionally, Teddi discussed the impact of virtual teaching on her schedule. She would teach in person during the day, but then needed to go home to teach over Zoom. She described her situation:

We weren't allowed to sing in person or play instruments in person, so band and choir became after school clubs which they used to be part of the curriculum. So I'd have go home and then teach band after school from 4:15 to 5:15 via Zoom.

Yolanda and Adrienne expressed challenges with changing protocols within their respective schools. Specifically, Yolanda felt worried about doing things wrong from her administration's perspective and shared, “I had a very strong lack of trust with my upper administration, so I was afraid of doing things the wrong way, especially since things were changing [sic] daily in terms of spacing and cleaning and so many different things. I was just very on edge about all of those things.” Adrienne discussed feeling a

similar strain due to the nature of the change in communication because of the pandemic:

I will say that the transition from exclusively online teaching back in person, it's been an interesting shift in communication. So when everything was online, I don't know if everyone experienced it this way, but instead of seeing someone in the hallway and setting something up, you get an email about it and then it's kind of a burden to respond. So, it just felt like there was no way to catch up with everything and as we ease back in. It's been interesting to see how communication has shifted for better or worse. So [I'm] trying to keep up with all of the administrative and logistical things that are associated with my position.

These changes in communication and expectations during this transitional time left our participants feeling stressed and concerned that they were not doing things as were expected of them by administrators.

Student Behaviors

Additionally, the topic of student behaviors emerged throughout the discussions with participants. Specifically, participants brought forth aspects of student behavior such as the impact of online learning, communication and social interactions, social skills development, behavior in the music classroom, and fundamental behaviors of attending school. With respect to the impact of online learning and the return to in-person instruction, Teddi described two of her elementary students that struggled with the return to in-person instruction. According to Teddi, "one is in sixth grade and one's in fourth grade. They act like first and second graders...Academically, they're doing very well, but socially, they cannot interact appropriately with peers. It's really sad." On the other hand, Kim, whose students remained in-person for instruction throughout the COVID-19 pandemic, commented that her students are attentive, have support, and are "just kind of happy to be in class and do different things." She also mentioned that her students may not realize the difference between what they could have been doing in music prior to the pandemic as compared to during due to their young age and lack of experience in a music classroom.

Both Denise and Taylor talked about their students' social interactions and social skills. According to Denise, "you can definitely tell the students that were in-person and the students that were at home learning. I think a big thing is social skills for them. They're really having a hard time communicating with other students." She went on to share that her students are struggling with how to process social interactions in the classroom, so their behaviors seem to be much worse than at her previous school. Similarly, Taylor described challenges specifically related to her students in second and fourth grades:

Energy is really high, and the students are not handling that well. If you think about two years ago being, like, the really pivotal year, the second graders missed kindergarten, which is, you know, really sets the tone, and then the 4th graders missed second third grade... When people talk about it they always say, you know, 'oh the pandemic, we forgot how to be humans.' It's the lacking of the social skills, but we

also are seeing, too, that the parents had their kids at home, and it became this sort of, like, the game of appeasing. You're trying to get your kid to do all this work at home and it's like, 'Okay, you know what, just, just go on your tablet.'...Like two weeks ago, I had four 4th grade boys who are just wrestling in the middle of my room, like, 'what are you doing?' Then you talk to them about it and their response is almost like, 'Uh, what do you mean I can't do whatever I want right now?' Like, that's the vibe you get from these kids when you try to redirect them, and so that's where my kids are at. They're very excited when they focus that energy. Really magical things happen. But getting there has been challenging.

Similarly, Taylor described a lack of support from administration for her and her colleagues when they encounter challenging student behaviors in their classrooms. She mentioned that behavior in her building is "spiraling out of control" and that the vice principal is not backing up their teachers. More specifically she commented, "we have fifth graders fighting in the spring, and this is our fourth grade group. They're already losing their mind[s], and so we have no idea what next year is going to look like. We're just horrified."

In the context of a higher education setting, Sutton referenced students' struggles transitioning from the high school to the collegiate environment stating, "[they don't] know what to expect, and that was really stressful." Adrienne touched on how her students are acclimating well with the return to in-person instruction, however; they are burning out much faster than in previous years. She mentioned that it could be due to a lack of having to balance professional and campus activities as those opportunities have been scarce during the pandemic. Adrienne also reflected on the social element:

I also feel like...they're around their people. There's a lounge right outside my office, where they all hang out. [They] hang out there before lessons and come in, and then after lessons they kind of unwind with their friends, and so I feel like having that connection also makes it more interesting for them.

Student Engagement

Similar to the change of behavior of students, participants observed a change in the engagement of their students from 2021 to 2022. They noticed this change in engagement in regard to students' attention spans, multitasking, and commitment. Taylor noticed that her younger elementary students needed "brain breaks," because after about ten minutes she felt some of her younger students were "going to jump out of their skin." Teddi observed similar challenges in her classroom. She said prior to the pandemic she would plan three activities for her class; however, now she needed to plan about five activities. She felt her students were not able to focus on things for a longer period of time.

Teddi attributed attention challenges to the multitasking students were able to do while in a virtual classroom setting. She discussed that her older students often played video games while attending virtual classes, and had a tough time being unable to do this when back to in person classes. Kyle noticed it also with her private lesson

students back in ensemble rehearsals. She discussed one of her students in the youth brass band:

He's a trombone player and if the conductor pauses to work on, let's say an eight-measure phrase with the cornets, he will pull out a book from nowhere and just start reading this book, even if this section is only going to take maybe 30 seconds tops to go over with the cornets. I just think that he doesn't know what the kind of unspoken etiquette is for a group situation and I feel maybe he was one of those kids who, during a virtual class was just clicking through other tabs on his browser while they were talking about things and he's not used to having that awareness.

Kyle, Taylor, and Yolanda also discussed the change in students' overall commitment. Taylor discussed how she had several students quit the band this year, and she found it strange that they chose to leave in the middle of the school year, despite her feeling that the students were highly engaged and with the group. Yolanda had two students remove themselves from their solo and ensemble festival and say they just did not care to do it. She felt there was a change in her students that they would rather just give up than put in the extra effort. Kyle discussed how students missed many more rehearsals and lessons than she had experienced in the past and needed to change her requirements for attendance:

It's hard to argue with the parent who's reasoning for not wanting their kids to come is the safety of their child, so of course you can't argue with that, but that means that the attendance is really inconsistent and sporadic and there's not as much of a motivator for the kids to be there. We have our concert with these kids this Saturday and I'm not sure if I'm going to have zero, one, two, or three kids show up.

Because of the inconsistent attendance, Kyle went on to discuss how this was impacting the students musical progress:

So, it's been really hard to make progress because one week literally nobody showed up for my first hour of teaching, so I just drank coffee and warmed up for an hour. It's been hard to make progress because of the attendance stuff but you can't really blame anybody for that.

Administration Expectations

Throughout discussions participants expressed frustrations from the last year regarding relationships and expectations of their respective administrations. Yolanda changed teaching positions to a new school, citing the main reason because of the administration:

I can describe my last administration with a meme that I saw: it was of a person drowning with papers all around them and then someone yelling 'don't forget to practice self-care.' That's how I felt there, we get the email about self-care, 'here's pivot, here's assistance, you can talk to somebody,' but then it's like, 'but now we're going to ask you to do this, this, and this, and this on top of what you're already doing.'

Denise and Teddi both expressed their frustration with feeling like the administration kept piling on their plates, which also led to a lot of confusion. Denise stated that she felt that the administration was less understanding during this time of

transition. Now that things were going back to in-person, the administration expected everything to be “back to normal” without understanding the challenges that can accompany this in a music classroom with COVID-19 restrictions, or that students learned music online for the past year so they may not be prepared for “normal” performances. Teddi discussed the change in mask policy in her school, with students attending classes maskless; however, the administration still forbade students to sing without masks and then asked to move the concert into virtual formats. She furthered that the administration seemed to treat their teachers with a general lack of respect: “People are making decisions for you, [they] have no clue what they’re talking about, and implementing policies and stuff that really affect you the opposite way that they’re intended.” Taylor discussed similar frustrations, yet acknowledged that administrators were also experiencing changes that they had not experienced before and did not always know the best way to handle. For example, there was an increase of fights among the students at Taylor’s school. Upon reporting one to the vice principal, Taylor’s administrator asked if it was a closed fist or an open hand hit between the students. She responded with “what does that matter,” which indicated to Taylor that administration, too, was overwhelmed with the student issues and could not easily respond to the situation.

Teddi, a public school music educator, and Kyle, a private music lesson instructor, discussed administration expectations regarding resources. Kyle left her previous position teaching private lessons because the expectations for the teachers during the pandemic were very high, including virtual chamber ensemble performance videos; however, they were not providing any resources to do so. Kyle was expected to find free and public domain resources and had to purchase her own iPad and subscription to Zoom to continue teaching for this organization. Teddi also experienced financial impacts from the expectations of her administration. She stated,

I had to buy a new computer because, in order to do that type of video editing I need a \$3,000 computer. Like professional video editing programming stuff like *Final Cut Pro* or *Adobe Premiere*. I use both. But they were giving out stipends for buying technology last year, it was \$650. Which is nice but I’m like “hey I have to have a \$3,000 computer because of stuff you’re telling me to do, can you please pay for it?” and they’re like, “well here’s the \$650 that everybody else gets.” But they want me to do this and a \$650 computer does not do this; I need, a terabyte of Ram and whatever storage and I need 30 Bytes of Ram and so it’s just annoying. They don’t get it at all.

DISCUSSION

The purpose of the study was to examine music educators’ stress and stressors during one-year of the COVID-19 pandemic. The participants in this study discussed their enjoyment of being back in-person to teach, being able to see their students face-to-face, and making music in-person again; however, similar to previous research (Shaw & Mayo, 2021), they also felt overwhelmed, exhausted, and frustrated in regard to logistics, student behavior, and administrative struggles.

Except for Kim, all the participants taught virtually during the COVID-19 pandemic. The logistics of teaching in a virtual setting required participants to find repertoire and resources for the students, while simultaneously learning and navigating video editing and constantly changing protocols. The cost and time of video editing can be overwhelming to music educators, as this is not something that was typically a part of their positions prior to the pandemic. Adrienne, who is a tenure-track music performance faculty member, discussed how she was able to purchase these items through her start-up funds, given to her at her point of hire, that otherwise might have been used for touring or recording an album. While this was helpful, she felt this might have long-term impact on her performance goals in working towards tenure and discussed how she was concerned for other faculty members who may not have these types of funds available.

Logistical challenges of constantly changing COVID safety protocols and technology issues were also discussed one year prior by these same participants (Koner et al., 2022). For example, one year prior Adrienne spoke of the challenges of the logistical protocols regarding safety, with leaving a space empty for 30 minutes for the aerosol after a student performance or rehearsal. While this specific safety concern was not mentioned a year later, our participants were still navigating masks, sharing instruments, and vaccination mandates. Additionally, one year prior the participants talked about technology stressors, such as not having a way to reach students if technology failed or navigating how to teach in a hybrid setting. At the time of this research, the participants still felt this pressure with technology expectations of virtual performances and video editing.

One year prior, these participants discussed concerns of student engagement (Koner et al., 2022), and they discussed this again, indicating the lack of engagement and lack of motivation continued throughout the pandemic for some students. With virtual schooling, students were able to multitask, have a more relaxed structure and disengage easier than in-person schooling (Daugvilaite, 2021; Gupta et al., 2021; Poulain et al., 2021). Our participants saw the ramifications of this with students not following through on commitments, not being able to focus in class, and multitasking.

At the time of this publication, the education community is unsure of the long-term impacts of virtual schooling on students; however, one long-term effect of lower student engagement may be music education program retention. Teddi saw a lower enrollment in her bands. However, she stated that the students who had stayed in the bands were “super dedicated,” which has led to them being able to play more difficult music than in past years.

Academically there have been concerns about students, however, through discussions with our participants and through previous literature (Salta et al., 2021), the most pressing concern appears to be student behavior. Teddi and Denise saw students having socialization struggles, Taylor observed fighting more often between students, and Kyle observed a lack of enculturation around common social structures in rehearsals. Additionally, throughout the pandemic, students experienced a lack of

human interaction (Salta et al, 2021) and loss of collaborative learning opportunities (Schiavo et al., 2021), therefore also impacting student behavior. Adrienne discussed that her students' craving for the human interaction and social engagement was lacking throughout the virtual schooling.

The topic of administration and expectations during the focus groups brought emotional and impactful responses from these participants. Yolanda, Denise, and Teddi appeared to feel overwhelmed and confused by the expectations of their respective administrators. As seen throughout previous research, administrative support is highly influential to a school music program (Abril & Bannerman, 2015), especially regarding resources and finances (Miksza, 2013; Whitaker, 1998). This was a stress item for our participants as Teddi discussed the outside cost associated with creating virtual performance videos that were not fully financially supported by her administration. Teddi struggled with the decision of spending the money out of her own pocket or not being able to produce these virtual experiences for her students. She stated that the extra \$2,600 out of her own pocket was "worth it for her sanity." This finding highlights the need for music to continually communicate with administration on the needs for a successful music program.

Limitations and Future Research

There are limitations to this study which render further, future research. One limitation of this study was the participation of all female music educators. However, as we approached this study through a longitudinal lens (Creswell, 2012), and the participants from the previous study were all female (Koner et al., 2022), we kept this same sample for the integrity of the research. Future research may explore if educators who do not identify as female have experienced similar struggles throughout the COVID-19 pandemic. Future research may also continue to explore the long-term effects of the COVID-19 pandemic on student engagement, behavior, and learning. At the time of the submission of this paper, most schools had just completed a full year of in-person instruction following the pandemic; however, as seen throughout discussions with our participants, students were still working on adapting back to "normal" after more than a year of virtual instruction.

CONCLUSION

The COVID-19 pandemic affected educators around the world, and the long-term effects on music teaching and learning have not all yet been discovered. While it may be the expectation that we will "go back to normal," perhaps the new normal is not what it was before the pandemic. Teachers' unions and professional music teaching organizations may consider providing research, information, and resources for music educators to provide to administrators on costs and expenses associated with equipment, sheet music, and other necessary items for a music program. For the music education community, it would be beneficial to continue to support one another as the impacts on student retention, behavior, and musicianship continue to unfold.

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