

## **The Sound of Leadership: Transformational Leadership in Music**

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### **Abstract**

Leadership and music are two topics that are rarely mentioned together. However, their universal, intriguing, and complex nature allows a unique framework for helping individuals learn leadership concepts. In this paper several songs have been selected from various music genres. Each demonstrates elements of leadership. Aspects of popular culture such as music can create opportunities to learn about leadership and contribute to the development of one's leadership style. General leadership concepts, along with the transformational approach and emotional intelligence, will be explained as we study each song. Additionally, the paper will discuss effective teaching methods and applications for using music to teach leadership.

### **Introduction**

Leadership is one of the most widely studied and intriguing subjects of all time. According to Northouse (2007), "People are captivated by the idea of leadership" (p. 1). The topic relates to every aspect of life, from personal to professional areas. Thus, one may believe leadership development is the foundation for success regardless of occupation or personal endeavor. There are countless books, theories, definitions, and experts sharing concepts of leadership showing the concept of leadership means something different to each individual. How we discover leadership for ourselves varies depending on the many situations and experiences we have encountered throughout life. One point that experts would agree on is that leadership is a complex phenomenon: there is no single best definition or approach to leadership (Antonakis, Cianciolo, & Sternberg, 2004; Huber, 2002).

Just as leadership is deeply woven into our lives, aspects of popular culture contribute significantly to how we live. Popular culture is illustrated in various forms such as movies, music, books, fashion, and celebrity icons that shape and frame our view of the world. Popular culture's influence on society today is immeasurable and can be observed all over the globe. According to Dolby (2003), "what we 'know' about the world is largely formed through our interactions with popular culture" (p. 263). Technology is more prevalent than ever, making it

easier to spread the latest trends and happenings of popular culture. Therefore, one can conclude popular culture will remain a substantial influence on society for generations to come.

Can popular culture create opportunities to learn about leadership and contribute to the development of one's leadership style? That very question will be answered in this report by examining music as a form of popular culture. Music tells a story; stories are effective for teaching. According to Callahan and Rosser (2007), music is perhaps even more pervasive in popular Western culture than any other form of popular culture. Therefore, music should provide a very familiar starting point for students seeking to learn more about an unfamiliar topic – leadership theory and practice.

Leadership and music are seldom mentioned together; however, their prominent roles in life today provide a basis for how we choose to live. Music influences all cultures, regardless of age, gender, race, or socioeconomic background; additionally, music reflects trends, norms and attitudes of society. The incorporation of lyrics, instruments, and often performances create countless interpretations by all who listen, which makes the case for the complexity of music and shows a similarity to the complex nature of leadership. An even greater similarity than their complex nature is that both leadership and music have a tremendous ability to influence.

A biological explanation to the ability of music to influence an individual is found in the human brain, more specifically in three functions of the cerebral cortex: *sensing*, *integrating*, and *acting* (Zull, 2002). People *sense* what is happening in their environment, then *integrate* what is happening into images and thoughts, and finally take *action* in various forms. An illustration of this process is shown with music. As music plays one will hear the lyrics and instruments (*sensing*), the individual creates images and thoughts from this experience (*integrating*), and then they take action based on the complete experience. According to Zull, music can create a connection with learners in a personal way that draws on previous meaningful experiences.

The innate process that occurs between the brain structure and learning provides a tremendous opportunity to use music as an instructional tool in one's leadership development. Music has a relevant place in teaching as the sounds fill the classroom stimulating the senses, thoughts, and actions of students; in other words, "sound is a natural vehicle for learning" (Zull, 2002, p.155). Music influences the emotions, attitudes, and perspectives that an individual portrays in life. In short, music can greatly impact an individual's view on what it means to lead and how they choose to lead.

## Synopsis: Selected Songs of Leadership

As previously established, leadership is complex and extremely broad. Similarly music is very deep and spans a wide range of genres and styles. Music has various meanings and relevance depending on the interpretation by the musician and the listener. One song can be sung and heard in numerous ways. Nonetheless, the arrangement of words, tone, and rhythm will portray a message that will influence both the musician and the listener. The American Academy of Pediatrics (AAP) (1996) reported on the impact of music on youth, showing their concern for the powerful ability that music has to influence. The influence can be either positive or negative depending upon the nature of the music. The AAP commented specifically on music with negative lyrics, stating that parents should be aware of the impact of music with negative behavioral messages. The AAP also recognize the impact of music with appropriate lyrics reporting on the importance of music on the development of identity and social boundaries of youth.

The following songs have been selected to reveal that music can have content associated with leadership. Do writers, producers, and musicians set out to create songs with leadership theories and concepts in mind? It is unlikely that the primary concern is to produce music based on leadership; however, it is very conceivable that those involved in making each song intentionally set out to communicate and relate to their listeners. In other words, the intent is to produce music that stimulates a response, one that the listener will not forget. Chad Kroeger, a band member of Nickelback shared his thoughts on making a song, “If you finish a song and it’s not stuck in your head, then how will it stick in someone else’s head when they’ve only heard it once or twice” (Nickelback, n. d.)? Musicians set out to create images and thoughts that impact the lives of all that hear their music, thus creating an unforgettable experience. It is certainly plausible that leadership educators would like to create an educational experience that “sticks” with their students.

Male and female artists popular across the globe in various music genres from Christian to Rock have been selected. Each song demonstrates that elements of leadership can be found in all types of music; furthermore, regardless of the type of music an individual prefers leadership messages exist. Students of leadership will hear these songs on the radio or television and think of transformational leadership, creating a learning experience beyond the traditional classroom.

The song titled, *What are you waiting for*, by Natalie Grant is an upbeat Christian pop song that challenges the singer and listeners to want to “make a difference” and “change the world” (Gerrard, Benenate, & Brooker, 2004). Another song with a strong message is *Where is the love* by the Black Eyed Peas, a rap and hip-hop group. The song shows disapproval of the way the world is living today and challenges people to change for the better. The next song, *Unwritten*, is a pop song by the United Kingdom artist, Natasha Bedingfield. It is bursting with energy inspiring listeners to make the most of life. Finally, *If everyone cared*, by

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the Canadian rock band Nickelback, sends a message loud and clear that you can make a difference in this world. All of the songs will be researched with greater detail throughout the paper and complete lyrics to each song can be found in Appendices A through D.

The previous brief descriptions show components of leadership in music, which will be examined on a deeper level and considered in light of various leadership theories and concepts. As we begin to analyze the leadership components in each of these songs an operational definition of leadership for the basis of this report must be established. Maxwell states, “leadership is *influence*” (1998, p.17). Northouse (2007) believes “leadership is a *process* whereby an individual *influences* a *group* of individuals to *achieve a common goal*” (p. 3). The general concept of leadership as well as the transformational approach and emotional intelligence will be explained as we study each song.

### **Transformational Leadership**

Transformational leadership is concerned with emotions, values, ethics, and long-term goals. It also suggests that both the leader and the follower are transformed through the process. There are several prominent transformational theories that have been extensively researched over the past 20 years (Antonakis, Cianciolo, & Sternberg, 2004). The transformational model of Bass and Avolio (1990) consists of four key factors: idealized influence, individualized consideration, intellectual stimulation, and inspirational motivation. When these factors are all utilized the additive effect is performance beyond expectations. The recurring theme of the selected songs is that of making a positive difference and changing the world, which most would agree requires performance beyond expectations. In addition to the work of Bass and Avolio, Conger (1999) identified nine components of transformational leadership frequently seen in the transformational theory. A list of the nine components is summarized along with the songs that contain the transformational characteristics in Table 1.

Table 1

*Songs Expressing Components of Transformational Leadership*

<b>Component</b>	<b>Song</b>	<b>Lyric Excerpts</b>	<b>Component Characteristics</b>
<b>Vision</b>	<b>If everyone cared</b> (Nickelback)	“Imagine what the world could be” (Nickelback)	* Articulate idealized goals * Examine shortcomings in status quo to help followers reach their accomplishments
	<b>Where is the love</b> (Black Eyed Peas)	“Yo, whatever happened to the values of humanity” (Black Eyed Peas)	

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<b>Inspiration</b>	<p><b>What are you waiting for</b> (by Natalie Grant)</p> <p><b>Unwritten</b> (By Natasha Bedingfield)</p>	<p>“Sometimes I get that overwhelming feeling... but then I stop and to my self I say... anything is possible just you wait and see, good things happen if you just believe” (Natalie Grant)</p>	<p>* Enthusiasm and optimism for shared goals</p> <p>* Encourage support for one another in goal attainment</p>
<b>Role modeling</b>	<p><b>If everyone cared</b> (by Nickelback)</p> <p><b>Where is the love</b> (by Black Eyed Peas)</p>	<p>“Gotta keep my faith alive till love is found” (Black Eyed Peas)</p>	<p>* Consistent behavior of high morals and ethical standards</p> <p>* Followers emulate the leader</p>
<b>Intellectual stimulation</b>	<p><b>Where is the love</b> (by Black Eyed Peas)</p> <p><b>Unwritten</b> (By Natasha Bedingfield)</p>	<p>“Open up the dirty window, let the sun illuminate the words that you could not find” (Natasha Bedingfield)</p>	<p>* Encourage followers to look for new approaches</p> <p>* Creativity is encouraged</p>
<b>Meaning-making</b>	<p><b>Where is the love</b> (by Black Eyed Peas)</p> <p><b>Unwritten</b> (By Natasha Bedingfield)</p>	<p>“Staring at the blank page before you... Today is where your book begins, the rest is still unwritten” (Natasha Bedingfield)</p>	<p>* Engage followers in interpreting situations</p> <p>* Help followers make sense of new challenges and problems</p>
<b>Appeals to higher –order needs</b>	<p><b>What are you waiting for</b> (Natalie Grant)</p> <p><b>If everyone cared</b> (Nickelback)</p>	<p>“If everyone cared... If everyone loved and nobody lied, If everyone shared and swallowed their pride, We’d see the day when nobody died” (Nickelback)</p>	<p>* Focus on intrinsic rewards</p> <p>* Emphasize heroic, moral, and meaningful aspects of work</p>

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<b>Empowerment</b>	<b>Unwritten</b> (By Natasha Bedingfield) <b>What are you waiting for</b> (by Natalie Grant)	“ It only takes one voice, so come on now and shout it out” (Natalie Grant)	* See relationship with followers as one of mutual influence * Develop followers’ capability and confidence in taking action
<b>Setting of high expectations</b>	<b>If everyone cared</b> (by Nickelback) <b>What are you waiting for</b> (by Natalie Grant)	“ So you wanna change the world...anything is possible...good things happen if you just believe” (Natalie Grant)	* Challenge followers to meet high performance * Demonstrate their dedication and confidence in the followers ability
<b>Fostering of collective identity</b>	<b>Where is the love</b> (by Black Eyed Peas) <b>If everyone cared</b> (by Nickelback)	“Ask yourself... where is the love” (Black Eyed Peas)	* Encourage collective undertakings * Connect goals and vision of the collective group

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\*Created from Conger’s (1999) nine components of transformational leadership

In light of the components mentioned previously it is clear that each of the selected songs portray a significant level of transformational leadership. Unfortunately, the written form of this report is not as favorable as an auditory report. The reader is unable to hear the tone, rhythm, and additional components which illustrate the transformational nature of each song. Nonetheless, the lyrics can be read to validate transformational components.

### *What are you waiting for?*

As previously mentioned the definitions of leadership consist of several key points: influence, process, a group of individuals, and goal attainment. Natalie Grant delivers a powerful vocal performance that meets each of the key points in the definition of leadership. In addition, the lyrics and tone of this song carry a clear message of transformational leadership. Both the leader (the artist) and the

followers (the listeners) are inextricably linked together (Northouse, 2007) in an effort to “change the world” (Gerrard, et al., 2004). The artist sings “good things happen if you just believe” which appeals to higher-order needs, including emphasis in the heroic or moral aspects of an individual’s work.

### ***Where is the love?***

The song has a smooth beat and refers to acts happening around the world that are void of love. The lyrics are comprised of high values like “truth, understanding, faith, love and guidance from above” (Black Eyed Peas, 2003). The transformational characteristic of vision, which actively examines shortcomings of status quo (Antonakis, et al., 2004) is evident throughout the song. A few shortcomings of society the group sings about include “selfishness, killin’, and hate” which they use to challenge the listener to develop an idealized goal to create a world of peace and love (Black Eyed Peas, 2003).

### ***Unwritten***

Natasha Bedingfield is a prime example of influencing a culture not only as a singer, but also as one of the faces of Gap clothing. Natasha has influenced the world through music as well as through fashion. *Unwritten* proved to be the most played song on mainstream radio in the United States in 2006 (Natasha Bedingfield, n.d.). These are significant points because she has made an impact through several components of popular culture. Natasha’s fans (followers) may have a greater sense of relating to her through Gap clothing and could possibly see Natasha as a “regular person.” The clothing in a Gap store is fashion that can be emulated by anyone due to its affordable and available nature. So many famous singers wear clothing that is too expensive for the average person and can only be found in a few stores, thus a separation between the artist and fan may be perceived by fans that cannot afford high end clothing. Transformational leadership involves empowerment and with Natasha’s persona of being a “regular person” she has a great ability to empower her listeners. The lyrics “we’ve been conditioned to not make mistakes, but I can’t live that way” (Bedingfield, 2004) empowers the listener to believe they are not limited in how they will live today due to past mistakes or failures. Natasha’s relationship with her followers is one of mutual influence because she acknowledges the message applies to her life as well.

### ***If everyone cared***

The band Nickelback demonstrates leadership in several ways though this song which has raised close to \$800,000 in a charitable campaign for Amnesty International and International Children’s Awareness Canada (Nickelback, n. d.). The band (leaders) is influencing fans (followers) to achieve a goal of raising money to support organizations fostering world peace. The song has a deep, rich tone with a heavy message: love can change the world and we can make a

difference. The lyrics, “we realize how small we are” (Kroeger, 2005) shows the need for collective identity, thus making a significant impact on the world cannot come to fruition by one person working alone. The fact that Nickelback is donating all proceeds from the sale of the digital single and its video demonstrates their desire to encourage collective undertakings, a characteristic of transformational leadership.

### **Emotional Intelligences**

In addition to transformational leadership, the concept of emotional intelligence can also be found in popular music. One area of interest today in terms of leadership development involves understanding emotions. The concept of emotional intelligence has become of great interest to organizations today as researchers suggest that one’s emotions play a critical role in many aspects of leadership (Egan & Feyerherm, 2007). Furthermore, emotions are the pathway to making decisions, handling stress, and developing relationships and creativity. Therefore, it is evident that one element essential to becoming a better leader involves understanding emotions. How can we better understand human emotion and leadership? One can consider music and the emotions so deeply woven into a song.

Listening to different genres and artists may elicit greater emotional dynamism, which includes a greater range of emotions, modulating the intensity of emotions, the fluidity of emotions and the incorporation of all emotions accessible by an individual (Egan & Feyerherm, 2007). In Table 2 a brief list of *emotions* that students in leadership classes shared while listening to each of the four songs is listed (Hall, 2008). In addition, the values, ethics and goals concluded by the author from the songs are also listed. Again, how one interprets music varies with the individual so this is not a conclusive list, but should be used more for exemplar purposes.

Table 2  
 Characteristics of Transformational Leadership in Selected Songs

<b>Song</b>	<b>Emotions</b>	<b>Values</b>	<b>Ethics</b>	<b>Goals</b>
<b>What are you waiting for?</b>	Overwhelmed, sad, anxious, joy, happy, excited, challenged, hopeful, inspired, empowered	Faith/belief, speak out, action, giving, determination	High standard that one person can make a difference and help those in need	*Make a difference in the world *Change the world
<b>Where is the love?</b>	Confused, sad, hate, love, irate, disappointment, fear, rage, anger, overwhelmed, hope, longing	Faith, truth, practice what you preach, guidance from above	High standard that love can change the world	*For mankind to live with love for one another *To create a world of peace
<b>Unwritten</b>	Hope, joy, free, confused, alive, disappointed, appreciative, excited	Self-belief, perseverance, initiative, goal attainment	Learn from the past and do what is right for the future	Reach ones potential and accomplish goals
<b>If everyone cared</b>	Happy, love, reflective, grateful, confused, anger, compassion	Love, honesty, humility, teach, share	High standards of honesty and love	Change the world with love

### Teaching Leadership through Music

How do we learn? That is a difficult question to answer because people learn in many different ways. According to Gardner (1999), there are eight dimensions of learning which he explains in his theory of multiple intelligences. Interpersonal, intrapersonal, linguistic, and musical learners would all greatly benefit from leadership being taught through music. Interpersonal intelligence deals with understanding others and working together. Music allows students an opportunity to gain different perspectives by listening to different genres and types of music. Intrapersonal intelligence addresses how individuals understand their lives and makes decisions on how to live. An appropriate selection of music can help

students make sense of their world and build a strong self-esteem. Music with words can challenge linguistic abilities and stimulate learners to be active in the educational experience. Students that favor musical intelligences would be engaged in the class activity because they have a natural appreciation for music.

Another consideration when teaching is the work of Rosenshine and Furst (1971) which identified several behaviors of effective teachers. The behaviors include clarity, variability, enthusiasm, and opportunity for students to learn material. The appropriate use of music in teaching would support these behaviors for effective teaching.

In addition to using music to reach multiple intelligences and demonstrate effective teaching behaviors one can rely on music to provide a positive educational experience. Teaching leadership with the use of music would be considered experiential learning and would give students a break from traditional lectures. Educators recognize “straight lecture is not a viable option for all class periods” (Williams 2006, p. 61). The concept of experiential learning is often credited to John Dewey, who challenged educators to recognize the connection between education and personal experience (Dewey, 1938). Music provides students with a “personal experience” that educators can use to stimulate thoughts which lead to action (student learning).

As mentioned before, music appeals to all cultures, ages, genders, and so on; therefore, using music to teach about leadership can create a fun and interactive learning environment that will help every student learn. Several ideas and strategies in which music is used to teach leadership will now be explored.

### **Applications and Procedures**

The applications for teaching leadership with music are countless due to the broad nature of both leadership and music. One should look at the topics they wish to cover and find the most appropriate sections for the application of music. Simply using popular culture in leadership development or to teach leadership concepts will not guarantee successful development of leaders (Callahan, Whitener, & Sandlin, 2007). However, a carefully selected song will provide an environment that stimulates learners and breaks the monotony of traditional teaching, which will provide an opportunity to learn in a unique and exciting manner. I will suggest two applications and procedures for using music that utilize different methods of instruction and appeal to a vast group of students.

The first application could be used with a small group of students (four to six) or with several hundred students divided into small groups. Each group would listen to a song (selected by the instructor) and identify lyrics from the song that denote meanings associated with leadership. The instructor should provide a list of questions for each individual as well as the entire group to answer. After each group has analyzed their song for leadership content and answered the questions

provided by the instructor a class wide discussion should take place. The class would then hear from one or more individuals regarding the leadership concepts learned from each song.

Another application of music would allow for students to develop creativity and a solid understanding for leadership concepts. The instructor would assign a leadership theory or approach (trait, situational, transformational, etc.). Each student would be asked to find a song of their choice that provides evidence of the corresponding leadership principles. Specific guidelines and criteria should be given to each student to ensure the report covers key concepts and demonstrates an adequate understanding of the material. The report could then be presented to the class in various forms such as a poster, a scrapbook or collage, or a traditional typed report.

For both of the above mentioned applications the key is for the instructor to provide appropriate guidelines and information that align with the nature of the course. Teachers considering the use of music to teach leadership concepts should consider the suggestions offered in *Appendix E: Tips for Teaching Using Music* (Texas A&M University). Using music to teach about leadership aligns with the research on multiple intelligences allowing the teacher to reach a broad group of students. Additionally, both applications discussed in this paper support effective teaching behaviors as the applications are utilized. Furthermore, utilizing music provides students with a personal experience that will stimulate thoughts resulting in actions that lead to learning.

## **Conclusion**

Popular culture provides real life examples and situations from which individuals can learn about leadership and develop skills to become more effective leaders. As previously mentioned, popular culture can be seen in many forms; however, music may be the most prevalent and relevant in terms of reaching people across the globe. In a very dynamic, fast-paced, global world there are few things that relate to all cultures and demographics within a population. As Antonakis et al. (2004) suggested leadership is viewed as a universal activity such as is music which provides a window to view the world.

Yes popular culture, and more specifically music, can teach individuals about leadership and provide insight into developing a global and practical view of how to lead. Those interested in developing leadership skills could utilize music to become a more creative and emotionally intelligent leader. Instructors of leadership development can utilize music in a relatively untapped approach to understand theories and concepts. As Williams (2006) stated, “leadership educators are constantly looking for new and innovative ways to teach leadership theory” (p. 61).

Music is a promising tool because it is universal and accepted by the masses. Incorporating music into teaching leadership allows an educator to reach more students and create a better learning environment because multiple learning styles are reached. The benefits of using music to teach about leadership and the opportunities for an instructor to better educate students creates a promising and worthwhile endeavor that could forever change the way one may learn about leadership.

## **Appendix A: What are you waiting for?**

Sometimes I get that overwhelming feeling  
So sad those faces on TV  
If I tried to make a difference would it help anyway  
but then I stop and to myself I say

### **CHORUS:**

So you wanna change the world  
What are you waiting for  
You say you're gonna start right now  
What are you waiting for  
It only takes one voice  
So come on now and shout it out  
Give a little more  
What are you waiting for

Sometimes I feel a little helpless  
Seems like I can't do a thing  
But anything is possible just you wait and see  
Good things happen if you just believe

### **CHORUS**

Someday somehow  
Gonna take that step  
Cause time is ticking away

Right here right now  
Before it's too late  
Gonna face tomorrow today

### **CHORUS**

## **Appendix B: Where is the Love?**

What's wrong with the world, mama  
People livin' like they ain't got no mamas  
I think the whole world addicted to the drama  
Only attracted to things that'll bring you trauma  
Overseas, yeah, we try to stop terrorism  
But we still got terrorists here livin'  
In the USA, the big CIA  
The Bloods and The Crips and the KKK  
But if you only have love for your own race  
Then you only leave space to discriminate  
And to discriminate only generates hate  
And when you hate then you're bound to get irate, yeah  
Badness is what you demonstrate  
And that's exactly how a anger works and operates  
You gotta have love just to set it straight  
Take control of your mind and meditate  
Let your soul gravitate to the love, y'all, y'all

### **Bridge:**

People killin', people dyin'  
Children hurt and you hear them cryin'  
Can you practice what you preach  
And would you turn the other cheek  
Father, Father, Father help us  
Send us some guidance from above  
'Cause people got me, got me questionin'  
Where is the love (Love)

### **Chorus:**

Where is the love (The love)  
Where is the love (The love)  
Where is the love  
The love, the love

It just ain't the same, always unchanged  
New days are strange, is the world insane  
If love and peace is so strong  
Why are there pieces of love that don't belong  
Nations droppin' bombs  
Chemical gasses fillin' lungs of little ones  
With the ongoin' sufferin' as the youth die young  
So ask yourself is the lovin' really gone  
So I could ask myself really what is goin' wrong  
In this world that we livin' in people keep on givin' in  
Makin' wrong decisions, only visions of them dividends

Not respectin' each other, deny thy brother  
A war is goin' on but the reason's undercover  
The truth is kept secret, it's swept under the rug  
If you never know truth then you never know love

Where's the love, y'all, come on (I don't know)  
Where's the truth, y'all, come on (I don't know)  
Where's the love, y'all

### **Bridge**

#### **Chorus**

I feel the weight of the world on my shoulder  
As I'm gettin' older, y'all, people gets colder  
Most of us only care about money makin'  
Selfishness got us followin' our own direction  
Wrong information always shown by the media  
Negative images is the main criteria  
Infecting the young minds faster than bacteria  
Kids act like what they see in the cinema  
Yo', whatever happened to the values of humanity  
Whatever happened to the fairness in equality  
Instead in spreading love we spreading animosity  
Lack of understanding, leading lives away from unity  
That's the reason why sometimes I'm feelin' under  
That's the reason why sometimes I'm feelin' down  
There's no wonder why sometimes I'm feelin' under  
Gotta keep my faith alive till love is found  
Ask yourself

Where is the love  
Where is the love  
Where is the love  
Where is the love

Father, Father, Father help us  
Send us some guidance from above  
'Cause people got me, got me questionin'  
Where is the love

Sing with me y'all  
One world, one world, we only got  
One world, one world, that's all we got  
One world, one world,  
Something's wrong with it x 3  
We only got one world, one world,  
That's all we got one world, one world

## **Appendix C: Unwritten**

I am unwritten, can't read my mind, I'm undefined  
I'm just beginning, the pen's in my hand, ending unplanned

Staring at the blank page before you  
Open up the dirty window  
Let the sun illuminate the words that you could not find

Reaching for something in the distance  
So close you can almost taste it  
Release your inhibitions  
Feel the rain on your skin  
No one else can feel it for you  
Only you can let it in  
No one else, no one else  
Can speak the words on your lips  
Drench yourself in words unspoken  
Live your life with arms wide open  
Today is where your book begins  
The rest is still unwritten

Oh, oh, oh

I break tradition, sometimes my tries, are outside the lines  
We've been conditioned to not make mistakes, but I can't live that way

Staring at the blank page before you  
Open up the dirty window  
Let the sun illuminate the words that you could not find

Reaching for something in the distance  
So close you can almost taste it  
Release your inhibitions  
Feel the rain on your skin  
No one else can feel it for you  
Only you can let it in  
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No one else, no one else  
Can speak the words on your lips  
Drench yourself in words unspoken  
Live your life with arms wide open  
Today is where your book begins  
The rest is still unwritten  
The rest is still unwritten  
The rest is still unwritten

Oh, yeah, yeah

## **Appendix D: If Everyone Cared**

From underneath the trees, we watch the sky  
Confusing stars for satellites  
I never dreamed that you'd be mine  
But here we are, we're here tonight

Singing Amen I, I'm alive  
Singing Amen I, I'm alive

### **[CHORUS]**

If everyone cared and nobody cried,  
If everyone loved and nobody lied,  
If everyone shared and swallowed their pride,  
We'd see the day, when nobody died

And I'm singing

Amen I, Amen I, I'm alive  
Amen I, Amen I, Amen I, I'm alive

And in the air the fireflies  
Our only light in paradise  
We'll show the world they were wrong  
And teach them all to sing along

Singing Amen I, I'm alive  
Singing Amen I, I'm alive

### **[CHORUS (X2)]**

And as we lie beneath the stars,  
We realize how small we are,  
If they could love like you and me,  
Imagine what the world could be

### **[CHORUS (X2)]**

We'd see the day, we'd see the day  
When nobody died  
We'd see the day, we'd see the day  
When nobody died  
We'd see the day when nobody died

## **Appendix E: Tips for Teaching Using Music**

- Identify and Analyze the audience of students (size, knowledge level, age)
- Ensure the facility/classroom has adequate equipment to play music
- Use music to complement and support a lesson built on solid content (Even the “best” music will not support weak content)
- Select music with key points/components that reinforce the lesson objectives
- Provide handouts to guide student discussion, reflection, and retention of key material
- Keep the class focused on the specific elements of how the selected music relates to the content being taught
- Use a variety of genres and music from different time periods, being mindful of your audience (Do not stereotype)
- Be aware of the historical and current events associated with the music/musicians (Each can influence the student’s perception/image of the music either positively/negatively)
- Provide a handout with lyrics for selected songs
- Do not overuse music in the class, workshop or course
- Remember the three “C’s” Be Creative, Be Confident, and Challenge Students:
  1. **Be Creative** as you plan lessons and activities and allow students to be creative
  2. **Be Confident** when teaching, believing that the music will stimulate learning
  3. **Challenge** students to find music they relate to that portrays components of lessons taught in class

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## **Biography**

John L. Hall is a graduate student at Texas A&M University in the Department of Agricultural Leadership, Education, and Communications. As a former high school agriculture educator in Florida he is passionate about enhancing the quality of agriculture programs across the nation. His research interest focus on leadership styles, leadership development, and effective teaching methods.