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The Impact of Arranging Music for the Large Ensemble on the Teacher: A Phenomenological Exploration

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The Impact of Arranging Music for the Large Ensemble on the Teacher: A
Phenomenological Exploration

by

James T. Lindroth

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
School of Music
College of the Arts
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Dedication

I dedicate this dissertation to my parents, Georg and June Lindroth, who have supported me in everything I have done in my life.

Acknowledgements

I would like to express my appreciation to the many individuals that made this dissertation possible. I would not have completed this doctoral degree without the endless support and feedback of my advisor and Committee Chair, Clint Randles. I would like to thank my committee members, C. Victor Fung, David Williams, and John Carmichael, who have been supportive of my academic and research activities throughout my doctoral studies.. I am grateful to my parents, June and Georg Lindroth, for their endless love and support throughout my life. I would also like to thank my friends and family members who supported and encouraged me throughout my graduate studies. Finally, I thank my wife Tracey and our two sons, Andrew and Matthew, for their support through difficult times and encouraging me to reach for the stars.

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Abstract

The purpose of this study was to examine the phenomenon of what arranging music in the large instrumental ensemble music setting came to mean to the teachers doing the arranging. Four secondary music teachers ($N=4$) were asked to create a musical arrangement for one of their school ensembles. Over a period of seven weeks, participants rehearsed their arrangement with their students. This study was guided by research on creative identity, the self, and various identity theories from the field of the social sciences. Data were collected by way of in depth semi-constructed interviews, field observations, and journals; and were analyzed Patton's phenomenological method (Patton, 2002).

In analyzing the data, five major themes emerged: a) time and preparation, b) pre-service teacher training, c) educational/curricular design, d) professional development, and e) teacher/student relations. The findings suggest that participants created their arrangements with a focus on their students' needs and that arrangements were revised several times over the rehearsal phase of the study. They did not follow on particular teaching model, but rather a combination of teaching models to rehearse their arrangement. The act of arranging music opened new doors to learning for both the participants and their students. They appeared to have increased interactions during rehearsals and participants reported improved personal relations with their students. Participants seemed to find a balance between their teacher and musician identities by

molding these identities together to create their music teacher identity. They also reported an increase in knowledge of musical instrument pedagogy.

Chapter 1

Introduction

I sat in my music room office feeling nervous. Students assigned to my band class entered and began the ritual of putting book bags away, getting instruments put together, and preparing themselves for rehearsal. I was nervous because today was the first rehearsal of my first attempt at creating music for my ensemble. The students did not know I had completed a composition for them.

The composition was an arrangement of a popular hit song from the year 1998. The primary reason for the creation of the composition was not a desire to create music, rather, it was out of necessity. The ensemble that I created this for had certain strengths and weaknesses that were not addressed appropriately in the printed music. My ensemble had weak alto saxophone and low brass sections, but strong trumpet and percussion sections. I also had a tenor saxophone senior who I wanted to feature in this composition. I had spent several weeks creating this arrangement while completing all my other band teacher duties which only added more hours to my already sixty plus hour work week.

The band librarians passed out the music during the warm up session with the band. The students took out the music excited to see what the new music selection was to be rehearsed. Confusion began to register on some faces. As they scanned the sheet music, one student asked, “Mr. Lindroth, did you write this?” as they read the name of the composer. I replied in the affirmative with a smile on my face. Another student proclaimed, “I didn’t know you could write music, I thought you could just teach it!”

We spent half the rehearsal time on the composition. I explained several musical issues in the composition that I wanted them to fix, based on my perspective as a composer. The students worked hard to bring my intentions to life. At the end of the rehearsal, I overheard one student say to another student “that was cool. I really liked that rehearsal.” It was the beginning of a special journey that continues for me today.

This event occurred twelve years ago while I began my third year as a band teacher. While the composition was not spectacular, it was an important event that shaped my own identity as both a musician and an educator. This story illustrates the growth of an occupational identity of a music teacher and the role of a creator of music in the life of a music educator. It also serves as a context for understanding the literature review, the participants of this study, and the relationship of this study to the researcher.

What is a band director?

What is a band director? What does a band director do? The term “director” is designated to an individual who is in charge of something. In the social group where people teach large ensembles, those members often use the term “director” as distinguished from “teacher”. A band director “directs” how music should be performed. The model for a “director” is the professional conductor, someone who conducts a symphony orchestra or the professional wind band. In the early 20th century, the school band movement thrived and produced band directors who became models of what a band director does and accomplishes with their players.

Lautzenheiser (2006) outlined this progression in his book, *Habits of a Successful Band Director*. The term “director” takes root from the origin of the school band movement in the United States. Situated from this time period, music teachers were not

leaders of bands. Instead, it was musicians who lead bands among other musical activities to earn a living. A.A. Harding, who was the founder of the University of Illinois band program, was one of these musicians. Harding founded the band program with the intention of making the program separate from the university music school. He was cautious of having the band program align directly with what went on in the school of music. This pioneering spirit to create the band program according to his vision contributed to the term “director” in the fast evolving school band profession.

Another model band director was William Revelli. He established high performance standards for all students at the high school level. He excelled in directing his ensembles in how to perform at high levels, and was respected by others in the school band profession. His bands become well known for winning music competitions which created great interest in his school’s community. However, this comes at a price for some students. Mark (2007) stated that “each student was at least motivated by a fear that the band might lose” (p.310). The band was expected to win and uphold this winning tradition at all contests. Any other rating or placement in a contest was considered a “personal failure for each band member” and mostly importantly, a failure to maintain the tradition of the band (Mark 2007, p. 310).

Band teachers continue to model the early band movement pioneers with their teaching strategies (Mark, 1998). In this teaching style, the conductor (teacher) performs the primary role in the classroom. The conductor communicates knowledge through verbal and physical actions in an effective way in the classroom (Kelly, 1997; Price & Chang, 2001; Goolsby, 1994). Research regarding the use of these techniques has had the potential to improve the communication of ideas and information to students which has

yielded the highest level of performances in the most efficient ways (Jachens, 1984).

Research suggests that teaching methods from this tradition are dominant in school bands (Blocher, Greenwood, & Shellahamer, 1997; Corporon, 1997; Manfredi (2006). In describing band teaching techniques, an Illinois band teacher suggested:

In addition to increasing knowledge, proper score preparation allows the ensemble director to hear more accurately on the podium, to rehearse more effectively and efficiently, to demonstrate more self-confidence and the ability to handle any deviation from expectations, and to be more expressive, thereby making the composition come to life for the students (Manfredi, 2006, p. 44).

College band teacher Eugene Corporon (1997) made several recommendations for improving band rehearsal techniques in his book chapter “The Quantum Conductor.” He suggested to “keep the tempo of the rehearsal moving. Use instructions that are simple and doubt free” (p. 22). He offered five elements for developing problem solving methods in the band setting: (1) identify problem, (2) recommend a solution, (3) experience the solution, (4) catalogue the feeling that caused the change so that muscle memory can help you duplicate the solution, and (5) acknowledge the accomplishment or change (p.22). These elements encourage band teachers to provide clear directions to students and to implement those directions until students model that change. The teacher can then acknowledge their approval of that change. Agreeing with Corporon, Manfredi (2006) examined verbal behaviors in similar settings, and suggested that verbal activity from the teacher should not be more than ten seconds in length in order to keep students focused and engaged in a fast paced rehearsal environment. The results from these studies reflect the more traditional teaching model.

The following excerpt suggests that a band teacher must prepare to conduct an effective rehearsal. In order to make the music “come to life,” the teacher must spend considerable time in score study to understand the composition and provide an interpretation of the work. Adherence to this conductor model suggests that teachers maintain control over the performers to ensure that “deviations” from planned expectations do not occur in the rehearsal.

Consider this statement:

A general rule for maximizing student attentiveness and time on-task is to limit the director’s comments to ten - to - twenty second intervals. Keeping verbal directions as concise as possible helps the director to focus on that day’s specific goals, maintaining the students’ requisite energy and concentration. (Manfredo, 2006, p. 44)

Manfredo suggested that interactions with students be short and directions specific to the goals that are to be accomplished for that day. The teaching practice could be illustrated as a series of controlled behaviors. Students remain focused and on the task because of the teacher. At the same time, the interactions and relationship between the teacher and students seems distant. Rush (2006) offered an approach to band teacher/student relationships:

It is important when talking about classroom management and rapport with students to realize that we’re not there to be their friends. We don’t have to be liked, only respected. The truth is that if you show tough love and give students boundaries, it may be the most love and attention that they get in their young lives. Because you care, they will love you back. The idea that you need to be

their best buddy is unrealistic. We don't base our opinion of ourselves on what students twelve to eighteen think of us – we are the adults there to guide them (p. 32).

This teaching style adheres to “technically high standards, an emphasis on product, dominance of competition, hierarchies and structures similar to professional ensembles, and rankings that classify and evaluate individuals and groups” (McCarthy, 2009, p. 32). Many music education professionals have described this teaching model as creating “great teachers” (Battisti, 1989; Davis, 2005). From personal experience, I have found these thoughts to accurately reflect the majority of band teachers I have known in my career. These beliefs state a clear definition of the relationships between the teacher and students. The teacher must purposefully create a distance between them and their students for efficiency in the classroom, to clarify the appropriateness of societal expectations of the role of a teacher and student, and effective rehearsal techniques.

Some researchers have begun to question this teaching model (Allsup, 2002; Allsup & Benedict, 2008; Hargreaves, Purves, Welch & Marshall, 2007). This view has been described as “authoritarian” (Allsup, 2002), “teacher-directed” (Jorgenson, 1997), and using a “banking education” concept (Freire, 1973, 2005), where a teacher provides knowledge through lecture based methodology and students then “bank” or store this knowledge in their memory banks for retrieval in the future.

Some researchers question the traditional large ensemble curriculum as being narrow in scope with the majority of rehearsal time being spent on technical skills (Regelski, 2009) rather than on developing independent and comprehensive musicianship (Johnson, 2009). Others propose changes to the way music is taught.

Allsup and Benedict (2008) stated that reciprocity lies in our ability to negotiate and to engage in give-and-take relationships between teachers and learners rather than imitation. Failure to include students in this process ensures that not all students learn equally. Allsup and Benedict pose the question: “How could students not benefit from discussing the musical, historical, and sociological issues embedded in these decisions?” (p.165). Allsup (2002) suggested a solution to this issue in developing a “democratic classroom,” where students and teacher engage in interactions that are equal and free of the authority-driven model of instruction. Freire (2000) stated that “a dialogic relationship – communication and intercommunication among active subjects who are immune to the bureaucratization of their mind and open to discovery and to knowing more – is indispensable to knowledge” (p. 99). One possible response to these recommendations could be to include creative music making activities in the band classroom that engage students and teachers in conversations regarding the processes of creating and performing music. This study was an exploration of the impact that arranging music, a creative task with close similarities to composition, have on the teacher.

Purpose of the Study

The purpose of this study was to examine the phenomenon of band teachers who used their creative identity to arrange music specifically for their ensembles. The specific research questions for this study include:

1. How does the act of arranging music for their ensemble impact the teachers’ perception of their job as a music teacher?

2. How does the act of arranging music for their ensemble impact students from the teacher's perspective?
3. How does this experience impact the teacher's view of creativity in the band classroom, specifically the role of arranging?

Music Teacher Identity

To gain insight regarding music teacher identity, some researchers have examined factors that influenced pre-service teachers prior to the student teaching experience (Benyon, 1998; Bernard, 2005; Bouij, 2004; Brewer, 2009; Dolloff, 1999; Isbell, 2008; Regelski, 2007; Sumara & Luce-Kapler, 1996). In music education, researchers have revealed that some students elect to enter the field for various reasons: they are accomplished musicians who desire to share their love of music; some wish to emulate their former music educators who had made an impact in their lives (Benyon, 1998; Cox, 1997; Duling, 2000); others had family members who were music teachers and wished to continue this tradition (Cox, 1997; Mark, 1998).

Researchers have suggested several factors that contribute to music teacher identity. Isbell (2008) highlighted the importance of ensemble directors and interactions with other music students as essential factors that influence beginning music teacher identity. A student's self-image of themselves, including personal experience (MacArthur, 2005) and the influence of media also play an important role in music teacher identity (Dolloff, 1999; Sumara & Luce-Kapler).

Some researchers have examined pre-service teachers during student teaching (Bullough; 1991; Deegan, 2008; Knowles, 1992; Samuel & Stevens, 2000; Sumara & Luce-Kapler, 1996). Sumara and Luce-Kapler (1996) sought to examine the progression

of the pre-service teacher from the university music program through the student teaching experience. The researchers suggested that pre-service teachers must begin to negotiate at least three different parts of teacher identity: a) the identities they bring with them to the university; b) the identities they establish while progressing through the music education program; and c) the identities that emerge during the student teaching sequence.

Teacher identity appears to develop quickly during the student internship and includes at least three influences: (a) inertial forces that come from biographical experiences (Bullough, 1991; Knowles, 1992; Samuel & Stephens, 2000), (b) programmatic forces from experiences in the university music education program (Bouij, 2004; Bullough, 1991; Robert, 1991a, 2004; Samuel & Stephens, 2000), and (c) contextual forces derived from changes in school culture (Samuel & Stephens, 2000).

Other researchers focused on teacher identity by investigating beginning teachers in the classroom (Beijaard, Meijer, & Verloop, 2004; Dawe, 2007; Day & Leitch, 2001; MacArthur, 2005; MacLure, 1993; Weber & Mitchell, 1995). Beginning teachers start to develop their teacher identities in three areas: subject matter, didactical, and pedagogical (Beijaard, Meijer, & Verloop, 2004). Most of these teachers viewed themselves as experts in regards to subject matter and didactical, but lacking in the area of pedagogy. As teachers gained more experience, they began to achieve more balance in all three areas.

Musician Identity vs. Teacher Identity

Researchers have suggested that music education undergraduates place value on the role of a musician superior to that of a teacher (Bernard, 2005; Bouij, 2004; Roberts, 1991a, 2004). The work of these scholars suggests that this occurs because the university

school of music encourages and supports undergraduate student musician identity through experiences in courses such as large performance ensembles, applied music study, and other courses aligned closely with the Western classical conservatory model (Bernard, 2004b; Hargreaves, Purves, Welch, & Marshall, 2007; Mills, 2004; Roberts, 1991a).

When music education undergraduate students begin teaching, support for musician identity decreases as they receive encouragement and support for their developing teacher identities. Research suggests that these teachers feel conflicted as they attempt to negotiate between these identities (Bernard, 2005; Bouij, 2004; Roberts, 1991b).

Mark (1998) described this conflict when an individual attempts to negotiate between musician identity and teacher identity. He terms this phenomenon “praxisschock”. Mark found beginning teachers had spent much of their time in pre-service programs focusing on their musician identities. Once they entered the teaching profession conflicts occurred as the reality of the classroom, along with the various rules and expectations concerning membership in social groups, such as the “traditional band director” social group impacted them (Hargreaves, Welch, Purves, & Marshall, 2007; Roulston, Legette, & Womack, 2005).

The majority of research on music teacher identity has centered on the study of musician and teacher identity, and how they shape who music teachers are and the roles that music and teaching play in practice. Little research has been developed for the purpose of examining how practicing educators shape their music teacher identity. Some research has been conducted to specifically address the identity construction of large

ensemble instrumental teachers. Cox (1997) examined gendered differences in the socialization and influences of instrumental large ensemble educators. L’Roy (1983) found that music education majors who want to be band directors felt a strong sense of tradition to model their teaching practice after former ensemble directors. Rich (2004) investigated large ensemble directors past influences including mentors, colleagues, professional development, and context. Through qualitative research methods, Rich suggested several factors that influenced the teacher and helped shape their music teacher identity. Intensification, isolation, marginalization of music within the curriculum, individual career paths, past mentors, and personal experiences contributed to the construction of music teacher identity. Abramo (2009) used case studies to examine how large ensemble band teachers’ music teacher identities were constructed. Using a poststructural framework, he identified complexities involved in large ensemble teaching. Concerning identities, issues related to school settings, competition among music teachers, and political issues dealing with school administration were contributing factors in the development of music teacher identity. He stated that teachers focused more on traditional practices that were considered successful band directing and less on factors of their musician identity.

Creating Music Through Composing/Arranging

Peter Webster (1977, 1979, 1990, 2009) has been involved in the study of creativity in music education. Situated in this context, he stated that creativity can be viewed as “divergency of thought and imagination in context with more convergent thinking that often involves just plain hard work” (Webster 2009, p. 423). This context has provided a framework for other researchers in music psychology to study the process

and products of composition, arranging, and improvisation (Hickey, 1995, 2001; Kratus, 1985, 1989, 1994, 2001; Swanwick & Tillman, 1986; Wiggins, 2003). Philosophical work in music education supports the development of creativity in various musicianship roles including composing and arranging (Elliot, 1995; Reimer, 2002). Arranging and composition are ways of creating music. They share similar traits from the definition of creativity. Arranging and composition are ways an individual exercises divergent and convergent thinking to produce a product in music that is novel and useful. Both involve the use of imagination and hard work.

The aim of this study was to examine the impact of creative music making, specifically arranging music for one's ensemble, on the lives secondary instrumental music teachers. It was hoped that this study would provide insight regarding the phenomenon of the music teacher as an arranger, a model creator of music. This process will provide the opportunity for the teacher to reflect on the use of creativity in the instrumental large group curriculum and allow others to view the educator beyond the role of "teacher" in the classroom.

Organization of Remaining Chapters

A review of literature is presented in chapter two to provide definitions and framework for this study. An examination of creativity from both the general and music literature defines how creativity is used in this study. The literature presents theories on the process of creativity regarding arranging and creating music. Next, an examination of the self provides the foundation of how an individual begins to construct their identities. Situated here, the self functions as a "locative system", providing a point of "reference and orientation." The next section of the chapter examines various theories from the field

of social science to provide the theoretical framework for this study. These theories include: symbolic interactionism, role theory, dramaturgical theory, identity theory, and social identity theory. This section discusses how individuals interact and are influenced by others in the social world to construct various identities. The remaining section of this chapter reviews important research literature regarding teacher identity, musician identity, and music teacher identity. An examination of the literature concerning the transmission of identity and creating music for students is presented at the end of the chapter. Chapter three provides details as to methodology, participants, various research protocols, as well as data collection, and analysis procedures used in this study. In addition, validation and trustworthiness procedures are discussed. Chapter four provides important background information on each participant. This chapter presents information regarding each participant's school, music program, and teaching style. The findings from data sources are presented in chapter five through a series of themes and subthemes. Finally, chapter six includes a summary of the research and interpretation of the findings. Chapter six concludes with recommendations for action and future research, as well as a section regarding the researcher's reflection upon the completion of the study.

Chapter 2

Literature Review

In order to investigate the phenomenon of secondary music teachers creating music for their students, it is important to examine the research literature regarding the elements that develop an individual's identity. A theoretical framework must be established in order to better understand the subject matter to guide the interpretation of research findings. The research literature on various teacher identities must be rigorously explored.

This chapter begins with an examination of the literature regarding musical creativity. The topic is reviewed quite broadly providing a definition for creativity from music research, music education research, and research in general music creativity. The next section of this chapter examines the "self" by providing a definition and describing various components that develop and strengthen an individual's construction of the self.

The next section includes research literature defining and exploring the theoretical framework of this study. The framework consists of a) symbolic interactionism, b) role theory, c) dramaturgical theory, d) identity theory, and e) social identity theory. This framework was used to help understand the individual and the interactions with others in social groups as they relate to the phenomenon under investigation.

The last section of this chapter includes a review of literature on teacher identity with a focus on the pre-service teacher and the experienced teacher. Musician identity is explored as a way of understanding how individuals develop their identities in music. The literature on music teacher identity also contributed to understanding studies explicating

how pre-service and experienced teachers cope and negotiate between their teacher identity and musician identity to become successful teachers. The literature on the possible transmission of identity from teacher to student was explored along with the literature on creating music for students.

Creativity in Music

Creativity has been studied in the field of psychology since the 1950's (Guilford, 1950). Research on creativity has produced various definitions and has been examined in a variety of settings. Researchers and scholars have taken multiple approaches to this area of study. These various approaches include biological, psychometric, psychodynamic, computational, biographical, contextual, and experimental designs (Mayer, 1999).

Creativity or "creating" has often been described as a process by which a final product, having the potential to be both novel and useful within a particular context, is produced (Reimer, 2002; Sternberg, Lubart, Kaufman & Pretz, 2005). Researchers have constructed theories explicating why creative products are labeled novel or useful (Amabile, 1996; Csikszentmihalyi, 1996; Gardner, 1993a). Before one can begin to examine creativity, it is important to develop an understanding of the process of creativity. Csikszentmihalyi is considered by many scholars as an important researcher in the topic area of creativity.

Csikszentmihalyi (1999) proposed a model to explain the process of creativity. In his "systems model," there exists an interaction between the "domain", the "individual" constructing a creative product, and the "field" of inquiry in which the product belongs. Applying this to musical composition, the interaction takes place between the music, the composer, and individuals who make judgments concerning the quality of the final

product or musical composition. In this study, the teacher arranges music, interacts with his students for whom he wrote the music, and those individuals make judgments on the quality of the arrangement.

In the field of music education, Peter Webster has been a key scholar in the study of creativity in music (Webster, 1977, 1979, 1990, 2009a). He stated that creative thinking “is a dynamic process of the alternation between convergent and divergent thinking, moving in stages over time, enabled by certain skills (both innate and learned), and by certain conditions, all resulting in a final product” (Webster, 2002, p. 26). Webster created a model of creative thinking in music presented in Figure 1. He stated that creative thinking “is not a mysterious process that is based on divine inspiration” (Webster, 2002, p.27). He explicated that creativity can be viewed as “divergency of thought and imagination in context with more convergent thinking that often involves just plain hard work” (Webster, 2009a, p. 423). Webster stated that creative thinking in music “is the engagement of the mind in the active, structured process of thinking in sound for the purpose of producing some product that is new for the creator” (Webster, 2009b, p. 1).

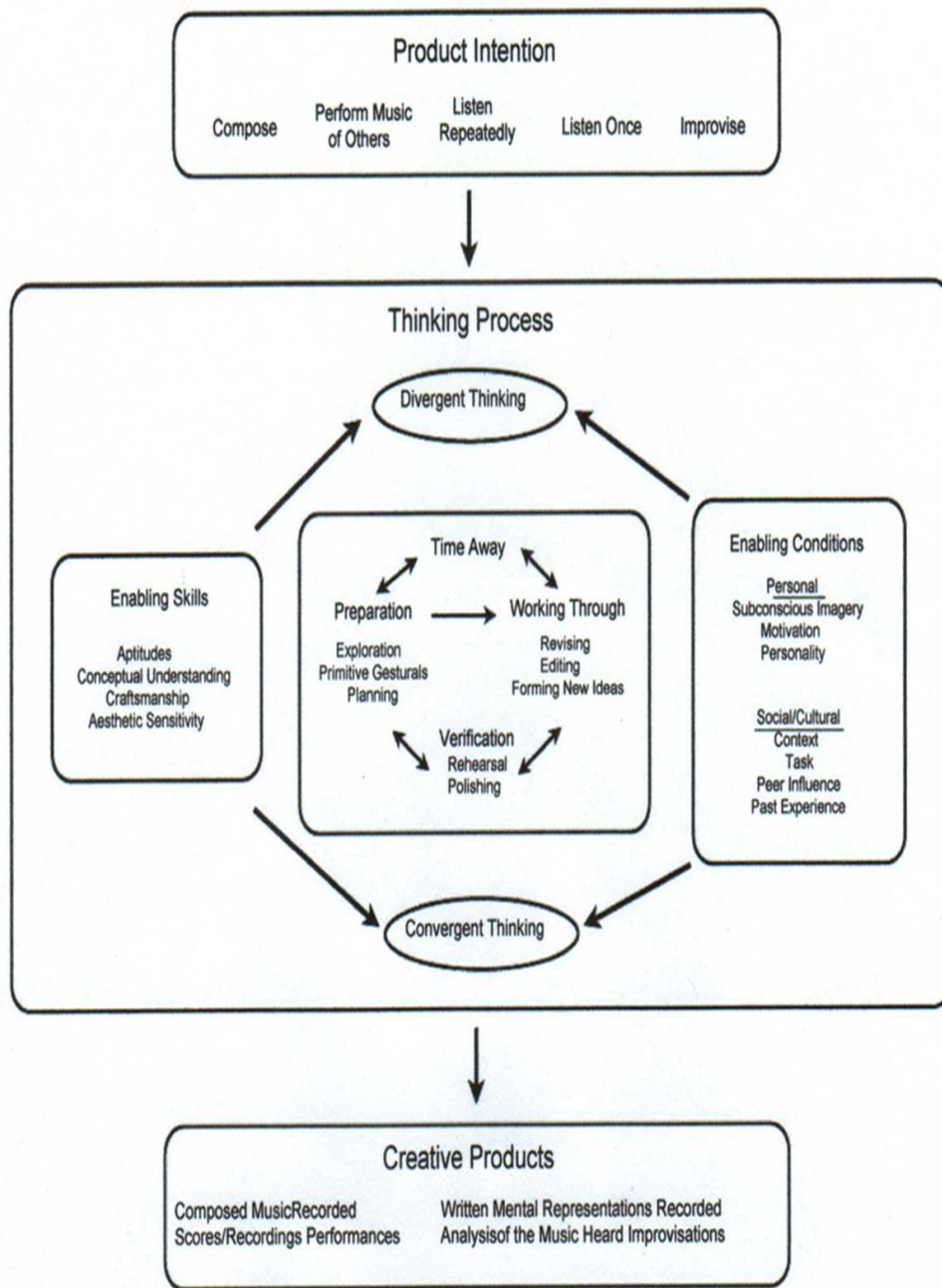


Figure 1. Model of Creative Thinking in Music (From Webster, 2002)

Webster’s conceptual model of creative thinking in music has given researchers a framework for examining creativity in music from a psychological perspective by

examining the processes and products of composition, arranging, and improvisation (Hickey, 1995, 2001; Kratus, 1985, 1989, 1994, 2001; Swanwick & Tillman, 1986; Wiggins, 2003). Other researchers and scholars have supported the premise of composing and arranging music-making activities. In his dissertation, Randles (2010) explained how Bennett Reimer (2002) and David Elliott (1995) have addressed the process of musical composition. He stated that Reimer acknowledged the power of the creative process as a journey of personal discovery. Reimer stated that the creative process is “an expansion of one’s inner life caused by one’s own creative acts” (Reimer 2002, p. 103). Elliot addressed this act through a process he labeled “musicking.” Through the experience of making music, the inner self is strengthened. Elliott stated that “as human beings, we have a drive to know our own capacities, to bring order to consciousness, or to gain self-knowledge. We strive to ensure the integrity and growth of the self” (Elliot, 1995, p.113).

Csikszentmihalyi (1999) stated that the acceptance and praise of others who are novice and experts in that field are required for a musical product to be considered a musical composition. However, as Randles (2009) stated, “the power of a transformative experience composing music for the composer need not be acknowledged by the experts in the field” (p.86). The experience for the composer or arranger of music may simply be for the “personal satisfaction and gratification that doing so brings” (p. 86).

Csikszentmihalyi (1999) reaffirmed this point:

Creative persons differ from one another in a variety of ways, but in one respect they are unanimous: They all love what they do. It is not the hope of achieving fame or making money that drives them; rather, it is the opportunity to do the work that they enjoy doing. (p. 107)

Creative individuals are intrinsically motivated to invent new products due to the personal transformation that occurs in the act of creating. The individual receives a sense of fulfillment from this process. “This fulfillment helps to form an identity in the individual that is different from other identities that people possess – an identity as a person who creates, or a creative identity” (Randles, 2009, p. 87).

Csikszentmihalyi defined two types of creativity in humans that differ in depth and magnitude. Big “C” individuals created products that led to a change in domains. Individuals who are big “C” creative are well known by others in that particular field. Little “c” described individuals who are creative in everyday experiences, such as finding the most efficient route to a destination when traveling, or building a fence to fit your yard. Csikszentmihalyi believed that every human possesses the desire to create, as well as the desire to rest. Individuals are often in a state of deciding between these two desires.

Csikszentmihalyi (1990) stated that an individual is capable of achieving what he refers to as “flow.” Flow occurs when a person’s skills are fully involved in overcoming a challenge. Flow is a means of motivation that is focused. Here, positive emotions are enhanced and used to complete a certain task. As with his previous thoughts on creativity, Csikszentmihalyi stated that all humans are capable of reaching this state of effortless concentration called “flow.”

Various definitions of creativity focus on the individual. However, according to Beghetto, Dow, and Plucker (2004), “all definitions of creativity imply the necessity of a social context because it is a requisite for determining whether (and how) a person, action, or product will be defined or judged as creative” (p. 92). Richards (2001) asserted that creativity is “originally within a social context” with “accomplishments that are

recognized by a society at large” (p. 114). Similarly, Cenedo, Nuessel, and Stewart (2001) emphasized the context of creativity, by writing that creativity “fashions or defines new questions in a domain in a way that is initially considered novel but ultimately becomes accepted in a particular cultural setting” (p. 700). From these statements, researchers can begin to explicate what creativity looks or sounds like in the view of the stakeholders who will be assessing the creative act. By doing so, context becomes an important component in the creativity model. The context of a creative environment is critical to the evaluation of the creative act; without it, one lacks the reference points necessary to determine if the product was truly innovative (Csikszentmihalyi, 1988).

Randles and Webster (in press) proposed a model of creativity that is presented in Figure 2. Creativity centers on the person or group who is attempting a creative act, followed by the process of doing something in a creative behavior, ending in a novel and useful product. All of this occurs in a particular context which allows individuals in the field of expertise to judge whether the creative act was indeed a novel and useful product.

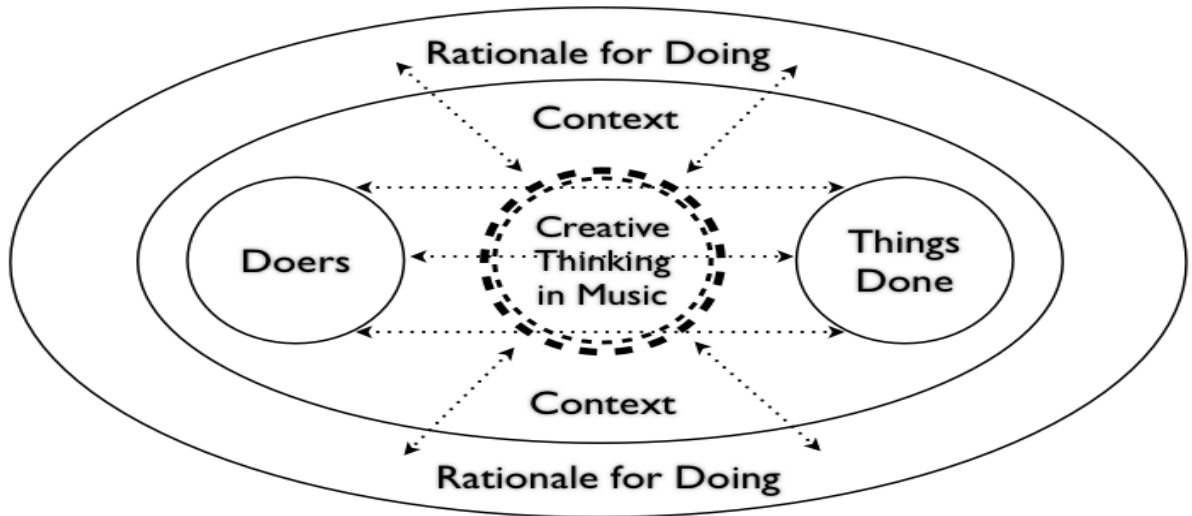


Figure 2. Model of Creativity (From Randles & Webster, in press)

In the context of this dissertation, I am interested in the creative identity of a music teacher (Creative Individual or Group) who creates (Process: Doing Something Creative) music (Product) for their students (Context). Figure 3 illustrates this event.

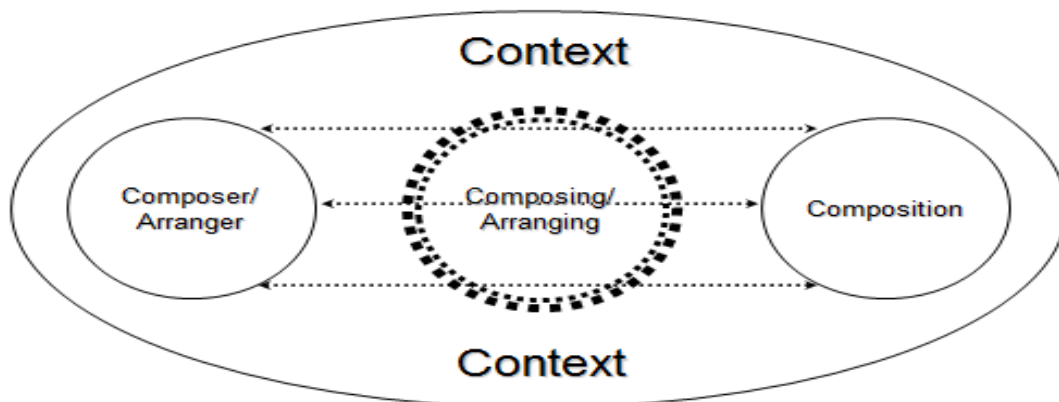


Figure 3. Composing/Arranging music model of creativity (From Randles & Webster, in press)

Summary. Researchers have investigated creativity from various lenses including biological, psychometric, psychodynamic, computational, biographical, contextual, and experimental. Creativity has been described as a process by which products with the potential to be both novel and appropriate are produced. Theories have been constructed to explain why these products are considered useful (Amabile, 1996; Csikszentmihalyi, 1996; Gardner, 1993a). Csikszentmihalyi (1999) provided a model to explain the process of creativity.

In music education, Peter Webster (2009) provided a conceptual model and working definition of creative thinking in music. Researchers and scholars from the psychological perspective have examined creativity in music from the process and products involved with composition, arranging, and improvisation. Music education philosophers, Elliott (1995) and Reimer (2002) have shown support for creative music-making in the form of composition. Situated here, creativity as previously defined provides an opportunity for a person to grow as an individual by expanding their “inner self”.

Csikszentmihalyi (1999) believed creativity can be labeled as big “C” creativity and little “c” creativity, and that both are important in understanding creativity. Beghetto, Dow, & Plucker (2004), Richards (2001), and Cedeno, Nuessel, and Stewart (2001) discussed the concept of context in creativity allowing researchers to explicate what creativity looks and sounds like in the view of others in the creator’s field that will place judgment over the creative act. Lastly, Randles and Webster (in press) provided a working model of creating music through composition/arranging to provide context to the present study.

This study examined the creative actions of instrumental music educators as they write music for their students. The research literature in this section aided in defining creativity for this study and situated the act of music teachers writing music in the research of creativity. The literature also presented the concept of an individual performing a creative act to develop and grow their “inner self.” These informative research studies will help in examining the participant as an individual producing a creative musical arrangement for their students.

It is essential to understand the impact of creativity on the creator. To do this, it is important to examine the “inner self,” that Elliott (1995) and Reimer (2002) have both addressed in this section. The following section provides an in depth discussion of the definition, construction, and theories describing the functions of the self.

The Self

Bruner (1996) stated, “perhaps the single most universal thing about human experience is the phenomenon of “self” (p. 35). The concept of one’s self is an important part of an individual’s construction of identity. Benson (2001) suggested that “who you are is a function of where you are, where you have been and where you hope to arrive” (p.4). The framework in this section is derived from the field of cultural psychology. Since this field is relatively new, an explanation of this unique field will provide context for the concept of one’s self.

Cultural psychology as a field of science grew rapidly during the 1990s through the works of James Stigler (1990, 1998, 1999), Richard Shweder (1990, 1991), Michael Cole (1995, 1998), Gilbert Herdt (1985, 1990, 1992), Jerome Bruner (1986, 1990, 1996, 2003), and others. Cultural Psychology is the study of the way social traditions and rituals

“regulate, express, and transform the human psyche” (Shweder 1991, p. 72). Bruner (1996) argued that

just as you cannot fully understand human action without taking into account of its biological evolutionary roots and at the same time, understand how it is construed in the meaning making of the actors involved in it, so you cannot understand it fully without knowing how and where it is situated. For, to paraphrase Clifford Geertz, knowledge and action are always local, always situated in a network of particulars. (p. 167)

Cultural Psychology examines how people work together using a common set of problem solving tools to construct meaning of the world they find. By doing this act, individuals “construct themselves as types of person and self who inhabit these worlds” (Benson 2001, p.11).

From the cultural psychology perspective “self” functions as a “locative system”, providing a point of “reference and orientation” in two worlds. The first is the perceptual worlds of “space – time” that allow individuals to find and place themselves among others in society, and cultural worlds that help provide meaning to the self (Benson 2001). The following sub-sections provide working definitions of these worlds and situate them in the framework of this study.

Perceptual Worlds

Constructs that are located in the perceptual world are self-concept, self-esteem, and self-efficacy. Self-concept is often viewed as interchangeable with terms self-regard, and self-perception. Piers (1984) defined self-concept as a stable set of self-attitudes reflecting both a description and assessment of an individual’s own behavior and

characteristics. In essence, self-concept is a person's perceptions of themselves. These perceptions are formed through experience with and interpretations of one's own environment. Perceptions are influenced by evaluations from others, reinforcements, and attributes regarding one's own actions (Shavelson, Hubner, & Stanton, 1976). Marsh and Shavelson (1985) proposed six key features that help define and locate self-concept in relation to self:

1. It is multifaceted in that people categorize the vast amount of information they have about themselves and relate these categories to one another. The specific facets reflect the category system adopted by a particular individual and/or shared by a group
2. It is hierarchically organized, with perceptions of behavior at the base moving to inferences about self in subareas, then to inferences about self in general.
3. General self-concept is stable, but as one descends the hierarchy, self-concept becomes increasingly situation specific and as a consequence less stable.
4. Self-concept becomes increasingly multifaceted as the individual moves from infancy to adulthood.
5. It has both a descriptive and an evaluative dimension such that individuals may describe themselves and evaluate themselves.
6. It can be differentiated from other constructs such as academic achievement. (p. 107-108)

Self-concept is the cognitive or thinking side of the self; a place where a person collects and organizes information about what that person is like as a human. People develop and maintain this through the process of taking action and reflecting on what

they have done and what others tell them about what they have done. This reflective action is based on actual and possible actions in comparison to one's own expectations and that of others (Brigham, 1986; James, 1890). Self-concept is not innate, but is developed by an individual having interaction between the environment and others. The self-reflective aspect of this construct is important as it indicates that other constructs (self-esteem and self-efficacy) can be modified or changed. Franken (1994) asserted:

There is a growing body of research which indicates that it is possible to change the self-concept. Self-change is not something that people can will but rather it depends on the process of self-reflection. Through self-reflection people often come to view themselves in a new, more powerful way, and it is through this new, more powerful way of viewing the self that people can develop possible selves (p. 443).

If self-concept is the cognitive aspect of the self, there is a need for an emotional “feeling” construct that performs different tasks to aid in the development of the self. The construct which processes this information and reflects on how an individual feels about those facts is self-esteem.

Self-esteem refers to an individual's sense of his or her value of worth, or the extent to which a person values, approves of, appreciates, or likes him or herself (Blascovich & Tomaka, 1991). Self-esteem is a critical component of a person's self, and has been suggested to produce a positive self-concept in both social and academic settings (King, 2002). However, it is a perception of one's self rather than reality (Baumeister, et al, 2003). Researchers have suggested that self-esteem is a basic human motivation. For example, Maslow (1987) included self-esteem in his hierarchy model of

human needs. He designated two forms of esteem. First was the need for respect from others which consisted of recognition, acceptance, status, and appreciation. The second was the need for self-respect or inner-respect. Without the fulfillment of these two needs, individuals will continually be unable to develop the self. In essence, self-esteem is the sum of self-reflections which are constructed upon perceptions, thoughts, evaluations, feelings, and behavior aimed to strengthen one's self. It is a person's evaluative perception of themselves. According to Braden (1969), there are three essential qualities of self-esteem: (1) it is an important human need for survival; (2) it arises automatically from within based on an individual's beliefs and consciousness; (3) it occurs in conjunction with an individual's thoughts, behaviors, feelings, and actions. While self-esteem deals with the overall "feelings" of a person's perception of themselves, self-efficacy deals with perceptions with regard to specific tasks.

Bandura (1977) first introduced the term self-efficacy within the context of social learning. Later, he placed this construct into his social cognitive model. In this model, Bandura (1986) proposed that learning evolved from three fields that influence each other: cognition, behavior, and the environment in which these constructs occur. A person gains knowledge from each of these areas to form thoughts and decide on what actions he or she must perform. Self-efficacy functions as "self-referent" thought within this model which mediates between the cognition and behavior domains. Bandura stated, "perceived self-efficacy is defined as people's judgments of their capacities to organize and execute courses of actions required to attain designated types of performances" (1986, p.361).

Based on this definition, a person will have high levels of self-efficacy regarding what they believe about their abilities to successfully complete or execute a specific task. Self-efficacy is linked to specific tasks or situations. For example, an individual may have high levels of self-efficacy in performing one task, but low levels of self-efficacy performing other tasks. Berry and West (1993) summed up this point by stating that self-efficacy “is dynamic and malleable, subject to changes in task demands, situational determinate, social context, and individual development” (p. 353).

Cultural Worlds

The construct most associated with the cultural worlds of self is identity. Identity is a phenomenon that is personally experienced, “resulting from the interactions of personally and socially perceived qualities of being unique” (Randles 2010, p.14). McCall and Simmons (1978) explored identity as “the character and the role that an individual devises for himself as an occupant of a particular social position” (p. 65). Scholars have suggested that identity may have a deeper personal meaning to humans. Randles (2010) stated that identity is

the quest of consciousness, that is, individuals are guided along by a desire to know more about the world around them. Their personal quest for understanding leads them to closely align themselves with others who manifest an identity with which they themselves closely align. (p. 61)

Research in identity aims to examine how individuals interact with others in a particular culture. Bouij (2004) stated:

We must all learn how to interpret our shared symbols in society; this being is an important part of our human socialization. All human communication is also

made through symbols. As social actors we all are constantly involved in negotiating the meaning of reality with one another. (p. 3)

An individual's identity can remain constant through interactions with others that may create conflicting expectations. Here, "both shared meanings and individual particularity are presumed for the maintenance of identity and interaction" (Mead, 1934, p. 595).

Both perceptual and cultural worlds are contributing factors that lead to understanding the self. To provide context to this argument, "self" could be described as a person's negotiated meaning of who they are from a cultural world perspective based on the perceptions of that person who a member of the society that they reside and function in from the perceptual world. A person may choose to assimilate to others around them and also elect to be different. These decisions occur often in daily life in the perceptual world. Over a period of time these desires are reflected upon by the individual, and become part of the cultural world. Because of this, the cultural psychological perspective enjoys ties to history (Castro & Rosa, 2007; Triandis, 2007).

With the passage of time, an individual comes to a point of stability as the perceptions that are constructed become reinforced. The cultural world provides meaning for the individual from the reflection of historical experiences from the perceptual world. Geertz (1973) supported this explanation as he stated that "man is an animal suspended in webs of significance he himself has spun" (p.5). In other words, as we grow older our perceptions of ourselves in relation to our society are contributing factors that make up our identity.

Randles (2011b) examined the perceptual and cultural worlds and suggested that the distinct worlds being proposed from this perspective may seem as separate constructs;

however, both worlds working in tandem provide meaning to the “self” as expressed in Figure 4. In this figure, the perceptual world helps an individual to place themselves in his or her environment. By doing so, it assists that person to know where he or she is, while the cultural world helps that person understand who they are based on a reflection of the perceptual history which assists in constructing his or her identity (Benson, 2001).

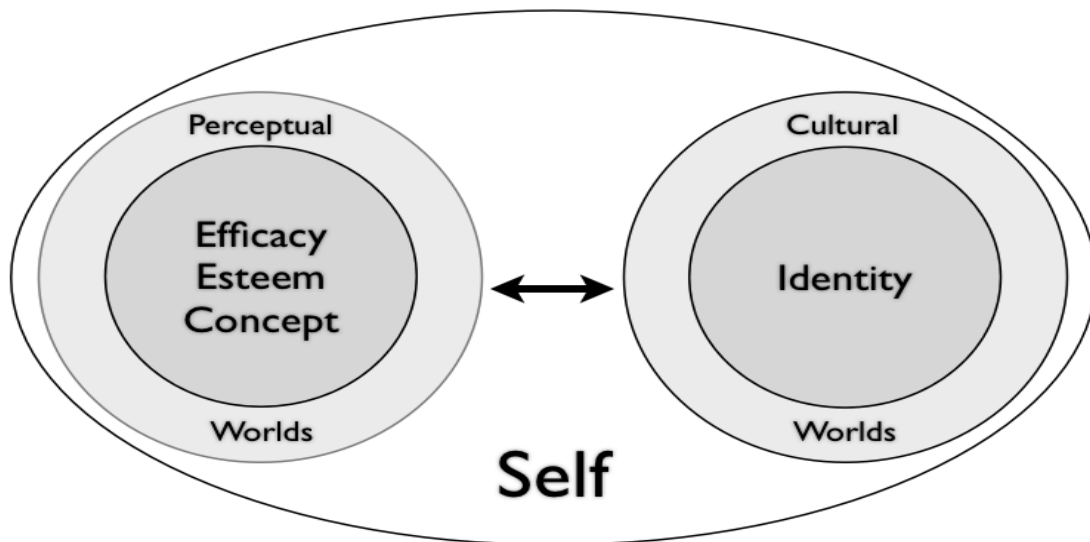


Figure 4. Model of the Interaction of the Perceptual and Cultural Worlds of the Self
(From Randles, 2011)

Summary. The concept of the self is an essential part of the construction of a person’s identity. From the perspective of cultural psychology, the self is made up from concepts in the perceptual and cultural worlds. Benton (2001) described the perceptual world where an individual locates themselves among others in their society and meanings that are derived from that world. Within this perceptual world three key concepts exist: self-concept, self-esteem, and self-efficacy. Piers (1984) and Shavelson, Hubner, and Stanton (1976) discussed the nature of this perceptual construct and provided a definition of self-concept, while Marsh and Shavelson (1985) discussed six essential features of

self-concept, which was defined as the cognitive or thinking side of the self, where a person collects and organizes information about what that person is like as a human. It is reflective and allows comparisons to be made concerning expectations of the individual and others.

Braden (1969) listed three components of self-esteem in the perceptual world. Bandura (1977, 1986) examined the third concept in the perceptual world, self-efficacy, and provided a discussion of the construct from the context of social learning. Later, he constructed a model from his earlier work. In that model, Bandura (1986) proposed that learning evolved from three fields that influence each other: cognition, behavior, and the environment in which these constructs occur. From this model, self-efficacy was defined as a person's judgments of their ability or capacity to execute certain actions in a particular situation.

These concepts comprise a portion of the total picture that represents the self. The other part that completes the self is the domain of the cultural world. Randles (2011) and Bouij (2004) offered definitions of the term identity which is the most associated term with the cultural world of the self in the field of cultural psychology. Both perceptual and cultural worlds are essential elements that lead to an understanding the self. To provide context to this argument, "self" could be described as a person's negotiated meaning of who they are from the cultural world perspective based on the self-perceptions of that person over an extended period of time from a perceptual world perspective as a member of the society in which that individual functions. An individual may elect to assimilate to others around them and also choose to be different from their peers. Randles (2011b) constructed a model to visualize the interactions of the perceptual and cultural world

which make up the self. It is important to understand how individuals construct views of themselves for the current study which examined how music teachers negotiate various identities in their professional lives, dealings with educational colleagues and their students. While this section dealing with the self provides a working definition, it does not provide insight into how identities are created. The following section explicates the theoretic framework for this study concerning identity construction and conditions that may affect identity from a social psychology perspective.

It is important to examine the literature concerning the self and the elements that make up the self. This study examined the phenomenon of instrumental music teachers arranging music for their students. This act may have an impact on the educators as musicians and individuals who may desire to express themselves musically. The research literature in this section helps the reader understand the construction of the self. The following section discusses the theoretical framework for this study.

Theoretical Framework

In this section of the chapter I present and discuss the theoretical framework for this study. This section presents the various theories that come from the field of the social sciences. This theoretical framework is based on the assumption that the development of an individual's identity is connected with the connections and relations with others in the social world. In this section the following theories are described: a) symbolic interactionism, b) role theory, c) dramaturgical theory, d) identity theory, and e) social identity theory.

Symbolic Interactionism

The development of identities and the execution of roles occur within and are influenced by society. A person develops their identities by choosing certain roles in a particular culture (Blumer, 1969; McCall & Simmons, 1978; Stryker, 1968, 1980, 1987). An individual sometimes negotiates and ranks certain roles and incorporates these selected roles into their own identities (Blumer, 1969). These roles sometimes have social meaning and are influenced by both social expectations and interactions of others in a society (Blumer, 1969; McCall & Simmons, 1978). An individual seeks support in a certain role from others in the culture while these roles are being executed (Blumer, 1969; Holstein & Gubrium, 2000). The term symbolic interaction has been used to describe and explicate intricate interactions between individuals and the social expectations of the society in which they reside. The following section provides a theoretical framework and a working definition for symbolic interaction as well as a review of research and scholarly writing that has utilized symbolic interaction as a theoretical framework.

Symbolic interaction is one of the major theoretical perspectives in the field of social science. It emphasizes the subjective meaning of human behaviors in the social processes of particular situations. Jones and Somekh (2005) described symbolic interaction as a behavior that “is constructed through interaction between individuals and groups, and that much of it is strongly patterned or ‘routinized’, in a kind of action-response performance” (p. 139).

Symbolic interaction is often associated with the early work of George Herbert Mead (1934) based on his social behaviorist perspective on a society and the behaviors of

the individuals that reside in that society. Blumer (1969) using the framework of Mead is credited with the term “symbolic interaction.” He explicated three important premises of symbolic interactionism. Blumer stated:

The first premise is that human beings act toward things on the basis of the meanings that the things have for them. The second premise is that the meanings of such things is derived from, or arises out of, the social interaction that one has with one’s fellows. The third premise is that these meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things he encounters. (p.2)

Blumer suggested three core principles of symbolic interaction. The three principles are meaning, language and thought. These principles lead to conclusions about the construction of a person’s self and socialization into a community (Griffin, 1997). The first core principle is meaning, which states that humans act toward people and based upon the meanings that they have given to those people. Symbolic Interactionism holds the principal of meaning as central in human behavior. The second core principle is which provides individuals a means to negotiate meaning through symbols. Humans identify meaning in the act of speech with others in a society. The third core principle is thought which modifies an individual’s interpretation of symbols. Thought is a mental conversation that requires diverse perspectives. These principles provide depth to the investigation of symbolic interaction and reveal a solid foundation to this theory.

With most theoretical frameworks come the identification key assumptions. Through the literature review, several assumptions have provided essential to an understanding of symbolic interactionism:

1. People are unique beings because of their ability to use and find meaning in symbols.
2. People become uniquely human through their interactions with other humans.
3. People are conscious and self-reflective beings who determine their own behavior.
4. People are purposeful beings who act in and toward situations.
5. Society consists of people engaging in symbolic interaction.
6. The “social act” should be the primary unit of social psychological analysis
7. To understand people’s actions, we need to use methods that allow us to find the meanings of these actions.

If meanings are social constructs, then an individual’s personal identities are also constructs influenced by society and interaction with others. Blumer (1969) stated that the ‘world of reality’ exists only in human experience and that it appears only in the form in which human beings ‘see’ that world” (p.22). A variety of different meanings may occur depending on how humans interpret their experiences and change as a society reflects and interprets symbols and experiences. McCall and Simmons (1978) stated that “in this distinctively human world, it is not a hard, immutable thing but it is fragile and adjudicated – a thing to be debated, compromised, and legislated” (p.14).

Based on these principles, an individual then performs roles within that society and follows that society’s expectations in executing that particular role. Low (2008) citing Blumer argued:

It is inaccurate and misleading to regard dynamic relations as predetermined or controlled by culture or structure because the organization of a human society is

the framework inside of which social action takes place and is not the determinant of that action. Structural features, such as “culture,” “social systems,” “social stratification,” or “social roles,” set conditions for action but do not determine action (p.332).

Blumer argued that humans control and interpret their experience and then make decisions on how to act with others based on those experiences. He stated that we as humans “form our objects of ourselves through a process of role-taking. It follows that we see ourselves through the way in which others see or define us” (p.13). This perspective is explained through Cooley’s (1902) “looking glass self” proposition. Three stages encompass this belief: (1) a person imagines how they appear to others; (2) a person imagines how they will be judged by others; and also by (3) what feelings a person receives by reflecting on this experience. In essence, a person goes through a self-evaluating conversation or process with themselves. We respond to ourselves in the same way we believe others would respond. While this perspective serves as the central element describing how people select various roles to perform, each individual brings a “uniqueness” to that role based on the experiences and knowledge of interactions with others.

Regarding symbolic interaction, meaning is not found in an object or from the psychological constructs of an individual. According to Blumer (1969), meaning is found in the “process of the interaction between people. Symbolic interaction sees meaning as social products, as creatures that are found in and through defining activities of people as they interact” (pp. 4-5). Meaning is not a permanent state and can change based on rules and interpretations. McCall and Simmons (1978) stated that “social boundaries not only

affect who we are likely to interact with; they also constrain what we can do” (p.27). The symbolic interaction theory is useful to this study as it offers a possible explanation for how individuals interact with others in the society or social culture and how they create various identities that are influential by the interaction of others.

Role Theory

Role theory is defined as an examination of how individuals perform certain identity roles in everyday life, and is influenced by the rules and values within social contexts. According to the theory, an identity is performed by an individual, such as an individual performing the role of a teacher and children performing the roles of students, according to the rules of the context of a classroom setting (Biddle, 1986; Bruce & Yearley, 2006; Stryker, 1995).

The development of role theory was influenced by many perspectives. Both Cooley’s theories of the “self” and Mead’s use of the term “role taking” impacted the creation of role theory. Biddle (1966, 1979, 1986) contributed different concepts concerning role performance, which centers on the way individuals present their social role. Stryker (1995) approached role theory as a way of explicating how expectations of a role are used in the creation of social behavior.

Expectations are then attached to social positions. Several layers of expectations are within social roles. Relationships are constructed between persons such as a music teacher and student, or between an individual and a social group, such as a teacher and a professional organization (Bruce & Yearley, 2006; Merton, 1996; Scott & Marshall, 2005). Imbedded in these relationships are a shared set of meanings, which serve as a criterion reference for an individual to locate themselves as a member of a social group

(Delamaler, 2003; Stryker, 1995). Throughout this process, a person continues to construct an identity as a member of a certain social group; the individual reveals who they are, as well as who they are not (Beuchler, 2008).

Dramaturgical Theory

Dramaturgical theory was constructed from the social psychology perspective. This theory is related to symbolic interactionism, and might compliment role theory development. The theory centers on the roles undertaken by individuals when choosing an occupational identity. From this view, identity is not fixed, but a flexible construct which may change through social interactions (Harvey, 1987). Dramaturgical theory is credited to Goffman (1959) who helped develop the framework of the theory from his prior work in symbolic interactionism (Preves & Stephenson, 2009; Scheff, 2005).

This theory interprets identity and social interactions through the actions of an individual or the “performance” of the individual (Lock & Strong, 2010). The fulfillment of an occupational role in this study, performing the role of a teacher, requires knowledge of social rules, labels, and responsibilities for both the individual and the group. Lock and Strong (2010) stated that dramaturgical metaphors are useful to occupational professions “where individuals come together to establish meaning through performing values, beliefs, and ethics for the collective” (p. 205). Theatrical metaphors are common in the dramaturgical tradition. For example, a person performs the role of a music teacher much like an actor on stage. Groups or organizations create their own set of scripts and procedures that are to be performed by members of that group. Therefore, events unfold in a particular sequence within that group’s framework of prescribed behaviors (Cornelissen, 2004).

Goffman (1959) used the term “frames” to describe this process. Frames provide a way of organizing and shaping social behaviors to a particular context. The boundaries and rituals of everyday life set the stage and social contexts within which an individual actualizes his or her identity. This illustrates how an individual uses frames (structure) to hold together pictures (context) of what they experience in everyday life.

Identity Theory

Identity theory, first termed by Stryker (1968; 1980), attempts to explain an individual’s behavior in terms of that person’s relations between the self and his or her society (Burke, 1980; McCall & Simmons, 1978; Stryker 1968, 1980, 1987). Identity theory is often associated with the symbolic interaction perspective. Researchers who adhere to this theory propose that society affects behavior by influencing the self. While identity theory was first proposed by Stryker (1968, 1980), the term is widely used to refer to the related framework that links a complex and multifaceted view of self and an individual’s society (Burke, 1980; McCall & Simmons, 1978; Turner, 1978).

Central to identity theory is the view that society is a key component to the formation of identity. Individuals to some extent are reflections of society while the self is a complex multifaceted construct. Researchers involved with this theory regard the multiple components of self as different identities or identity roles that individuals perform.

If the self is a product of social interaction, then individuals discover who they are from interactions with others. From this perspective, an individual may develop many “selves” as there are different groups or people a person interacts with in their society. Stryker (1968, 1980) proposed that humans acquire distinct identities or identity roles for

each social situation or experience that they encounter. The characteristics of the social situation are considered to have an indirect impact on self through their effect on role identities which can be occupied. Identity theory then, attempts to link the social structure and an individual's network of who they know to that individual's self-concept, and connects social structures to the creation and maintenance of relationships with others (Serpe, 1987).

Hogg, Terry, and White (1995) have identified four characteristics of identity theory: (1) it is a social psychological perspective of identity in that society is seen to define the self; (2) the social nature of self is conceived as being constructed from various identity roles that an individual occupies in the social world; (3) these roles may vary and change over time; (4) identity theory is mostly concerned with "individualistic outcomes of identity-related processes. While identity theory involves the individual and social structure, social identity theory focuses on the group or social structure in which the person is a member. Relating this theory to the music educator, the culture or society of music teaching and the personal experiences can have an impact on the construction their music teacher identity.

Social Identity Theory

Social identity theory has evolved from the field of social psychology and is first credited to British researcher Henri Tajfel (Tajfel, 1959, 1974; Tajfel & Turner, 1986). The theory proposes that individuals have inherent tendencies to categorize themselves into "ingroups" or social groups to aid in the development of identity. These groups offer both identity roles and positive self-esteem. A person may have memberships in several

different social groups, which in turn help develop in that person several identity roles. An individual's behavior is then influenced by the social structure of the group.

From this perspective, an individual has not one, but rather several "identities" that correspond with group membership. From these social groups, social context may affect the individual to feel or behave a certain way that is seen as appropriate behavior by other group members. Hogg and Vaughan (2002) believed that social identity is the person's self-concept and is derived from that individual's perceived memberships of various social groups.

Social identity theory asserts that group membership creates group self-categorization in ways that encourage the in-group members at the expense of the non-group members. For example, a study examining this phenomena conducted by Tajfel and Turner (1986) suggested the notion that people in a group categorize themselves as group members was enough to lead them to display favoritism toward fellow group members as opposed to who they categorized as non-group members. When an individual is a member of a group, they seek to achieve self-esteem by differentiating their fellow members from a comparison of non-group members. The individual holds value to being a member of that group. Situated here, a person's sense of who they are is defined in terms of "we" rather than "I." Hogg, Terry, and White (1995) provided five features that encompass the social identity theory: (1) it is generalized and not restricted by group size; (2) it incorporates the role of the immediate and the more enduring social context in group behavior; (3) it accounts for the range of group behaviors (e.g. stereotyping, conformity, ethnocentrism); (4) it is sociocognitive; and (5) it does not construct group processes from interpersonal processes.

These definitions and framework of identity encompass the music educator. The music teacher must address different choices as identities emerge in a career as both a musician and teacher. It is important to examine how teacher identities and musician identities create and navigated in the context of education.

Summary. Symbolic interactionism has been used to explicate interactions between a person and the social expectations of his or her society. From the field of social science, Jones and Somekh (2005) defined symbolic interaction as the belief that a person's behavior is constructed through social interaction in and among others. Mead's (1934) early work provided the framework that Blumer (1969) used to develop key features and assumptions of this theory, which explains how people interact in their society and how different identities are created by the influence of interaction with others.

Role Theory was developed to explain how people live out identity roles that are influenced by the rules and expectations within a social group. Biddle (1986), Bruce and Yearly (2006), and Stryker (1995) have applied this theory to examine teachers and students. Biddle (1966, 1979, 1986) and Stryker (1995) have contributed different concepts concerning role theory, utilizing it as a way of explaining how expectations of roles are used to create certain behaviors. Within this context, people develop relationships with others in social groups. Within these relationships, a shared set of meanings are created that a person can use to locate themselves as a member of that social group. Through this process, a person continues to develop their identity in that group.

From the field of social psychology, dramaturgical theory was developed to examine identity as a flexible construct that changes through social interaction. First

credited to Goffman (1959), this theory interprets identity and social interaction through the actions of an individual. Lock and Strong (2010) discussed how individuals perform roles as an actor does on stage. Goffman (1959) described this process as “frames,” which provided a way of organizing and shaping social behaviors to a particular context.

Identity theory first termed by Stryker (1968, 1980) attempts to explain a person’s actions in terms of an individual’s relations between the self and society. Society is the central focal point to the formation of identity. People are a reflection of their society to some extent. Stryker (1968, 1980) proposed that a person can acquire various identities for each social situation experienced. Hogg, Terry, and White (1995) identified various characteristics of identity that focus on the individual rather than society.

Tajfel (1959, 1974) developed social identity theory to explain how people locate themselves in social groups to help in the development of identity. A person may have as many different identities as they have social groups. Hogg, and Vaughan (2002) and Tajfel and Turner (1986) have used this theory to explain how group membership affects individuals. Hogg, Terry, and White (1995) listed five features which provide a framework for this theory.

The theoretical framework discussed in this section informs the reader of what identity is and how researchers and scholars have used various perspectives to place identity into conceptual framework. These theories are helpful when interpreting the findings of this study. The following sections organize the related literature concerning the formation and development of teacher, musician, and music teacher identity. A discussion of the literature concerning the transmission of identity is examined to help situate the present study.

Identity Studies

This section of the chapter examines various research literature concerning the formation of various identities. The first part of this section examines the literature concerning teacher identity. The focus of this topic concentrates on pre-service teachers before and after the internship experience. This section investigates the experienced educator and how their teacher identities were constructed and strengthened. The second part of this section examines the literature on musician identity with a focus on the development of musician identity in undergraduate students. The third part of this section examines the research literature on music teacher identity focusing on how individuals negotiate between various identities to develop their music teacher identity. The fourth part of this section examines the possibility of the transmission of identity from teacher to pupil. The last part of this section looks at the research literature concerning creating music for students.

Teacher Identity

Teacher identity can be defined as the way in which a person thinks about themselves as a teacher (Knowles, 1992). Researchers have examined this perspective on different levels. One of those levels includes investigating an individual during their student teaching experience (Bullough, 1991; Deegan, 2008; Knowles, 1992; Sumara and Luce-Kapler, 1996). Sumara and Luce-Kapler (1996) investigated young teachers' development from undergraduate courses through their student teaching experience. The authors found that beginning teachers must negotiate at least three different teaching identities: a) the identities they bring with them to the university, b) the identities they

establish while going through the university program, and c) those that emerge during student teaching.

Identity appears to develop quickly during student teaching and includes at least three competing forces: inertial, programmatic, and contextual (Samuel & Stephens, 2000). Inertial forces come from biographical experiences (Bullough, 1991; Knowles, 1992; Samuel & Stephens, 2000). Programmatic forces are those that result from experiences in the university teacher program (Bernard, 2006; Bouij, 2004; Bullough, 1991; Roberts, 1991a, 2004; Samuel & Stephens, 2000). Contextual forces are derived from changes in school culture both at the macro and micro-educational level (Samuel & Stephens, 2000).

Knowles (1992) examined the formation of teacher identity among pre-service and beginning teachers through student biographies. The researcher sought to find connections between the background history of an individual teachers and their teaching practices. He defined biography to be the “formative experiences of pre-service and beginning teachers which have influenced the ways in which they think about teaching and, subsequently, their actions in the classroom” (p. 99).

Knowles used data from prior case studies to develop theoretical models to aid in the understanding of biography and identity. In the first case study, he investigated three female pre-service teachers. In the second study, a male pre-service teacher was examined by his past experiences to his teaching internship. The last case study involved a female pre-service teacher in the student internship experience. Knowles sought to understand how these student teachers negotiate and overcome challenges in the

classroom setting and how their personal backgrounds impacted how they approached and solved issues in the classroom.

He found student teachers used “coping strategy” as a way to handle challenges along with “problem solving strategy” as a way to reflect all possible solutions before making decisions. Two participants who had positive experiences with their families also possessed strong teacher identities. Two other participants who came from unstable family lives struggled in their internship and displayed weak teacher identities. The last participant had both positive and negative experiences in her family life and displayed a moderate to strong teacher identity. Knowles stated that “personal biography seems to have profound effects on what occurs in the individual’s classroom and the concept of teacher role identity is central to understanding the process by which prior experiences are transformed into classroom practice” (p. 126). Childhood experiences and early teacher models were found to impact the construction of teacher identity. Knowles suggested that pre-service teachers enter the education field with pre-conceived ideas of what a teacher should look and act like. This identity is based to some extent on their biography. New experiences will provide more context in either positive or negative ways.

From these cases Knowles proposed two models to help understand biography and identity. The first model is the Biographical Transformation Model, where experiences in childhood, teaching, and school environment are interpreted by a person who places both inherent and reflective meanings on those experiences. Inherent meaning is defined as meanings that an individual constructs as an experience occurs. Reflective meaning is defined as meanings that are formulated after careful consideration of an

experience. This process of developing meaning becomes a schema for the individual, a way of understanding or solving present and future challenges. As more experiences play out, the teacher constructs a “framework of action”; a way of how they will deal with future events. This model allows an individual to use past experiences and reflective thought in the development of future actions and identity.

The second model is the Interaction between Biography and School Environment Model. In this model, identity evolves from both positive and negative orientations. For example, if a teacher enters their internship with a positive teacher identity, and encounters a positive experience in the classroom, they will continue to have a positive teacher identity.

Teacher Identity in Pre-Service Teachers

Deegan (2008) examined ninety-nine pre-service teachers in Ireland. He sought to examine ways these teachers connected childhood experiences with their student teaching experience. For twelve weeks, the participants read two teacher memoirs. The researcher created questions based on these readings, asking the participants to respond to each question. From the answers of the participants, certain themes emerged. “Student teachers’ identities were interrelated, dynamic, and complex processes, defined by a values orientation and operationalized by corresponding actions” (p. 188). The researcher believed these processes could be represented in a four-fold scheme and on a continuum, based on varying degrees of conformity to pre-conceived ideals of teacher identity and on the freedom to develop one’s own teacher identity. The four-fold scheme includes individual freedom/elaborated identities, conformity/received identities, individual freedom/received identities, and conformity/received identities. The researcher defined

received identities as those that are inherent from traditions and elaborated identities as those that are re-conditioned.

This study placed identity as “contested terrain between individual freedom and conformity” (p. 194). The researcher suggested that a beginning teacher identity is impacted in part by that individual’s past experiences. Another finding of this study related to how pre-service teachers undergo a process of discarding parts of their identity that do not coincide with their teacher role identity. They can see themselves as either conforming to an existing image of a teacher or re-creating one as part of their identity.

Bullough (1991) examined fifteen student teachers to write about their personal teaching using metaphors. He asked them to explore connections and differences between their metaphors and teaching experiences. He also asked students to identify events from their past that impacted their decision to enter the field of teaching.

All participants responded that analyzing their teaching metaphors was meaningful to the development of their teacher identity. This activity aided them to conceive their role as a teacher, not become complacent, and identify what grade level and school would best fit their teacher identity.

While the researcher stated that the use of metaphors was useful, metaphors may encourage the student teacher to develop a narrow view of themselves as teachers. He stated:

Beginning teachers need to reach beyond self and engage in a broader consideration of the context of teaching and of schooling than is present in this article; self must be seen in relation to the identification and creation of conditions needed for professional development. (p. 49)

One example of this comes from one participant who has a strong self-concept who had struggled to realize this in the internship. He chose to respond in a way that helped him preserve his teacher identity rather than conform to a traditional view of teaching. This act made him look beyond himself and examine broader issues of education. Another student lacked a clear vision of himself as a teacher and was more apt to conform to stereotypical behaviors of traditional practices. Bullough stated:

Drawing on their past experiences, they seek first and foremost confirmation of what they assume to be true about themselves as teachers and about teaching.

When this view of themselves and teaching proves faulty, as it often does during student teaching, beginning teachers face a difficult decision to accommodate to the situation. (p. 48)

Samuel and Stephens (2000) investigated two student teachers from South Africa. They sought to understand the relationships between a person's personal self and their professional self. They found two relationships between these two constructs: 1) the relationship between self and identity; 2) cultural context and professional environment. They found self and identity relationships occur at the level of the person whereas cultural context and professional environment relationships are at the level of the society which the person is a member. The authors stated:

The self can attempt to define itself in relation to a host of other competing selves, which do not necessarily share the same fundamentals principles, values, and beliefs. What constitutes a professional identity and a role is this "percolated" understanding and acceptance of a series of competing and sometimes

contradictory values, behaviors, and attitudes, all of which are grounded in the life experiences of the self in formation. (p. 476)

The researchers suggest that looking at the identities that students bring with them to the university is important. They believe much of their teacher identity is formed before entering the university and that both positive and negative ideas about what a teacher is and does impact identity formation.

Summary. The literature presented in this section focused on teacher identity from the context of pre-service teachers through their student teaching experience, and related identity to past experiences. Knowles (1992) found that experiences from childhood impacted the development of teacher identity and classroom teaching practice. Deegan (2008) asked individuals to write in journals as a way of linking previous personal experience with their teaching experiences. Bullough (1991) has student teachers create metaphors and relate them to prior experiences to their teaching. Lastly, Samuel and Stephens (2000) examined the relationship between participant's personal self, which was shaped by past experiences, and their professional self which was impacted by university studies.

These works may be important to understanding how identities are formed and how identity development can continue through the student teaching experience. These studies represent teaching in different subject areas and do not address specific issues related to teaching music. They do not address any changes in identity through this experience.

Teacher Identity after the Student Teaching Experiences

Other research has focused on examining teacher role identities of teachers once they are certified classroom instructors (Beijaard, Verloop, & Vermunt, 2000; Bernard, 2005; Cox, 1994, 2004; Dawe, 2007; Day & Leitch, 2001; MacArthur, 2005; MacLure, 1993; Weber & Mitchell, 1995). MacLure (1993) interviewed sixty-nine educators concerning their teacher identity. The sample of participants was broad in relation to biographies, age, and experience. The researcher found that participants held varying degrees of meanings and described themselves in terms of who they are not rather than who they are. MacLure discussed that identity was used as a:

form of argument- as devices for justifying, explaining and making sense of ones conduct, career, values, and circumstances. One way of making such claims is to assemble a list of categories that exemplify what one is not, in order to define oneself oppositionally, as the (virtuous) mirror image. (p. 316)

The researcher found that some teachers wanted to deny part of their teacher identity. Some stated that they did not wish to socialize with other teachers because they were dull. MacLure found “considerable unease amongst teachers about the restricted range of culturally endorsed professional identities available to them, and widespread resistance to the old iconographies of the dedicated career” (MacLure, 1993, p. 320).

Beijaard, Verloop, and Vermunt (2000) examined teacher identity through the use of questionnaires taken by secondary school teachers (male $n=53$, female $n=27$). All the participants had at least four years teaching experience and were from the Netherlands. Researchers sought to examine how experienced teachers perceived themselves from the beginning of their teaching career to the present day. The researchers inquired about what

influences impacted them, and what they thought were important learning experiences concerning their teaching practice.

The researchers analyzed data through quantitative and qualitative techniques, using an item-total reliability test and looking for themes in open ended questions. Results showed that these teacher identities highlighted three areas of expertise: subject matter expert, pedagogical expert, and didactical expert. Most participants viewed themselves as subject matter and didactical experts rather than pedagogical experts in their early years of teaching. Sixty-nine percent of the participants indicated that a change in their perceptions of teacher identity occurred as they gained more teaching experience. As they progressed through their career, a balance was achieved between all three levels of expertise.

Day and Leitch (2001) investigated the biographies of thirty-nine teachers enrolled in a graduate degree program in England ($n=20$) and Northern Ireland ($n=10$). Researchers had participants construct autobiographies to help them examine how personal history impacted their teacher identity. The participants from Ireland engaged in a mask-making project, which helped them examine their emotions from a different perspective.

The researchers believed that it was essential for teachers to view the emotional way of knowing. They state that “through our emotional world we develop our personal constructs and learning of outer reality and make sense of our relationships and eventually our place in the wider world” (Day & Leitch, 2001, p. 406). This process allows teachers to make sense of their personal beliefs in regards to the outside world and locate themselves in the world of education.

Using personal narratives, Watson (2006) explored the relationships between teacher identity, professional expertise, and professional action within the context of the teaching practice. By having participants create stories and interview other participants, the researcher sought to understand the development of teacher identity. She found the use of narratives to be a useful tool in uncovering information on teacher identity.

Watson stated:

Teachers' stories provide a means by which they are able to integrate knowledge, practice and context within prevailing educational discourses. Telling stories involves reflection on, selection of and arrangement of events in an artful manner which contains meaning for the teller and seeks to persuade the listener of this significance. (p. 525)

MacArthur (2005) described her story of developing a teacher role identity. Early in her career, she based her identity on achievement, seeing teaching as "a game" to be won. Her identity as a teacher was weak and dependent upon student success and the need for her students to like her. The author's image of a teacher was carrying a briefcase and purchasing an outfit in an attempt to "play" the role of teacher. MacArthur began to reflect on her past experiences and began to create her teacher identity while taking a year off for graduate school. She developed a student-centered teaching philosophy that moved her focus away from herself and toward her students. When she returned to teaching, MacArthur found herself not only a music teacher, but also a homeroom teacher. Seeing herself now as a teacher and not solely a music teacher affected her identity as a teacher. She became more focused on the relationships she had with her students. MacArthur believes that her identity was shaped by her life experiences.

Anderson (1981) used personal narrative as she described the challenges in developing her teacher identity from her “professional artist” identity. She stated that pre-conceived notions of what an art teacher was; set “the foundation for creative, intellectual, personal, and professional stagnation” (Anderson, 1981, p. 45). Furthermore, the identities of an artist and teacher are not separate, but rather a fusion of both identities. Additionally, Anderson asserted that most professional artists tend to think of art as a product, while art teachers are concerned more with the concept of learning. She also stated that it is not important whether an art teacher identifies themselves as an artist or a teacher, but to “strive for professional excellence in all areas of art education” (Anderson, 1981, p. 36).

Summary. This section examined teacher identity from the perspective of the veteran educator. MacLure (1993) used biographies to explore teacher identity and found participants held different meanings concerning teacher identity. Beijaard, Verloop and Vermunt (2000) used questionnaires to examine how teachers perceived themselves from the start of their teaching careers to the present. Day and Leitch (2001) used personal history and creative mask-making projects to explore the emotional ways of knowing that impact teacher identity. Watson (2006) used narratives to explore relationships between teacher identity, professional expertise, and professional actions. MacArthur (2005) used personal narrative to describe her perceptions of acquiring teacher identity. Anderson (1981) also used personal narrative to describe her beliefs of the fusion regarding artist and art teacher identities.

It may be important to examine the area of teacher identity from different perspectives. This allows researchers to gain valuable insights into how teacher identities

are initially created from early experiences, what obstacles need to be negotiated during first teaching experiences related to teacher identity, and how teacher identities emerge and change from experience, reflection, and philosophical beliefs. This knowledge of teacher identity is important when merged with musician identity and music teacher identity roles in the following sections.

Musician Identity

Various identity roles exist in music from all cultures. Musician identity can be defined as “a person’s perception of their position as a musician in relation to other musicians” (Randles, 2010, p. 56). Reimer (2003) stated that “each role embodies an elaborate system of beliefs and practices, including how initiates can be educated to become competent in that particular role” (p. 221). Following this line of research, various musical identity roles are defined in this study as a person being a performer, composer/arranger, improviser, and listener of music.

Much of the research and scholarship regarding musician identity has come from the field of sociology. Roberts’ (1991a, 1991b, 1991c) work has helped reveal much regarding the social nature of musician identity. Roberts (1991a) investigated the teacher identities of music education students prior to student teaching. Using qualitative methods, Roberts studied 108 music education students in five Canadian universities over a period of 36 months. He found that students considered themselves to be accomplished musicians before entering the program. As the students progressed in the program, their musician identity began to change. As these students adjusted to the environment of the music school however, they reevaluated how they viewed themselves because they were now with other musicians. It seemed important for each of the students in this study to

establish and maintain a reputation as a musician, so that others would know who they were as individuals.

Roberts suggested that the musician identity of a performer is seen as superior within the music school. Even students who did not view themselves as an accomplished performer wished to be seen as such, perpetuating for themselves an “idealized” identity. When asked how they wanted to be compared with other students, students preferred comparisons to be based on musical skills rather than academic grades.

Roberts found that music education students, along with other music students often identified themselves by their applied instrument or voice. While participants identified themselves more as a musician rather than a music teacher, Roberts found varying degrees of this identification among individuals. Students who did not view themselves as accomplished performers preferred the label “musician.” Others expressed that being involved with music was more important than being identified as a performer of a particular instrument.

In a later study, Roberts (2004) described the construction of musician and music teacher identities based on interviews with over 100 university music students and his own participant observation of undergraduate musicians. The researcher described music majors as “insiders” often looking at those not involved with the music department as “outsiders.” To Roberts, “insiders” are people with common interests. In homogeneous societies, diversity is often looked upon differently. If this is the case, some groups of musicians such as music education students, are seen as “marginal insiders,” based on their performance ability or declared major. According to Roberts, performance majors were seen as superior to all other students within the university music department. All

music students were constantly trying to maintain an identity of performer for fear they would be given the lesser, more generalized label of “musician.”

Roberts used the labeling perspective theory which refers to labels that have been assigned to particular members of a community. These labels have shared meanings, and members of the community will act and react based on their understanding of those labels. The students Roberts observed placed importance on the label “musician” as an important part of their identity over that of a “music teacher.” The label of “music teacher” carried with it a negative attitude towards music teacher identity.

Roberts suggested that music students who enter the teaching profession receive encouragement and support in developing their newly forming teacher identity from the teaching community. Their musician identity began to lose support and students identified more with their newly formed teacher identity. He described these early years of teaching music as a war between the “teaching self” and the “musician self” and recommends that the curriculum of undergraduate music education degrees encourage students to “create firstly an identity as a teacher, who, secondly, happens to have, and teaches on the basis of, an extraordinary and highly developed musical skill” (2004, p. 38).

This line of research has been limited to viewing the musician from the identity role of a performer. There exists a gap in the literature examining musician identity beyond the role of a performer. Music education research investigating the importance of creating music as a composer seems to be growing viewing student composition as a product (Barrett, 1996; Davies, 1992; Green, 1990; Loane, 1984; Salaman, 1988), process (Bunting, 1987, DeLorenzo, 1989; Folkestad et al., 1998; Kratus, 1989), and the

nature of music activities requiring creative thinking skills (Barrett, 2006; Webster, 1979). Rationales for the inclusion of various types of activities in composition argue that composition promotes music cognition, reinforces and gives students a deeper level of understanding of musical theory practices, and provides a needed musical experience beyond that of musical performance (Barrett, 1998; 2003). Theories regarding student self-efficacy and achievement (Austin, 1990; Bandura, 1977; Covenington, 1984) suggest that strong self-identity in a particular area is an important factor in a student deciding whether to continue in that area. Randles (2006) examined the relationship between high school students' music self-efficacy and creating music as a composer. Results suggest a strong relationship between music self-efficacy and compositional experience. A stepwise multiple regression analysis was utilized to reveal that the strongest predictor of music self-efficacy among variables was student experience in composing music.

Summary. Randles (2010) and Reimer (2003) provided definitions and context regarding musician identity for this study. Roberts (1991a, 1991b, 1991c) examined the social nature of musician identity mostly from the perspective of the performer. Later, Roberts (2004) examined the construction of musician identity and teacher identity of undergraduate students. He used the labeling perspective to investigate this topic. Researchers have investigated many parts of the construction of musician identity. Some researchers have focused on musician identity from the area of composition. Researchers and scholars have explored composition as a process, a product, and creative thinking skills. Barrett (1998, 2003) provided rationales for the inclusion of composition activities as musical experiences in school music instruction. Austin (1990), Bandura (1977), and Covington (1984) have investigated theories of self-efficacy and achievement which

support the idea that strong self-identity is important to retention in a particular area. Lastly, Randles (2006) examined composition between student music self-efficacy and creating music. The following section examines studies specific to music teacher identity.

Music Teacher Identity

Cox (1997) sought to investigate the influences that impacted music teacher identities prior to entering the university, during university studies, and after graduation. The researcher used a stratified random sample of music teachers in the state of Arkansas ($N=500$). These music teachers included 170 band directors, 140 choral directors, 8 orchestra directors, and 180 elementary music teachers. Participants completed a survey that was designed to investigate teacher identity.

Cox found that participants indicated family, ensemble and private teachers, and themselves as factors that influenced their musician identities before entering the university. They reported fewer influences of their early teacher identity. During the years of university study, males more often cited ensemble directors and themselves as influences on their musician identities, whereas females listed private teachers, along with ensemble directors and themselves. Participants indicated music directors, private teachers, and themselves as contributing to their teacher identity. Parents were identified as influences in post-university years, along with siblings, ensemble directors, other classroom teachers, and administrators in the development of teacher identities.

The researcher used a Wilcoxon test found significant differences in the frequency of people regarding teacher identity across various phases of their teaching career. Participants listed more people who had influenced them in regard to teacher identity during their studies at the university than prior to entering their studies. There

were no significant differences for the frequency of influential persons in relation to music identities during various phases of time. The researcher found significant differences in the number of influential persons in regard to musician identity versus teacher identity during the pre-university years for males. Males reported that more influential people impacting their musician identity during childhood and adolescence years than impact their teacher identity. Females reported that more influential people impact their musician identity than do their teacher identity during their childhood years, but no significant differences were identified with regard to the number of influential people that impact their musician and teacher identities during adolescence.

Cox stated that an important factor in the development of teacher identities was their musician identities. She stated that, “the evidence from the present investigation suggests that identity as a musician was already substantiated by influential persons in the subject’s social environment before the time came to choose a major field in college” (Cox, 1994, p. 126). The researcher recommended several areas for future research. These areas included childhood experiences of music educators, teachers who left the profession, and the socialization processes of music teachers.

Bernard (2004b) studied six elementary general music teachers who were also music performers ranging from ages twenty to fifty. The participants had between five and twenty-five years teaching experience in professional level music performance and between three and twenty-five years of elementary classroom music teaching experience. She explored the background of each participant and investigated how each progressed through their music and teaching careers. Based on participants’ responses, Bernard

“juxtaposed their discussions of their music making and their music teaching and made comparisons between them” (Bernard 2004b, p. 287)

Bernard suggested that participants adapted to music making and music teaching in one of three ways: a) as two separate roles, b) as two activities approached in the same way, and c) as two activities providing specific experiences. She believed that these findings might be helpful to music teacher educators who desire a greater understanding of the identities of music teachers.

Wilson (1998) examined eight music educators and their beliefs concerning the management of their musician identity and teacher identity. The researcher used a purposeful sample to gain a deep understanding into the identities of participants who were both accomplished and active musicians as well as respected music teachers. The purpose of the study was to investigate the experiences of people who have a dual career as a musician and music teacher in the public schools. The main questions of this study were: a) What was the experience of being both a musician and music teacher? b) How do the participants reconcile their two careers? c) What relationships do the participants see between their musical performances and teaching?

Analysis of the data suggested three main themes. The first theme was that musicians face identity conflict when they become teachers, a point that is supported by Bernard’s (2004b) findings. Wilson stated:

It is of interest that careers that can bring so much joy can also have an adverse reaction and induce pain. The constant responsibilities of scheduling, maintaining good health, and practicing to maintain themselves as musicians and teachers are issues that they must live with (p.161).

The second theme dealt with the participants' descriptions of the similarities between their music performance experiences and their teaching careers. Participants were able to use these similarities to mold both areas of their lives to make sense of being both a musician and teacher. These similarities also gave them a sense of growth and confidence in balancing both career identities. The third theme looked at school administrators' relationships with the participants. The research suggested that school administrators only recognize the participants as teachers and not as musicians. The researcher indicated that these music teachers should be considered more as "artist in residence" than teachers recognizing the participants' musical identity.

To address the trustworthiness of the qualitative study, the researcher use data triangulation by using data from multiple sources, e.g. observations, semi-structured interviews, follow up interview sessions, and journal entries. Member checks were performed to ensure participants stated what they wanted to communicate to the researcher. Wilson defined an "accomplished musician" as someone who has received a performance degree from a university or someone who is actively engaged in performing music at the time of the study. This description may be a source of concern for the reader. In what ways were they performing music? Were they paid professionals? Did they perform only in church groups? The researcher acknowledged that finding participants in the New York area to fit into these categories for the purposeful sample was difficult, and that future research may need to expand the participant search to all grade level teachers.

Some researchers have used personal narrative to investigate music teacher identity. Cox (2004) described her experiences using symbolic interactionism as a framework. She began by discussing the traditional ways in which males and females

were defined in her childhood. She described her dissatisfaction for popular styles of music that developed as a result of her classical violin studies during her childhood years. As Cox began to develop her identity role as music teacher, she experienced conflict between her childhood experiences and those she was now experiencing as a music educator. During the process of resolving these issues, she experienced periods of frustration and grief as a result. The author gained a new tolerance for others and became more aware of the social roles of her students. This experience is an important one in understanding the larger picture of teacher identity struggles and socialization.

Summary. In this section, researchers have examined various factors of music teacher identity. Cox (1994) examined the impact that influential persons have on musician and teacher identities. Bernard (2004b) examined how individuals approach music teaching versus music making. Wilson (1998) examined participants who enjoyed a dual career as musicians and teachers, focusing on how they negotiate these roles. Cox (2004) used personal narrative to describe how music teacher identity was based on her past experiences.

Transmission of Identity

Research suggests that the substance of what is taught between a teacher and student has important characteristics that can affect both participants in an experience (Copeland 1982; Heikkinen, Pettigrew, & Zakrasek 1985; Lesser 1971; Tallmadge & Shearer 1969). It may be possible that identity can be transmitted or “imputed” from a person to another person (Hargreaves, 1975; Roberts, 2004). In other words, Hargreaves (1975) states that “the identity the teacher imputes to the pupil has important consequences for the analysis of the teacher–pupil interaction and the development of

pupil-career” (p. 140). Music education research has begun to explore the effects of different musical experiences of both teacher and students relating to composition.

The musical identity of a music teacher is impacted from his or her world as a musician. Some teachers wish to explore their identity beyond the educator identity role in music. For example, teachers can model musical performance or perform in different musical settings during and outside of school instruction time for students to observe and even participate. Based on the literature, there seems to be a need to focus on the development of the teacher as a creator of music, an arranger.

Creating Music for Students

Hewitt (2000) investigated the extent to which music teachers are involved with the creative aspects of their high school marching band show including having music written specifically for their band either by the teachers themselves or by others. The sample in Hewitt’s study were 439 high school band programs. These programs were chosen from various regions in the United States to represent a cross-section of the United States. The response rate for the questionnaire sent to each school was approximately 56% or 247 responses.

Results showed that 62.8% of the teachers had music specifically written for their band. The majority of teachers hired outside composer/arrangers to write the music. Directors writing all of the music for their bands accounted for 14.6% of the total population who completed surveys. The researcher examined the effectiveness of the custom arrangements by comparing band competition scores of schools that write their own arrangements to schools that do not write music specifically for their band. There was a statistically significant difference between the two variables, $F(2, 236) = 17.42, p =$

.000. Bands with custom arrangements scored higher than bands that did not have custom arrangements created. Performance scores for band teachers who wrote their own custom arrangements compared to other custom arrangers showed no statistically significant difference $F(2, 236) = 3.00, p = .051$.

One of the limitations of this study was the convenient sample. While the geographical areas were appropriate, all of the bands in the sample came from competitive high school marching band festival organizations. Many high school bands decide not to compete in music festivals. Would the results of teacher composing music be different among the group of educators who chose not to compete in festivals? The variables in this study only accounted for 32% of the variance of the performance scores while 68% accounted for other factors. The reliability of the performance scores themselves were not discussed in the study. Many different regions in the sample have different tolerances and criterion in adjudication sheets; many states have different size adjudication panels to evaluate bands.

Randles (2009) conducted a study in the phenomenological qualitative research tradition which examined the phenomenon of musician identity of band teachers in the context of creative music-making by asking band teachers to compose/arrange music for their musical ensembles. Through a purposeful sample, the researcher chose two band teachers who were colleagues. Both participants did not practice composing/arranging for their ensembles before this activity. The teachers considered the whole process of creating music, teaching the arrangement, and the final performance of the arrangement as helpful to their personal professional development.

The music teachers believed that this experience allowed their students to relate and understand them differently beyond the role of a teacher and also helped them develop a deeper understanding of the musical world. Both educators expressed a sense of collaboration with their students on the compositions. Upon rehearsing a composition, students would offer suggestions on a multitude of areas from the title of the work to musical decisions of the piece.

A concern for this particular study was the ability to generalize the results to a larger population and researcher bias of the purposeful sample. The fact that the researcher knew and understood the two participants in both a personal and professional context could be problematic. However, the researcher used data triangulation and regular member checks to ensure the trustworthiness of this study along with his personal experience of being a band director and composer to bring meaning and context to the findings.

Summary. This section examined the possibilities of the transmission of identity and research concerning music teachers who create music for their students. Research suggested that what is taught between a teacher and student affects both participants (Copeland 1982; Heikkinen, Pettigrew, & Zakrasek 1985; Lesser 1971; Tallmadge & Shearer 1969). The notion that identity can be transferred from teacher to student may exist (Hargreaves, 1975; Roberts, 2004). Hargreaves (1975) stated that the identity of a teacher which is “imputed” to a student may impact the student. Hewitt (2000) examined the extent to which secondary music teachers arrange music for their students. Randles (2009) examined two music teachers who created music for their students. The next chapter presents research methodology, introduce the participants, protocols, and analysis

procedures for this study. The chapter also presents data collection and trustworthy procedures, as well ethical considerations regarding the participants.

Chapter 3

Method

By using the framework outlined in chapter 2, I now discuss the qualitative research design used for this study. This chapter presents the qualitative methodology used and provides information concerning the specific research design and analysis used in this study. This next section of the chapter provides an overview concerning phenomenology as a qualitative research tradition. The second section provides information concerning the data collection methods utilized in this study. The third section outlines the steps that were taken to ensure the trustworthiness of data, including triangulation, member checks, and multiple coders. The next section describes the process of how the data was analyzed. The last section of this chapter describes the participants of this study, and then provides my personal background as it relates to this phenomenon.

The purpose of this study was to examine the lived experience of band teachers who utilize their creative identity to become arrangers for their students. The following research questions guided this study:

- 1.** How does the act of arranging music for their ensemble impact the teachers' perception of their job as a music teacher?
- 2.** How does the act of arranging music for their ensemble impact students from the teacher's perspective?
- 3.** How does this experience impact the teacher's view of creativity in the band classroom, specifically the role of arranging?

Qualitative Research

In this study I utilized qualitative research methods to explore the research questions. Creswell (2007) explicates that the use of qualitative methods are appropriate when little research has been established for a particular topic. In qualitative methods, broad questions can be investigated as a way of gaining a depth of knowledge about a particular phenomenon.

Qualitative researchers examine phenomena within an interpretivist perspective, observing reality that is complex, socially constructed, and flexible (Glesne 2006). Researchers act as a research instrument that interacts with and observes participants in a variety of ways. Qualitative researchers spend long periods of time conducting field work and analyzing data. Through these actions, they are able to provide detailed accounts of lived experience.

Denzin and Lincoln (2003) explained that “qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible” (p. 3). During the first step in this process, the researcher creates representations of the lived experience by collecting data. Here, the researcher conducts observations, interviews, and gathers documents and artifacts that describe in detail the phenomenon. The role of the researcher is critical in this process. The ability of the researcher to perform these actions to gain insightful details is important, thus the researcher serves as the “research instrument” (Patton 2002). Barrett (2007) explained that this concept “accentuates the distinctive function of the researcher’s knowledge, perspective, and subjectivity in data acquisition” (p.418).

The data collected in the field are shaped into data records by organizing and reconstructing notes, transcribing interviews, journals, and other data information (Graue & Walsh, 1998). The researcher attempts to discover aspects of the phenomenal world by developing descriptive codes from patterns and themes that emerge from the data. This involves interpreting what the data means, and relating these meanings to other understandings of the phenomenon, such as can be discerned from both the related literature studies, and researcher experience regarding the phenomenon being studied. Final conclusions will be based on the primary evidence of the phenomenon combined with the interpretation of the researcher (Graue & Walsh, 1998). In essence, the qualitative researcher attempts to interpret data about a particular phenomenon by examining (1) what people say, (2) what people do, and (3) what people mean. This is illustrated in figure 5.

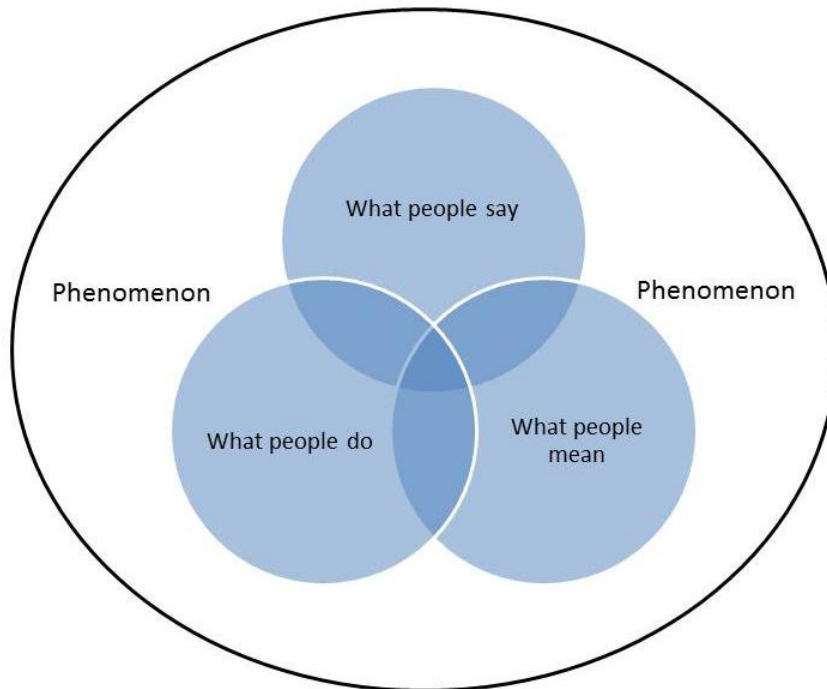


Figure 5. Qualitative Research Model

Phenomenology

Phenomenology is unique among qualitative research methods as it is utilized as a means of uncovering “meaning” within a particular phenomenon. Phenomenology is the study of the lived experience. Phenomenological researchers seek to gain a rich understanding of the nature or meaning of a particular phenomenon. The goal of this work is to transform the lived experience into a recorded transcription of the “essence – in a way that the effect of the text is at once a reflexive re-living and a reflective appropriation of something meaningful: a notion by which a reader is powerfully animated in his or her own lived experience” (Van Manen, 1990, p. 36).

While researchers who utilize phenomenology aim to gain a deeper understanding of the nature or meaning of a particular experience, it does not offer the possibility of

producing an effective theory that has the potential to explain the world. Phenomenology offers the researcher the possibility for meaningful insights that bring the reader in direct contact with the world (Husserl, 1964; Van Manen, 1990). Van Manen (1990) described the methodological structure of researching the lived experience. He listed six methodological themes or “activities” that describe phenomenological research and the “dynamic interplay” among the six themes. The six themes include: (1) turning to a phenomenon which seriously interests us and commits us to the world; (2) investigating experience as we live it rather than as we conceptualize it; (3) reflecting on the essential themes which characterize the phenomenon; (4) describing the phenomenon through the art of writing and rewriting; (5) maintaining a strong and oriented pedagogical relation to the phenomenon; (6) balancing the research context by considering the parts.

Van Manen’s framework allows researchers the ability to examine the ‘lived experience’ to investigate a unique phenomenon. In music education, researchers have used phenomenology to close the gap between research work, music teaching as a practice, and music learning (Roberts, 1994; Swanwick, 1996). Roberts (1994) stated:

I have argued that a reasonable strategy to bridge the gap between research findings and the teachers who might appear to benefit from them the most is to give these same teachers a stronger claim to the ownership of the research. I believe that this can best be accomplished by shifting our major research paradigm to one that is better suited to examine the world in ways that are more closely tied to the way in which teaching seems to view the social world of the classroom. Qualitative models provide opportunities not only to pursue research in a contextualized format but also to take advantage of the rather extensive lived

experience that the teacher-researcher can bring to bear on the analysis of the situation (p.31).

This statement suggested that practicing educators might make the best researchers concerning the teaching and learning of music. Roberts proposed that this type of researcher who works in “real world” instructional settings using qualitative research methods may provide deeper, meaningful findings, which relate directly to practice. This study has been shaped with this premise in mind. My personal expertise and experience as a band teacher brings certain advantages to the analysis based on my ‘extensive lived experience’ as a band director who has arranged music for my bands.

Participants

Moustakas (1994) stated that there are certain features participants must share to be considered good candidates for qualitative methods: (1) participants must have experienced the phenomenon; (2) participants must agree to be involved in a lengthy study; (3) participants must have an interest in understanding the phenomenon; and (4) participants must agree to have their actions and words in the study explained in a published work.

Four music teachers from a large school district in central Florida participated in this study. All four directors had little experience in arranging music for their ensembles. Three of the directors teach at the high school level, grades 9 – 12. One director teaches music at the middle school level, grades 6 – 8. I personally know each of the participants and was confident that the participants would be able to complete this project within the time frame and provide rich details of their experiences to provide insightful information for this study. All of the participants meet the recommended features proposed by

Moustakas (1994). A rich description of the participants are presented in chapter four of this study.

Purposeful sampling was used to recruit participants who had experience and knowledge about teaching band students at the middle and high school grade levels (Coyne, 1997; Creswell, 1998; Patton, 2002). Purposeful sampling was also used in this study to gain meaningful data from the participants concerning the phenomenon.

Risks and Benefits to Participants

The risk of any harm to participants was low in this study. Participants in this study gained knowledge in the area of composition, arranging, and large ensemble methods. This benefitted the participants in their professional career as a musician and music educator.

Participants were given an oral description of the purpose of the study, of their role, and of the importance of their participation. Participants had two weeks to review and reflect on their participation in this study and ask any questions concerning their participation. Participants were advised that they may opt out of participating in this study at any time. Each participant signed the appropriate forms needed for participation.

Data Collection

This section of the chapter discusses the various data that was collected for this study. Data sources for this study included: semi-constructed interviews, field observations, participant journals, and a researcher journal. Each data source is defined and described in the following section.

Interviews

For this study, twelve semi-constructed interviews were conducted in person over a period of seven weeks. Interviews lasted between 35 minutes to 65 minutes, depending on the participants' responses, pace of the interview, and time schedule. All interviews were recorded on a Sony ICD-PX312 digital voice recorder. Three separate rounds of interviews were conducted with each participant over seven weeks.

The first round of interviews was conducted during the first week of the rehearsal phase of the study. During this time period, all four teachers constructed their arrangements and completed their second or third rehearsal of the composition with their students. The interview questions were written with the research questions in mind (see Appendix A). The majority of the questions centered on the educational background of the participants, the creation of the arrangement, and the inclusion of students in the construction process of the composition.

The second round of interviews was conducted during week three and four of the rehearsal phase of the study. With the interview questions, I sought to continue the investigation of the phenomenon under investigation. The focus of the questions included teacher/student interactions during the middle of the rehearsal phase of the study, and participants' experiences using their arrangement as an educational tool in the instrumental setting (Appendix B).

The final round of interviews was completed during the last week of the rehearsal phase of the study. The interview questions covered teacher/student interactions regarding the musical arrangement, the participants' overall experience during the study, and the impact of this study on participants' large ensemble teaching methods (Appendix

C). It is important to note that the interview protocol questions were used to lead discussions. I used follow up questions and the open-ended format of the interviews to gain depth and richness of the participants' lived experience.

All interviews were transcribed verbatim to accurately reflect what was stated in the interview process. During the transcription process inflection in the participants' voices was reflected in the transcripts. For example, when a participant paused or emphasized a word or phrase, this was recognized in the transcripts with bold font. The interview transcripts were validated with a member check which are discussed as part of the trustworthiness of this study later in this chapter. A letter was delivered to all participants, via electronic mail, requesting the permission to send the transcript documents electronically, or providing an address where the documents could be mailed via USPS (Appendix D). All participants agreed to have documents sent by electronic mail. Participants were asked to review the interview transcripts and augment, clarify, and make corrections to anything they believed did not adequately describe their experiences (Appendix E). Two participants confirmed that the transcripts accurately portrayed their experiences; one participant corrected grammatical or typographical changes which did not change the meaning of the responses; and one participant submitted two changes where they corrected the language but did not change the meaning of his responses.

Field Observations

For this study, sixteen field observations were conducted over a period of seven weeks. Observations took place in the participants' music classrooms where ensemble rehearsals occurred. In each observation, I sought to describe the physical characteristics

of the classroom, teaching environment, and to provide evidence of the participants' instrumental teaching methods and habits. I also sought to collect data regarding the culture of the ensemble, particularly, concerning student leaders, student/teacher relations, and student/student relations. The observation protocol used in this study was designed to capture these essential events and environments (Appendix F).

The first observations of the participants' rehearsals were conducted during the first week of the rehearsal phase of the study. Careful notes were taken to become familiar with classrooms, students, and participants' teaching habits. It was also the first experience of seeing how the participants and their students react to the newly written arrangements. The second set of observations took place in the second and third week of the rehearsal phase of the study. These observations centered on the culture of the classroom including student leaders, student interactions, and how students reacted to rehearsing the arrangement. The music teacher was another focus of the observations. Attention was placed on teaching style, instructional methods, and how the teacher used their arrangement in the classroom. The third set of field observations were completed in the fourth and fifth week of the rehearsal phase of the study and the final round of observations in the last week of the rehearsal phase. The primary focus was similar to the second set of observations with the additional focus on student/teacher relations and important events that would lead to follow up questions in future interviews.

Journals

Participants were asked to keep a journal throughout this study. The journal was active from the creation process of the arrangement through the final interview. The format of the journal was open-ended to gain the richness of the participants'

experiences. Participants were given a journal protocol to guide them during the study (Appendix G). Use of the journals varied from each participant due to interest and time schedule. A researcher journal was used in this study to capture the thoughts and experiences of the researcher. The journal was used as a reflexive tool to guide observations and interviews.

Trustworthiness

Qualitative researchers strive to understand a particular phenomenon that occurs in a natural setting. This knowledge “comes from visiting personally with informants, spending extensive time in the field, and probing to obtain detailed meanings” (Creswell, 1998, p. 193) The credibility of these meanings are determined in part on the extent to which the researcher presents evidence of the trustworthiness of the data reporting (Glesne, 1999). The following sub-sections addresses the trustworthiness of this study: a) data collection triangulation; b) the research as the instrument of inquiry; c) member checks; and d) multiple coders.

Data Collection Triangulation

Data triangulation is the primary source of validity in this study. Patton (2002) stated:

Multiple sources of information can be trusted to provide a comprehensive perspective on the program. By using a combination of observations, interviewing, and document analysis, the field worker is able to use different data sources to validate and cross-check findings. (p.306)

The use of multiple sources when examining a phenomenon were used to strengthen the validity of this study. Interviews are an important contributing factor as they allow the

researcher to “understand experiences and reconstruct events in which you did not participate” (Rubin & Rubin, 2005, p. 3). Researcher observations and field notes play an essential role in describing what is occurring. Participant journals help record events and capture the reflective thoughts, which play a vital role in the work of a qualitative researcher.

The Researcher as the Instrument of Inquiry

From the perspective of the qualitative research tradition, the researcher is the instrument where validity and reliability is examined. Patton (2002) stated that “the credibility of qualitative methods, therefore, hinges to a great extent on the skill, competence, and rigor of the person doing fieldwork” (p. 14). Validity is also seen in the accurate descriptions of the phenomenon by the researcher. Maxwell (1992) stated that validity in qualitative research is examined in three ways: (1) descriptive validity, which provides accurate descriptions of events occurring in the phenomenon; (2) interpretive validity, which addresses the accurate understandings of what objects, events, interactions and behaviors mean to participants; and (3) theoretical validity, which describes the accurate explanation of the phenomenon and method of analysis. As the primary researcher in this study, I attended to the accuracy of all manifestations of validity in the collection and interpretation of data.

Another key factor in qualitative research is what expertise and knowledge the researcher brings to the study. Patton (2002) stated that “the perspective that the researcher brings to a qualitative inquiry is part of the context for the findings (p. 64). My knowledge and expertise are an important component to this study. I have expertise in both being a music teacher and composer/arranger for school bands and orchestras.

Personal Background

Roberts (2004) stated that qualitative research done by practicing teachers aid in the analysis of the data because of connection to the phenomenon. My personal background consists of over eighteen years teaching experience at the K-12 grades in public schools. Much of this time was spent teaching high school band and orchestra. I have personally arranged music for my students for many years. I feel that I brought a unique perspective to this study through my personal history.

Member Checks

Member checks are a qualitative technique where participants in a study are allowed to check the findings that are related to them for accuracy (Denzin & Lincoln 2000; Patton 2002). This technique was utilized in this study to ensure the accuracy of all the findings.

Multiple Coders

This term is used in qualitative methods when two or more people are involved in the process of analyzing data. In this context, coders independently mark the same data for patterns and trends. This study used multiple coders to establish the validity and reliability of patterns and themes in the data. The coders were experienced music educators and familiar with the process of coding data.

Analysis

Phenomenological analysis “seeks to grasp and elucidate the meaning, structure and essence of the lived experience of a phenomenon for a person or group of people” (Patton 2002, p. 482). In order for the researcher to begin to understand a particular phenomenon, the researcher must negotiate through “prejudices, viewpoints of

assumptions regarding the phenomenon under investigation” (Patton 2002, p. 485). The term used to describe this is epoche. This process allows the researcher to examine a phenomenon from a fresh perspective without forcing meanings or judgments (Ihde, 1979; Katz, 1987; Patton, 2002).

Following this step, I engaged in phenomenological reduction, where the phenomenal world was bracketed out or taken out of the world where it occurred to provide meaning to me as the researcher. After all data was collected and transcribed, I used phenomenological reduction based on Husserl (1933/1970) and Patton (2002): (a) through the use of coding, I located the lived experience of each participant based on their answers to interview questions and journal writings that addressed their experiences in creating and teaching music specifically for their ensemble; (b) I interpreted these meanings as an informed reader; and (c) I reexamined all data based on recurring characteristics of the phenomenon under investigation.

After the data has been successfully coded and bracketed, I used the technique Patton (2002) described as horizontalization of the data. This process involved organizing the data into “meaningful clusters.” Here, repetitive items and themes that are irrelevant to the phenomenon were eliminated. Data was examined from the correct perspective or accurate context of where it was collected.

Handling of Data

All data collected in this study was kept in a large envelop in a locked filing cabinet in a locked room. All data was handled by the principal researcher. Data will be kept for 5 years according to IRB protocol and then will be shredded. The integrity of the

data was ensured by only discussing data with my dissertation advisor and other university professors.

Chapter 4

The Participants

This chapter provides student data and descriptive information regarding each participant's school and individual teaching style. Information regarding classroom environment, student leadership, and teacher/student interaction are presented to provide the reader with an "inside" view of the participants' rehearsal habits. This information provides context to the setting of each place where the phenomena being examined occurs.

All of the participants work in the same school district in central Florida. The school district consists of a total student population of 192,547 students in grades K – 12. This district includes 142 elementary schools, 2 K – 8 schools, 44 middle schools, 27 high schools, 4 career centers, and 30 charter schools. The school district student profile includes 40.10% white non-Hispanic, 29.57% Hispanic, 21.48% Afro-American, 3.44% Asia, .24% Indian , and multi-ethnic 5.1%.

Participant 1

David is a 39 year old music teacher at School A. David earned a bachelor's degree in music education from a large university in central Florida. He has been a music educator for 16 years, all of which have been at school A, which is a large high school in the eastern portion of the school district. There were a total of 2497 students at school A. 800 of these students were enrolled in the free/reduced lunch program. The ethnic background of school A included: 13 Native-Americans, 73 Asians, 437 Hispanics, 447 Afro-Americans, and 1043 white non-Hispanic students.

David indicated that his formal education did not include a specific arranging or orchestration course. David has stated that he has not done significant arranging or compositions before this study. His previous course work and professional development concerning composition and arranging was described as essentially non-existent. He stated the following at the first interview.

My college studies included the usual four levels of music theory. Beyond that, I received no coursework even related to composition or arranging skills. District workshops that I have attended deal more with ethics, district wide protocols such as school wide initiatives and methodology for teaching standardized tests. There are no clinics at the state level that have addressed this in my opinion. Everything I have learned about arranging has come from trial and error. (David, 1st interview, February, 2012)

David's class schedule included seven class periods a day with one conference period. These classes included wind ensemble, symphonic band, concert band, music theory, advanced orchestra, beginning orchestra, and jazz band. For this study, David elected to arrange music specifically for his students based on the strengths and weaknesses of the symphony band members' performance abilities and instrumentation of the ensemble. This ensemble consisted of students in grades 9 – 12 who auditioned and were not selected to be in the band program's elite wind ensemble class. To help provide context to why he selected this ensemble to write music, the following is an entry in David's journal made during the early stages of his construction of his arrangement.

I have given considerable thought to which group I should arrange music for. I am going to do the Symphonic Band. Mainly, because I do not have the best

instrumentation for this class. I can tailor the music to my exact group and that is exciting, since most printed music has set instrumentation that may not fit this group well. Another reason is because this project needs to be done at the same time MPAs. Therefore, I cannot have my wind ensemble do it because all the rehearsal time must be spent on MPA material. The same is true for the orchestra classes. (David's Journal, February, 2012)

For clarification, MPAs are called Music Performance Assessments which take place in band, orchestra, and choirs each year in the months of February and March throughout the state of Florida. The state level associations consist of the Florida Bandmasters Association, Florida Orchestra Association, and the Florida Vocal Association. Each of these state associations hosts music performance assessment festivals in each district where these Florida schools reside. This event was found to be a concern for some of the other directors in this study.

Participant 2

Mark is a 28 year old music teacher at school B. He earned his bachelor's degree in music education from a small liberal arts college in central Florida. Mark has been in the field of music education for six years, all of these years at School B. 2124 students are enrolled at this school. 800 of these students which represent approximately 37% of the population qualified for free or reduced lunch. The ethnic background of school B included: 13 Native Americans, 73 Asians, 437 Hispanics, 447 Afro-Americans, and 1043 White non-Hispanic students.

Mark conveyed to me that his undergraduate courses had addressed composition and arranging during the first interview I had with him. He stated the following:

During my undergraduate years I was required to take a composition class which consisted of basic compositional techniques and improvisation on simple melodies. This class was not very helpful to being a composer per se, but did help with developing my skills with the music notation software Finale, which I plan on using for this arrangement for my class. The other class was called orchestration, and was helpful in learning about instrument ranges, transpositions, and how different instrumental voices go or clash with other instruments. (Mark, 1st Interview, February, 2012)

While Mark had some fundamental compositional coursework in his undergraduate studies, he replied that he felt that the task of writing music for students may be a challenge, but was interested in completing the task.

Mark's job assignment had him instructing the following courses each day: Autistic general music, wind ensemble, guitar, intermediate band class, orchestra, and jazz band. For the purpose of this study, Mark elected to write for his intermediate band class. Mark indicated the following during an interview:

After thinking about what group and what I will write for that group, I went with my intermediate band for a few reasons. I do not have the exact instrumentation in that group and will need to write for specific instrument groups. Another reason is that I want all the parts in my arrangement to challenge all my students. This doesn't happen in music out there written for band. I want to create parts for each student that will meet their educational needs. (Mark, 1st interview, February, 2012)

Participant 3

James is a 27 year old music teacher at School C. James earned his bachelor's degree in music education at a large university in central Florida. He has been teaching for five years, all of those years at School C. This school had a total population of 2352 students with the ethnic background as follows: 13 Native Americans, 91 Asians, 525 Hispanics, 708 Afro-Americans, and 890 White non-Hispanic students.

James responded that he did not receive additional training in his undergraduate studies beyond the traditional university music theory and aural training coursework like David. He stated the following:

My undergraduate university did not prepare me to do this. No method class told me about it. I had some classes talk about transpositions, but not a class that talked about orchestration, which instruments blended well with other instruments. What instruments could double other instruments? I also had to experiment with ranges on the instruments to produce the right sound I needed for the group. (James, 1st interview, February, 2012).

James's teaching load included six classes: wind ensemble, symphony band, concert orchestra, advanced orchestra, jazz band, and AP music theory. He selected his advanced orchestra to write his arrangement for this study. James cited his lack of string pedagogy as the main reason for choosing advanced orchestra. He felt he could use this arranging experience as a professional develop activity to provide a deeper understanding of string orchestra and acquire more knowledge of string techniques. James explained what he hoped to gain from this experience in the following statement during the first interview session:

I originally stated to arrange music for my symphonic band. Shortly after I started this, I realized I should do this for my orchestra students. By doing this, I would show them that I cared about them. This is a problem sometimes because I have been at this school for five years, but was recently handed this class.

James continued to describe this situation:

We had an orchestra teacher here for many years. That person taught orchestra and a guitar class and also taught classes at the middle school. The county let a bunch of string teachers go due to budget cuts. When this happened, the county also when from four period days to seven period traditional periods. I was then told I needed to teach the two orchestra classes. This is going on my third year teaching them. (James, 1st interview, February, 2012)

James also stated that another reason for writing music for this particular group of students was to engage them in this arranging project. He indicated that if he found a way to involve his students, he believed it would benefit everyone involved in the class. He augmented his thoughts concerning this topic in the following interview excerpt:

I hope that by involving some if not all of my students will help show them how much I care about them as musicians and students. They will feel a sense of ownership in the project. When I first began teaching this class they were upset that their previous teacher was not there anymore and the fact that a non-orchestra person was teaching the ensemble. I felt like a bit of an outsider with them. I knew very little about strings and it showed. It did not help the situation. So, by writing for this class, it serves a few purposes. Hopefully, it will bring us all

closer and be a positive experience for them and me. (James, 1st interview, February, 2012)

James used the notation software Finale to create the arrangement for his ensemble. He had some previous experience with this software where he has rewritten instrument parts and created exercises consisting of scales and intervals for various classes. He has also received musical scores from other musicians and composers which required him to open files and print scores and individual parts for use in his ensembles.

Participant 4

Keith is a 58 year old music educator who has taught music for thirty one years. His teaching career has involved teaching music at the elementary and secondary level. Presently, he has taught at Middle School D for the past ten years. Middle School D has a total population of 1088 students with 490 students eligible for free or reduced lunch. The ethnic background of school D is as follows: 4 Native Americans, 20 Asians, 130 Afro-Americans, 212 Hispanics, and 650 White non-Hispanic students.

Keith's educational background included a bachelors degree and masters degree in music education at a large university in central Florida. He stated in his first interview that he has received no specialized training that would help prepare him to arrange or compose music for students.

I did not have to take a class that would have enabled me to compose or arrange music. Now looking back, I wish I did. The first four years of teaching middle school I did not know how to arrange or rewrite parts. I was at the mercy of whatever the printed music stores had, I played. What a mistake. (Keith, 1st interview, February, 2012)

Keith selected his beginning band class to arrange music for this project. He stated that he chose this group because he “wanted them to have an exciting and positive first experience” (Keith, 1st interview, 2012). Keith’s arrangement will be the first complete composition his students will perform in their band experience. He believed that students who have early positive experiences in band will be more likely to continue band in the future. The arrangement Keith created was *Don’t Stop Believin’* from the rock group Journey. Keith stated the following on his decision to arrange a popular song:

For the kids, the first real band piece I wanted it to have a few different components. It had to be a song they were familiar with and had to meet the needs of all my students. I found first complete songs in beginner band method books were not exciting my students. So, I decided to create something that they thought was cool and was challenging for all my students. (Keith, 1st interview, February, 2012)

Keith used the music notation program Finale for creating his arrangement. He was unfamiliar with this software program. For many years Keith used the music notation software Print Music to rewrite parts and print individual parts for his students. He explained that he would like to find time to take a course in navigating Finale and using the software to arrange music. Keith acknowledged his lack of experience in creating percussion parts in Finale. However, he stated he felt confident he could create an effective arrangement for his students.

Participant’s Teaching Profiles, and Classroom Settings

To help inform this study, in this section I shares observations and describe important activities in the classroom which provides the reader context when

understanding the phenomenon of music teachers who create music for their students. The following discussion of the personality, teaching methods, and relations of the music teacher and their students also gives context to how the teacher used their arrangement during rehearsals. This understanding aids the reader when reading the results of this study.

Keith's ensemble at Middle School D is a beginning band class that was comprised of 27 students from grades seven and eight. These students joined the school band program in December and have been playing a musical instrument for less than two months. During the field work, the researcher did not observe any particular students who stood out as student leaders. This may be explained by the fact that all the students were beginners and not accomplished enough on their musical instruments for Keith to assign leaders for this ensemble.

Keith's teacher personality is best described as friendly yet authoritative. He was comfortable making small jokes with students during rehearsal time. As an educator, Keith consistently remained in control of the ensemble at all times. He allowed little opportunities for students to become disengaged in the learning process at rehearsals. Classroom management seemed to be a high priority for Keith. His students responded to this by adhering to classroom rules carefully. For example, a student raised her hand and asked to leave her seat to use the restroom. Another student followed the same protocol when needing to retrieve his instrument case to change clarinet reeds.

Keith conducted rehearsals by providing vocal instructions and modeling how student should perform the arrangement by playing several musical instruments. Keith had a flute, clarinet, trumpet, alto saxophone, and trombone in the front of the room

where he sat on a conductor's podium. The following excerpt is from the researcher journal:

Keith stopped rehearsal at this point to fix wrong notes in the clarinet section. He picked up his clarinet by his side and performed the musical line in question. He then reinforced the fingers and asked the clarinet players to watch his left hand. He performed the musical sequence of notes playing slower and making physical movements to draw attention to his index finger and thumb on the left hand. Many of the students realized they were playing a wrong fingering for F#, and Keith then asked the students to play the musical line after him. All the students performed this musical phrase with the correct fingerings. (Researcher Journal, March, 2012)

This example was repeated several times with other members of the ensemble. Keith is well-known in the area as a professional musician as well as an educator. He performs frequently with various performing arts organizations and is in demand for his double reed playing. This may explain his emphasis of playing for and with his students on a daily basis.

In an interview with Keith, he stated that "it is important for students to hear their music directors play instruments" (Keith, 2nd Interview, March, 2012). He believed this teaching method applies to a music teacher's primary instrument as well as other band instruments. When asked to augment his thoughts on performing for students, Keith stated the following:

I believe it is easier to demonstrate how to play something on an instrument instead of just using verbal or singing how to perform music. I believe it is

important for students to see their teacher actually doing something musical instead of talking about it. (Keith, 2nd Interview, March, 2012)

Keith continued to elaborate on this idea of students viewing their music teacher playing musical instruments:

Students need to see their music directors doing something musical. It pumps the kids up and makes them excited about playing musical instruments. Verbal directions or just singing instrumental parts don't do what playing instruments can do. Kids see me pressing down valves or keys, see me breathing, and watch my embouchure. The amount of information I am giving them is more powerful than me trying to explain what I want them to do. For those directors who do not play for their kids, I pose the question: Why wouldn't you play for your students?

(Keith, 2nd Interview, March, 2012)

Keith elected to include the percussion player in the construction of his arrangement. He stated that the majority of his percussionists understand the basics of drumset playing. The arrangement calls for a drumset part to be transferred to concert percussion instruments. He received help from percussionists in his advanced class to help with this process. The following is an excerpt from an interview with Keith:

The percussion players in the advanced class are playing this with us. What I did was have former students of mine who are now in high school come in after school and work with my percussionists to create parts for them. Parts that worked well musically, and taught them something. My top percussionists are fine jazz drummers who have that knowledge to know how the drum parts should

go. So they will assign different parts to people and create auxiliary parts for others so everyone is playing.

When asked why Keith did not create percussion parts himself, he stated that his lack of knowledge in writing percussion parts in Finale was a concern for him:

I am so green at Finale 2010. For years I used another software called Print Music, which is a simplified version of Finale, and I was great at that. I found that I needed to switch to Finale because you could do so much more, plus I would have had to upgrade Print Music. I made the plunge to Finale. So, I just don't know enough about Finale to write the percussion parts. (Keith, 1st Interview, February, 2012)

It is interesting that Keith's lack of knowledge on Finale software was a contributing factor to include students in the creation of percussion parts in the arrangement. When asked about his knowledge of percussion instruments, he claimed that he was comfortable with playing and giving instruction in percussion playing. This was evident in field observations as well.

Keith can be described as a traditional band director as described in chapter one, however, his heavy use of playing instruments for and with students breaks that mold. He displayed compassion for his students and held high expectations for them. He held his students responsible for their actions concerning classroom discipline. During rehearsals Keith did not place an emphasis that he created the arrangement for his students. When asked why he did not do this, he responded that this arrangement was the first complete musical composition the class had seen. He claimed that his students did not know that there were arrangers or composers that write music solely for the field of music

education. From his long experience in music education, Keith stated that beginning band students do not make a distinction between who created band arrangements.

Mark's ensemble consisted of 23 students who auditioned at the beginning of the school year and did not make the standards for the highest rated ensemble. This ensemble called the Intermediate Band class consisted of a small number of upperclassmen and mostly freshmen members entering high school. From the field observations, there was evidence of the emergence of two student leaders in the band. One was a female alto saxophone player who passed out music each rehearsal and helped Mark by reminding students not to talk loudly during rehearsals. She was observed several times interrupting other students who were not engaged in learning and asked them to stop talking and participate in a positive way. The other leader was a female flute player. She was a junior who led the wind band through the tuning sequences at the beginning of each rehearsal. Other flute players seemed to look up to her with admiration and leadership in demonstrating how music should be played in the flute section.

Mark's rehearsal techniques come from the traditional band director model discussed in chapter one. He identified performance issues and offered quick verbal solutions lasting no longer than twenty seconds in length as suggested by Manfredi (2006). Based on his classroom behavior, Mark is a teacher who cares for his students and their musical education. He is best described as business-like during rehearsals. To provide further insight to Mark's classroom teaching habits, consider the following observation from the researcher's journal:

Mark engaged the class by walking around the room when conducting. By doing this, he was able to keep students on task. When giving instructions, he seemed to

speaking very quickly at times. The pace of the rehearsal was fast with quick directions followed by reinforcement and repetition of those directions. The fast pace of the rehearsal did not provide opportunities for students to ask questions and engage Mark in discussions of music ideas. (Researcher Journal, March, 2012)

In rehearsals, Mark talked about being the arranger of the musical work they were playing, but did not open discussions on what he wanted musically to happen. The rehearsals were centered around giving instructions on technical issues. For example, Mark spent most of the rehearsals on fixing wrong notes, articulations, intonation, and other aspects of musical performance. This emphasis seemed to create a disconnect between Mark the teacher and Mark the creator of music.

Mark handled small discipline problems in a quick and authoritative way without raising his voice. Students seemed to understand and comply with classroom rules. For example, when talking became an issue, Mark would stop and speak directly to the students behaving inappropriately rather than addressing the whole class. Student leaders assisted Mark by asking some students to pay attention when necessary during rehearsals.

David's ensemble at School A is an intermediate band that is comprised of students of all grade levels who did not perform well enough to be placed in the top wind ensemble. The band program at this school included three separate wind bands: wind ensemble, intermediate band, and concert band where students are placed that did not make the selection process for the intermediate band. There were assigned student leaders in each instrument section in the ensemble that performed various tasks during rehearsals. Each section leader had to make sure that everyone under their leadership had their

music. These individuals were also in charge of an electronic tuner. Section leaders carefully tuned each instrument of the ensemble. During rehearsals these leaders would check intonation with the tuner at various times. Questions students may have are first answered by the student leaders before going to David. During observations, questions answered by leaders ranged from upcoming events to specific questions relating to the music being performed.

David's teaching style mirrors the authoritative band director tradition. There were no discipline issues for David to navigate. When asked about this observation, he responded by stating that if he had problems with student discipline he would move those students to the lower level concert band or remove them from the band program. David's personality in the classroom was unique. While maintaining control over the students, he did make jokes, mostly poking fun at various students. Students took this well and seemed to find it amusing. David stated that he only joked with students he was confident would take the joking in the correct context.

David's band program is well-known in the state of Florida. It has a strong reputation with both marching and wind bands earning high achievements at competitive events at the national level. Students are aware of this reputation and work hard to maintain and continue to achieve high levels of musicianship through performance. Evidence of this was found during field observations. The following is an excerpt from the researcher journal.

Today, I observed a sectional rehearsal for the flute section. The section leader was in complete command and seemed to have the respect of all the students. Two of the members were having issues with some technical passages in the

music. The section leader determined it was because of lack of practice. The leader discussed the reputation of past wind bands from this school. The leader stated, “This is a lack of practice. We owe it to the past performers to keep up the high level of performance. I will not let that go on my watch.” This discussion seemed to have a positive impact on the students. (Researcher Journal, March, 2012).

David expressed this idea as well during rehearsals. The reputation of the band program seemed to be a driving force for external motivation for students. The message was hold up that high expectation of excellence in performance and not be the class to let that reputation drop. This is similar to a sports team who is successful in competition and members of the team work harder to maintain their winning ways.

During rehearsals, David worked hard on note accuracy, rhythm precision, and intonation. He also spent time on musical expression. He explained why he wrote the music a specific way to the students. He shaped his arrangement to how he envisioned it during the creation process. He would often tell various instrument sections that he wrote the music as a challenge for them. He encouraged students to perform the music and meet his challenge. Students reacted positively to this teaching technique, and there was improvement at each rehearsal.

David would invite individual students to demonstrate how they felt his music should be played. For example, he would ask certain performers to model various phrasing for other students. Some of the students prompted this by asking David how he, the arranger or creative voice, wanted the music to be performed. This interaction could be summarized as interactions between a creator of music and musical performers rather

than a teacher and students. The context of these interactions dealt with students asking compositional questions about the arrangement rather than posing technical questions to a conductor who interprets a creator's music. To provide an example, consider the following excerpt from a field observation:

David acknowledged a student who raised her hand. She asked David how certain measures of the music should be played. She questioned some of the articulations David added to the arrangement. David asked her to play the passage as she felt it should be played. He guided her to what he wanted in his music. He explained how that particular phrasing contributed to the overall musical picture of the arrangement and how he planned exactly that articulation style to be performed.

The student acknowledged her agreement. (Researcher Journal, March, 2012)

David seemed proud of his arrangement and comfortable discussing it with his students. Out of this study, he was the most engaged with his students concerning using his musical arrangement in the classroom.

James's advanced orchestra class at School C consisted of 27 students who have successfully passed a placement audition to become a member of this ensemble. The population of this ensemble included a majority of upperclassmen, seniors and juniors, with some outstanding sophomores and freshmen who had successfully passed the placement assessment at the beginning of the school year. From field observations, there was evidence of several student leaders in this ensemble. The first chair violin player took the responsibility of leading the class through tuning the ensemble, which included the first chair players in each string section. These first chair players could also be labeled student leaders as they helped James throughout the rehearsals as detailed in this section.

James's primary instrument was the saxophone. This posed a problem for him when teaching strings. His primary education and experience in instrumental music education came from the traditional band director model as the other participants in this study. He has used this model in orchestra rehearsals; however, he is quick to acknowledge his limitations in string pedagogy. He reminded the ensemble of these limits and enlisted the help of all the members to offer suggestions to strengthen his arrangement. To provide a perspective on this activity, consider the following excerpt from the researcher journal:

James stopped the ensemble to inquire about bow directions and articulations in his arrangement. To the viola section he asked "violas will the bowings I wrote work or is there a better way to play that?" The first chair and second player offered feedback and possible solutions to change the bow directions in the music. James agreed saying "if it is easier for you, let's do it. I will make that change to the music tonight." (Researcher Journal, March, 2012)

This scenario was played out throughout rehearsal. Another example of this activity was from another excerpt from the researcher journal:

A cello player raised his hand to inquire about the slurs James wrote in his arrangement. The problem concerned the phrasing style versus the slurs. James asked the student to play the phrase according to how James sang it to him. They examined the slurs carefully and another student in the cello section member offered a better solution than what James originally wrote. Together James and the cello section found agreement on how the music should be written based on

James's musical intent. James then wrote in his score the new articulations based on this interaction. (Researcher Journal, March, 2012)

This choice to include student leaders and other ensemble members as an essential part of his creating music displayed the positive impact of a mutual learning (Allsup, 2002) where everyone contributes to the learning process in the music classroom. These interactions between James and his students seemed to have kept students engaged in rehearsals. Students seemed proud of their contributions and James encouraged everyone to share their knowledge and offer suggestions to make his arrangement continually improve. The students' reactions in field observations displayed recognition of James's limitations to string instrument pedagogy but showed respect for him as a musician and arranger.

James consistently displayed an authoritative presence and treated students more as adults rather than adolescents. The ensemble was a well-disciplined group of students leaving no classroom management issue to address during rehearsals. James gave instructions in a slow and clear manner without having to raise his voice. He consistently showed concern for his students and the students seemed to react positively to his teaching personality.

James's decision to write an arrangement which required students to play in close intervals of minor and major 2nds cause great anguish to the students. James stated that this was something his students were not used to playing. James encouraged his students to trust themselves and those around them to play the correct notes and he would fix the intonation issues. James stated his reason for this decision in his director journal:

The piece I selected to arrange is from the vocal world. I believe this piece would be a challenge for my ensemble because they are not used to playing with split parts in small intervals. This will help my students trust each other and develop better ear training. (James's Director Journal, February, 2012)

During field observations, James was able to engage in some discussions concerning the compositional aspects of his composition with his students. He would explain his choice of style and close intervals as a way to challenge them with both ear training and exposure to dissonant contemporary music. For an example of this, consider the following excerpt from the researcher journal:

James spent class time explaining why he selected his arrangement stating that he wanted to provide everyone with a different musical experience than the music they have been practicing. He acknowledged the minor and major 2nd intervals and demonstrated examples of the first violin part on the classroom piano. He had students play certain parts of the piece and tuned each note carefully. Students seemed uncomfortable with this but James continued to encourage them to trust each other and be responsible for their own part. (Researcher Journal, March, 2012)

This was similar to David's interactions with his students. James's students reacted positively to these interactions and began asking questions to James the arranger rather than James the music teacher. Questions students asked concerned James's musical intentions and the direction of his arrangement.

All four participants displayed characteristics of the traditional band director method of instruction, but at different degrees. David best represented these teaching

qualities but also displayed the highest frequency of student interaction during rehearsal concerning the use of his arrangement in class. He was able to engage and allow students to ask in depth questions as to what David wanted in his musical composition as an arranger of music rather than as a music educator. James included his students in the construction of his arrangement. His classroom setting displayed mutual learning where both students and teachers taught each other to higher degrees of musical knowledge. James used his arrangement to allow his students to make decisions related to string pedagogy in the musical score. This activity increased James's knowledge of teaching string orchestra instruments which strengthen James as an educator.

Keith was the oldest and most experienced educator of the participants. His teaching style differed from the other participants as he placed value on performing on musical instruments for students. While the primary teaching method of the other participants was verbal instructions, Keith would model what he wanted students to perform by playing it on the instruments that were represented in the ensemble. Keith also included his percussionists in the creation process of his arrangement as James did with his first chair players.

Mark used his arrangement for a more practical reasons, an educational activity. He scored his arrangement specifically for the students to advance in their musical studies. Field observation data provide some evidence that while he did not discourage students to ask questions about the arrangement, he did not provide opportunities for them to do so during rehearsals until the last two weeks of the rehearsal phase of the study.

These observations regarding each participant's school, teaching methods, and engagement with students provide context during the results portion of this study. It is important for the reader to refer back to the important characteristics in this chapter as the results of this study are presented.

Chapter 5

Results

The purpose of this phenomenological study was to describe the experiences of secondary instrumental music teachers who arrange music for their students. This chapter presents the results of the data analysis from interviews, field observations, teacher journals, researcher journal, and causal interactions between the researcher and participants. The first section of this chapter details the data collection of this study. In the second section I present the analysis of the data and the emergent themes which were revealed through the analysis of all data sources.

Emergent Themes

After all data sources were analyzed, five broad themes emerged: a) time and preparation, b) pre-service teacher training, c) educational/curricular design, d) professional development, and e) teacher/student relations. This section presents these themes and include excerpts from the data sources to support each theme and subthemes.

Time/Preparation

One of the first themes to emerge from the data concerned the amount of time and preparation it took for participants to complete their arrangements. The participants stated that creating music for their students consumed more time than they had originally planned. Preparation and planning for this activity would need to be carefully planned in advance of the music teacher's schedule. This section presents excerpts from data sources which support this theme and subthemes.

Preparation and careful planning was an important element that emerged out of the data. Mark reflected his thoughts on the preparation of creating music:

I was always a good planner with my teaching, but to do something like this, I mean arranging, it would have to plan this way in advance. I found this a slow process for me. It takes me twice as much time to do an arrangement than I originally thought. I am sure the more I become comfortable writing music, the easier it will become. (Mark, 2nd interview, March, 2012).

Mark reiterated his need for more time and how he would plan writing music in the future:

I need more time to arrange. It was a slow process for me. I usually have one free night a week. Not a lot of time to sit at the computer writing music. If I were to write music all the time, I would have to plan it during my summers and breaks, because I am so busy with orchestra, band, jazz ensemble, etc. I need to set strict time lines and stay with them. (Mark, 2nd interview, March, 2012).

David indicated similar thoughts regarding the planning of writing music for his students:

In order to consistently write music I would have to plan my year very carefully both professionally and personally. I think I would have to use my summer months to write music. I found doing my piece during the time frame of this study was difficult with all the other obligations I have with teaching. I got it done, but it was hard to produce a quality arrangement while worrying about keeping up with my band director responsibilities. (David, 3rd interview, March, 2012)

James stated: “reflecting back on this experience, if I were to write music all the time for my students I would have to plan it out in advance.” (James, 2nd, interview, March, 2012)

Participants responded differently on the creation of their arrangements and the level of time commitment allotted to writing. Keith stated that he found that writing music in large blocks of time helped him create his composition. He stated:

I don't have a lot of free time in my schedule so I needed to get this done in one or two sessions at the computer. Because I needed to learn the latest version of Finale, it took me a little longer than I anticipated. (Keith, 3rd interview, March 2012)

David preferred larger sets of time, but for different reasons. David believed larger blocks of time helped develop "flow" to his creative side as a creator of music.

I found working on the arrangement in large amounts of time as opposed to picking at it little by little worked best for me. My creative juices kept flowing and I was able to get in the zone for writing. I was able to write easier as time went on. (David, 2nd interview, March, 2012)

Once David created the basic structure of the arrangement, he used smaller amounts of time to finish "less musical" aspects of the composition.

To finish my piece on schedule, I used smaller amounts of time at the end of the creation process to finish what I would call the less musical parts of the arrangement like articulations, dynamic expressions. For example, I would use parts of my conference periods at school to do this. I even used ten to thirty minutes before and after school as well. (David, 2nd interview, March, 2012)

Mark took a different approach by working on his arrangement in smaller chunks of time. He found his teaching schedule "ate up much of his free time." Mark found that

he needed to “squeeze in time” where he could during the evenings when not at school conducting other small ensembles or providing extra help for his students.

James stated he began the construction process of his arrangement utilizing small amounts of time. Toward the end of the process, he stated that he found the writing process easier and began to lose track of time when his creativity was at a peak:

To complete this arrangement I had to plug away with it an hour here and an hour there. Where ever I could find time. It took me about two to three weeks to complete the first draft. The later in the construction process I found things became easier. I found that two hours went by, and one night, I remember starting at seven pm and before I knew it, it was midnight. That night I completed the draft. I was excited to come in the next day and present it to the students. (James, 3rd interview, March, 2012)

James found that the process of arranging became easier the more hours he worked on the arrangement. His description of the arranging process seemed to mirror the characteristics of “flow” (Csikszentihalyi, 1990). The focused concentration James talked about helped him complete his arrangement after four hours. This section provided quotes from data sources that emerged during the analysis procedures described in chapter three that support this theme. The following sections present data sources that support the following two subthemes.

As A Work In Progress

All the participants indicated their arrangements were a “work in progress.” All of the participants used the music notation software Finale to create their music. None of them were happy with their early drafts. They continued to make revisions to their

arrangements well into the rehearsal phase of the study. Some participants used rehearsals as a way to test their arrangement and make revisions for various reasons which are presented in this subtheme. The various obstacles the participants faced which were at odds with their opportunities to create music are presented in this section. The following section presents excerpts from data sources which support this subtheme.

The participants described their experiences regarding the process of creating their arrangements. Consider the following statement from James during his 2nd interview of this study:

At the moment we are reading the piece and fixing articulations and possible wrong notes, I want to add more embellishments, some music theory things like leading tones, ornaments, escape tones, etc. It will be interesting to see what happens. (James, 2nd interview, March, 2012)

In a later interview, James discussed his method of creating music:

I write the arrangement as I would like to hear it on stage. I then go back over each part and ask myself, are there any teachable moments? I jot these down for my lesson plans. After rehearsal, I then put some harder stuff in different parts because I know my students and some may need their part to be adjusted for success. (James, 3rd interview, March, 2012)

From this interview, James had his students as the primary focus of the construction process of his arrangement. He examined his arrangement for teachable moments for his students as he created his arrangement, as well as modifying the arrangement based on the performance feedback he received from his students.

Mark stated that he chose to complete his arrangement in stages, using the wind band as a tool in the creation process.

This arrangement is a work in progress. I am doing it in stages and trying to do it right. It is taking more time than I thought to actually finish the piece to any satisfaction. That is ok, because I can use this group to experiment and fiddle with parts. (Mark, 2nd interview, March, 2012).

Mark echoed this theme in a later interview:

I found I also want to fiddle with things. I am never satisfied and leave something. I always want to experiment and change what I had written. I need to learn to that when something is done according to the time line I set for it, it is done. It is in their folders and leave it alone. (Mark, 3rd interview, March, 2012)

During the construction stage, Mark indicated the struggle to finish his arrangement:

At times I would have to walk away or leave certain sections of my composition and move on. I could spend all my time on one small section of my piece. I had to learn to stop and move forward. (Mark, 3rd interview, March, 2012)

David expressed the need to use his band to make revisions to his arrangement:

Hearing your arrangement on a MIDI playback on your computer is very different than hearing your work being played by live musicians. I had to have my students play the arrangement and then I could make changes to the score. Sometimes you don't hear wrong notes in a chord in Finale and you clearly hear it when students play it. My version of Finale doesn't playback dynamics and other music expressions well. (David, 3rd interview, March, 2012)

Mark also referred to the need to utilize his band as a reference for his arrangement to make adjustments and revisions to his composition. The following excerpt is from Mark's journal:

Things sounded great on Finale, but when we actually played it, it didn't work well. I also had to change some counter melodic stuff I originally created. I also found some notes I wrote were crummy notes on their instruments, and I wanted to avoid that. I threw in some double tonguing things I wanted them to learn, but some of them were not ready for it. I had to water it down or take it out. (Mark's Director Journal, March, 2012)

Mark's described a difference in hearing the arrangement on Finale as opposed to live musicians. He also needed to receive feedback from students regarding the "crummy notes" for certain instruments which notation programs such as Finale cannot assist the arranger. The following section presents quotes from data sources that support the subthemes of job responsibilities as a secondary instrumental music teacher and the impact on creating music for their students.

Job Responsibilities

All of the participants expressed concern over the multitude of responsibilities secondary music teachers face that impact their professional and personal creativity. Many of these responsibilities take valuable time and energy away from the participants' opportunities to create music for their students. These responsibilities and the stress that can occur in the participant from these responsibilities impacted each participant differently. This section presents quotes from data sources to present these responsibilities and how they impacted the participants.

The following excerpt from Keith highlights those responsibilities: “Many music directors have a negative attitude. They get caught up in dealing with difficult administrations, parents, and students.” Keith continues to describe some of the issues that impacted him:

I stay positive, if I don't, I will quit. For example, I have been given a bunch of crap from my administration and I could be very bitter. I have some classes thrown together where I have beginner students mixed with advanced students. It is not the best situation to help individuals become musicians. I have to leave this behind when I leave school and go on my performing gigs. A lot of people can't do that. I never lose sight that I am a musician and a teacher of music. You can do both, it's just hard. (Keith, 2nd interview, March, 2012)

Keith concluded his comments by expressing his thoughts dealing with students and parents:

Parents are a big problem. I push my kids. I get back feedback from them saying ‘you're pushing my kid too hard. Let him have fun.’ You have to respond to each parent, call them on the phone or email them. When they are not satisfied, you have to attend a meeting with them and the principal. A lot of the students do not want to push themselves. They settle for mediocrity. A lot of directors give in to this. They get worn down, burnt out. (Keith, 2nd interview, March, 2012)

James expressed his frustration with several issues dealing with scheduling, school administration, increased paperwork, and other activities:

We have FCAT preparation and modified schedules almost daily where I lose rehearsal time. Paper work for the county has also increased in recent years. We

have all-county festival, AP exam preparation, and Florida Writes exams all in three months. The county now has a rubric system on how music teachers are evaluated which does not account for instrumental ensembles in my opinion. They want rehearsal to focus on one specific objective like rhythm; I am expected to only focus on rhythm not anything else. So, I am allowed to listen to wrong notes all I want but don't fix anything because the lesson is only rhythm. Add this with everything we just talked about, and it is really frustrating. So, now I create music, but I can't spend too much time to work on it because I am constantly being evaluated, have to prepare for MPA, the schedule changes every day. It is crazy. (James, 3rd interview, March, 2012)

James appeared frustrated while making this statement. To provide context to the previous statement, consider this excerpt from the researcher journal:

James discussed some of the frustrations secondary music teachers face while teaching music. His frustration was clearly evident during his discussion on being evaluated as an educator at the school and district level. The school district has recently developed new rubrics for teacher evaluations. The district also implemented special music teacher evaluators whose job it is to evaluate each music teacher in the district and reinforce district policies by making sure teachers are completing lesson plans according to an overall district template. James was candid about his disagreement with the rubric. An educators' salary is now tied to how well they perform on those evaluations and how well their students perform on standardized test at the state and district level. (Research Journal, March, 2012)

The following response from David illustrates how these issues affect his creativity in the classroom:

I often feel that the stresses of this job wear me down. All I want to do is allow my students to explore the world of music. A week doesn't go by where rehearsals have to be modified because of FCAT preparation in homerooms, students pulled from my class, and attend mandatory trainings during conference periods. The list goes on and on. I can barely get my ensembles to sound good for performances. There is so much I feel I can offer my students as far as a musician. I fight to find time to explore those moments because there is always a performance, contest, or something that I have to get ready for. (David, 2nd interview, March, 2012)

It is important to note that FCAT is an acronym for the Florida Comprehensive Achievement Test. This standardized test is used in Florida as a source to evaluate student learning. This test is a major contributing factor in the evaluation process of individual schools which receive bonus funding if schools score well on the FCAT. Participants have complained about the excessive nature of school administrations revising class schedules to accommodate FCAT preparation periods, and other preparation strategies that impact classroom time with students.

Another contributing factor that emerged from the data was music assessment festivals. In the participants' school district, each school participates in Music Performance Assessment (MPA) festivals that are sponsored by the Florida Music Educators Association and their area affiliates: Florida Bandmasters Association (FBA), Florida Vocal Association (FVA), and Florida Orchestra Association (FOA). At these

festivals, school ensembles perform prepared musical works from an approved music literature list and complete a session of sight-reading. They are evaluated and receive a rating based on their overall performance. Schools who do not participate in MPAs cannot have students involved in other sponsored activities such as all-state ensembles and solo/ensemble festivals.

Participants cited assessment festivals as the most stressful part of their job as a secondary music teacher. They expressed that the preparation for those festivals impacted their teaching methods, creativity, and added to the negative culture of competition in the secondary music profession. The time line for this study ran concurrent with assessment festival preparation. In the following statement, James expresses his frustration of attempting to create music and rehearse his musical arrangement during the assessment festival season:

I wish this was not during MPA season. I have not had the time to work on my arrangement as I originally planned because I have to get through MPAs. If I didn't have MPAs during this time, it would change the outlook for me personally. I would have more time to focus on the quality of my composition.
(James, 2nd interview, March, 2012)

The same participant continued:

I am really stressed and have to work on MPA music. It is taking time away from rehearsing my arrangement. When I get through MPAs, I hope to dig deeper with the students as to why I wrote this piece. I want to talk more about the musical ideas of the composition. (James, 2nd interview, March, 2012)

Mark was the only high school director to select an ensemble for this study that did not participate in the assessment festival. Mark claimed he made this decision to alleviate stress of rehearsing his arrangement and participating in the assessment festival. He stated: “This group is not going to MPAs, so the pressure is off to produce a well-rehearsed product.” Mark felt that he would not have been able to rehearse any other music in the months of January, February, and March except for the assessment festival music with his wind ensemble.

This frustration was not only felt by music teachers. James explained how assessment festival impacted his students in the following statement:

One reaction I received was the question: Why are we doing this piece now? We have MPA festival coming up and shouldn't we be focusing our attention on that if we are to get a superior rating? As a group, it was good to work on my arrangement during contest season to cleanse the pallet so to speak. They were not playing the same three pieces all the time. It was something different for them to do. They were really stressed about MPAs and it was hard for some of them to understand why we rehearsed my arrangement. (James, 3rd interview, March, 2012)

David felt this frustration concerning MPA preparation. The following excerpt expresses his thoughts on preparing for assessment festival:

I appreciate the opportunity to receive honest feedback from other music directors. The feedback is helpful to me as a director and assists the students by hearing feedback from qualified, experienced judges. The amount of time it takes to be successful at festival is tremendous. It is difficult to do or think of anything

else for three months. The culture or environment of the festivals are even more stressful. The band directors critiquing other directors only makes it worse.

(David, 3rd interview, March, 2012)

The “environment” or “culture” that David mentioned also emerged from other participants. Participants provided an inside view of this “culture” which added to the stress of preparing for MPAs. Keith described a scene he witnessed at assessment festival:

I have witnessed a large group of directors sitting together at MPAs. They snicker, laugh, and make fun of other directors on the stage. The ‘Peanut Gallery’ I call them. It is terrible. You sit there and listen to other music educators tear apart other teachers. You begin to think: I don’t want them saying that about me.

(Keith, 3rd interview, March, 2012)

James echoed this scenario and provided his solution to this environment:

I know other directors sit back and talk bad about other school performances. I never voice my opinion, at least to those directors. I will go the director who just played and offer help or praise. The last MPA, I had more time in the warm up area and I was able to discuss one of the pieces with the students. I related the piece to when my father passed away. I told the students I didn’t care about the judges or other directors. I want them to let the music take them where they feel it should go. I told them I would join them on that journey. People came up to me afterwards and said ‘wow you were really getting into it.’ I watched the conducting video and I really was getting into it. My students were so engaged at

MPA it was like a concert at school. Meaning, we played something because we wanted to play it, not because we had to. (James, 3rd interview, March 2012)

David affirmed his support for MPA festival as an important vehicle to improve his program. He believes that festival evaluations were “important in making my program better. We as a profession need to continue to instill the educational aspects rather than some directors being overly critical.” Another positive trait that was expressed by some participants was the opportunity to bring in other music directors to work with their ensemble. Mark noted that having other music directors work with his group gave his students “exposure to different ideas on the music.”

Participants responded that music contests do help their music programs as suggested by David. However, to be successful at MPAs they need to have their performance fit into a “formula” or “box” in regard to interpretation, ensemble sound, balance and blend, and other performance criterion. James illustrated this frustration:

I feel like MPAs are a double edged sword sometimes. You want to go out there and put your own interpretation on the music as a musician but the teacher going for success has to play exactly as the music is written and do the cookie cutter musical interpretation formula that the judges want you to do. If I let my student go and get emotional in their playing and move outside that box, the judges will nail them for that. I struggle with presenting a performance that is successful but not want to sound generic like every other orchestra out there. The stress that MPAs create is to perform cleanly but not play out of the formula that is acceptable according to leaders in the field. I appreciate the MPA list. There are many teachable moments in music that is on the list, but if I want to play a new

work that is not on the list, I have to request special permission to perform that piece and that is like October. I don't know in October what pieces I even want to play yet. It takes me three months to find out what group of students I have and what they can do and not do. (James, 3rd interview, March, 2012)

James described how he included more creative activities into his classroom to counter the assessment festival experience:

I get tired of festival evaluations. Everyone playing the same pieces and it is really stressful. I like when it is not MPA season and I can pick music that I want to play. I have done world premieres of new works through commissioning projects. My students and I found it to be a positive experience. I loved it. Music where I can be the one to interpret the music rather than judges who have conducted it. Working on new music gives both the students and I more room to grow together; not just the situation where the teacher is the master of all knowledge and passing along the classic or traditional literature. I mean that literature is important and in my curriculum. But it isn't my whole curriculum. Writing music for my kids has opened another avenue to creativity. (James, 3rd interview, March, 2012)

Participants provided some insight on the impact of music contests on their classroom methodology. The stress of preparing their ensemble for evaluations can force the music teacher to change their focus on outcome goals and how they provide instruction. In the following excerpt, Keith described his assessment festival experience from last year:

MPAs affected me negatively last year. I was worried about the band program's reputation if I did not receive a superior rating. This year I'm not worried about that. This year is going to be what it is going to be. All the harping on students, the horns growing out of my head and the fangs dropping from my teeth are only going to impact my students in a negative way. It is not going to change anything on stage. I am taking the approach this year that the students have to practice. If they don't there is nothing I can do. (Keith, 3rd interview, March, 2012)

David noted that some music teachers tend to get "carried away" with preparing for music contests that impact the overall educational experience for the students:

I know directors who begin working on festival music in November. They just finished marching band season where they practiced three or four songs for three months and now begin to rehearse three new songs for the next five months. By the time they play at MPA they sound over rehearsed and mechanical. The students look bored and I do not think much teaching is going on. Do we really need to practice three pieces for five months? The students will have the music memorized by then. (David, 2nd interview, March, 2012)

Keith responded to this shift in methodology by stating that assessment festivals move the focus from process based instruction to a product based approach:

It is a classic debate on product versus process. You work on three songs the best you can to play in front of music judges. It can affect the teacher in many ways. It forces the director to focus on the final product instead of being more musically creative in rehearsals. If I play a certain piece, it must fit into this box that the judges deemed appropriate; the proper sound, balance, and phrasing that you need

to earn a high rating. There are certain interpretations that need to be met if you chose to perform certain composers. There is not much room for your own interpretation. (Keith, 3rd interview, March, 1012)

Keith continued:

Directors that are product driven are worried about the snapshot rather than photo album. Many directors feel the ratings they receive at MPA describe the amount of success of that program for the entire year. Some directors over rehearse, put unfair stress on the students to do well, and spend too much time working up the MPA music let this be the sole focus of the entire year. The students are stressed and want to quit. This is not the proper learning environment. How can creativity flow? I don't teach this way. It isn't supposed to be this way. (Keith, 3rd interview, March, 2012)

Mark responded that assessment festivals can force the music teacher to conform to the musical "formula" needed to achieve a high rating for different reasons. Mark stated:

They say ratings don't matter in the long run, but to become an adjudicator you must have a certain number of years of superior ratings. For those directors who want to become a judge, this adds to the stress of preparing bands for MPA.

(Mark, 2nd interview, March, 2012)

Some participants stated they would not participate in music festivals if given the choice. Others stated that they would go because they felt the festivals bring needed guidance and feedback to them and their students. All participants stated that the negative aspects of music contests were the focus on the final product and appropriate interpretation as agreed upon by the music teaching profession. They responded that

these factors stifled the freedom and creativity for the teacher and students to express their own creative ideas. Preparation for these festivals consumed at least three months of instruction time and changed the classroom focus which took away opportunities for the participants to create music.

Pre-Service Teacher Training

Chapter four outlined the professional and educational background of each participant. Only one of the participants received training in arranging or composition during their college studies. The other participants stated that they did not have training in arranging or composition and expressed the need for these courses at the university level. This section presents excerpts from data sources which support this theme and subtheme.

Keith discussed at length concerning university interns he has worked with in his career. He stated that most interns lacked the basic knowledge of how musical instruments work. Keith outlined the problem in the following statement:

If undergraduate students do not know enough about the instruments and what they can do, how can they select appropriate literature for their students? Interns come in and want to dictate how the music should be played like a symphonic maestro or all-state clinician. That doesn't work when you have beginners and you have to teach them how to play the instrument. (Keith, 1st interview, February, 2012)

David shared similar thoughts on student interns he had as a cooperating teacher:

In my experience, student interns lack fundamental knowledge of how to play a variety of musical instruments. They emulate their college ensemble directors in

rehearsals. Well, a college ensemble rehearsal is different than a young high school or middle school ensemble. They become confused and can't diagnose problems very well because they do not know about the individual instruments. When I ask them anything about transpositions, most say they are not comfortable with it. This shows when they get in front of the ensemble. (David, 2nd interview, March, 2012)

In the following statement, Keith discussed how writing music for these instruments can be beneficial in learning how instruments function and work together with other instruments:

Interns don't know enough about the instruments. Some do not even know how to put them together. They don't know what the instruments can do; their ranges, their transpositions. Writing music for these instruments is an excellent way for college students to learn about these instruments, what they can do, and how they work with other instruments. (Keith, 2nd interview, March, 2012)

David agreed with this philosophy of using arranging skills to acquire better knowledge of instruments:

I have been teaching music for many years now and I can honestly say that completing this arrangement has increased my knowledge of how instruments work. It reinforced the knowledge I already have and provides me with even more confidence when teaching. If I have this experience at my age, something like this would be very beneficial for college students. (David 3rd interview, March, 2012)

James responded that student interns need arranging skills for another reason than becoming knowledgeable about how musical instruments work. In the following excerpt, he is discussing the importance of learning arranging skills:

Undergraduate students need to learn these skills. The most important reason is it allows the teacher to be more creative musically. They can express themselves as musicians and use their own compositions to teach their students in ways they can't with using other compositions. Writing music for their students will make them better aware of their limitations as a music teacher as well. It will pinpoint where their limitations are on certain instruments. (James, 2nd interview, March, 2012)

Participants responded that arranging and composition skills were a skill set that all music teachers must acquire to teach instrumental music. Participants spoke about the constant need of having to re-write parts due to instrumentation issues within their programs. The following section presents quotes from data sources which support this subtheme.

David illustrated this situation in the following passage where he described his personal story concerning this issue:

In my college years, no one told me I would have to re-write music parts for my ensembles. A lot of my younger bands I have had did not have enough instrumentation to cover the music arrangements I purchased. I had to constantly re-write parts to cover all the written parts. I had to learn this by trial and error. Sometimes I would write parts that were out of the range of the instrument, or would write parts that did not sound good with other instruments like writing flute

and clarinet parts in their lowest registers when they have the melody. (David, 2nd interview, March, 2012)

James provided an example of this problem from his personal teaching experience:

With my younger bands, instrumentation can be sketchy. I am always finding myself re-writing student parts because I did not have the correct instrumentation to play certain works. For example, I can have three flutes, two clarinets, four alto saxophones, two trombones, one tenor sax, and a bari sax. So, I would have to re-write the alto sax part to cover the French horns and have the bari sax to cover the tuba parts. Things like that. (James, 2nd interview, March, 2012)

Mark described a similar issue dealing with lack of instrumentation:

The instrumentation of my intermediate bands has not been complete. Many compositions I buy need to have solid instrumentation in order for the piece to sound correct. Last year, I did not have any flutes. That was a big problem. Most arrangements call for flutes to carry a lot of the melodic material. To find compositions at this level that don't have heavy flute parts is tough. I had to re-write parts to make this adjustment. (Mark, 1st interview, February, 2012)

James reflected on his first few years of teaching concerning his ability to deal with this problem:

I struggled with it. My college did not prepare me to do this. No method class told me about it. I had some classes talk about instrument transpositions, but not a class that talked about orchestration, which instruments blend well with other instruments, and what instruments can double other instruments. I also had to

experiment with ranges on instruments to produce the right sound I needed for my ensemble. (James, 2nd interview, March, 2012)

Keith discussed the role of arrangers, musicians, and music teachers in the following excerpt:

In the music industry, music composers or music arrangers are considered a separate profession from a music educator. So is being a professional performer. When I began as a teacher, I did not know or think about re-writing parts, arranging, or composing music. I just taught. Then I saw the need to re-write parts to fit the instrumentation and educational needs of the kids. I never considered myself an arranger. I am a teacher. However, I often find myself re-writing parts for my students. (Keith, 2nd interview, March, 2012)

In a discussion concerning music literature for school band, James talked about the school band publishing companies meeting the demands of instrumental music teachers:

They meet the needs as far as a group is concerned. Meaning, the grade levels are correct and can fit the general abilities of the group, however, to ensure the music is designed to serve the needs of all my students I need to hire someone to custom arrange it for me, or do it myself if I know how. (James, 3rd interview, March, 2012)

The following comment from Keith described his experience with rewriting instrument parts to fit his students' abilities:

I have had to change parts my entire career. For example, when we go to play with the high school band in the fall, the parts are always too hard for my younger students. I have to come up with parts that will work for them or they will have to

just sit there and not play. The first four years of teaching band, I never changed parts because I didn't know how. Those students missed out because I didn't know how to rearrange parts. (Keith, 2nd interview, March, 2012)

Keith also discussed another problem with music publishing companies not meeting the needs of instrumental music teachers. He complained that the beginning band literature does not challenge his students and forces him to create parts to meet his students' abilities. In the following statement he explained his frustration:

Arrangements on the market for beginning players are often written to jump octaves because of difficulties dealing with ranges in French horn players. I don't believe in this. I will rewrite the part the way it is supposed to be. It makes the kids work harder and not take the easy way out. I find a lot of literature that is available is not challenging or fitting my group. It is a problem and could be why students quit early on. (Keith, 2nd interview, March, 2012)

Some of the participants offered suggestions in improving the undergraduate instrumental music education curriculum. Mark suggested the use of technology in class assignments might improve students' knowledge of arranging skills and inspire them to produce their own compositions and arrangements:

I was lucky enough to be able to use a music writing software program that can do immediate playback. It is easy to learn and should be required for music theory classes. Students can use this for their theory assignments when writing four part analysis for example. It will help save time in other classes teaching transposition and other possible arranging skills. (Mark, 3rd interview, March, 2012)

James suggested arranging assignments in a secondary methods class at the undergraduate level:

I have an idea concerning undergraduate training. They go into their junior year and take secondary methods. In this class you go into the schools and have some sort of practicum experience. They observe rehearsals, get to know the students, even conduct some music. During this experience, have students write a small thirty two measure arrangement of composition for one of the bands they are observing. They would meet with the willing director to lay down the groundwork of the composition. What instrument ranges should be. How difficult the rhythms should be written. Then have them work their small piece with the students. They would learn firsthand how the instruments work. I think that would be a great thing. (James, 3rd interview, March, 2012)

Both Mark and James suggested the implementation of aspects of composition and arranging skills at the undergraduate level. This was based on their experiences as a band director. While Mark suggested change with the inclusion of technology, James believed that changes in pre-service teacher practicum experiences were important. The next section provides quotes from data sources that support the theme of how the participants incorporated their educational and curriculum goals in their arrangements.

Educational/Curriculum Design

This section provides evidence of the participants' responses regarding the act of writing music addressing the educational needs of their students and meeting the participants' curriculum goals for their music program. The first part of this section will discuss how students were the primary focus in the construction of their arrangements.

The second part of this section addresses the subject of music publishing companies' output of music arrangements and music teachers' curriculum and outcome goals. The last part of this section discusses how the aspects of writing music can provide the music teacher with insightful knowledge about their students during rehearsals.

In the following excerpt, Mark described his approach to creating music with his students' educational needs as the central feature of the construction process:

Once I had the basic structure of the piece down I then began to compose melodic and harmony parts. I tried to make every part interesting for my students. I then went back, looked at each individual part and asked myself how I could make each part more educationally appropriate for my students. Basically, it became a piece written for educational purposes rather than musical ones. For example, I added in more complex rhythms that go along with my curriculum outcome goals. Things that may or may not add musically to the piece, but help me teach my students what they need to grow musically. (Mark, 2nd interview, March, 2012)

In the 3rd interview, Mark reiterated this point in the following statement:

I don't really care at this point how the piece will sound on stage. My primary focus was to give my students something I knew would make them better. Give them challenging parts they would hopefully want to practice. This doesn't always happen for some students who have parts that are too easy and considered boring. (Mark, 3rd interview, March, 2012)

James made similar statements concerning creating music for his students:

Music that I create mirrors my outcome goals for my students. It was designed to meet the needs of my students and probably the needs of future students, because

it is based on curriculum and outcome goals. That is important to me. (James, 3rd interview, March, 2012)

James provided an example of this from his director's journal:

The piece I selected to arrange is from the vocal world. I believe this piece would be a challenge for my ensemble because they are not used to playing with split parts in small intervals. This will help my students trust each other and develop better ear training. (James's Director Journal, February, 2012)

James continued talking about changing individual parts to meet the needs of his students: "I put some harder stuff in different parts, because I knew my students and some may have needed their part to be adjusted based on their ability level. (James, 3rd interview, March, 2012) James concluded his thoughts in the following excerpt:

I am in charge of the design and creation process. I look at how I can make the music sound great to the audience and make sure the music fits well with the education plan I have for my students. I can in essence, make this happen. I don't have to spend hours looking for it on the music store's shelf. (James, 3rd interview, March, 2012)

Keith discussed his experience creating music for this study. In the following comment, he discussed the need to create more complex parts to keep the interest level of some of his students:

This composition I arranged was for beginners. However, I had to write harder parts for my alto saxophones because they are more advanced than other students and bore easily. They are kids who practice a lot. Most beginning music on the market would not meet all my students' needs. (Keith, 3rd interview, March, 2012)

Kevin was vocal about the current state of printed music on the market today. He believed there is more music being created today and band compositions are being composed with higher quality. At the beginning band level, he expressed his concern that most arrangements are not written to challenge students. They are written to perform a composition with the least amount of complexity. Keith provided an example of this frustration:

A few years back I wanted to play the Mickey Mouse March. The only arrangement I could find was written in 2/4. They did this to make it easier for middle school students to read the music. I was like, why? Why can't my student learn something in 6/8 time which the original piece is based. I took the piece and transcribed it to 6/8 time. It took more time to rehearse the piece, but I know they are better because of that challenge. (Keith, 1st interview, February, 2012)

David talked about this issue at the high school level:

I find that the arrangements out there covering popular music varies in difficulty. The issue is not the level of difficulty, but they are either too easy or too hard. To me, they seem to jump from a grade three to a grade five. A grade three is too easy for my band and a grade five too hard for some of my students. They need to create three different grade levels instead of two. Then I wouldn't have to rewrite parts. (David, 1st interview, February, 2012)

Keith stated that he felt his arrangement was a contributing factor in the practice habits of his students. He talked about he reasons for this claim in the following excerpt:

Students practiced more. This was because everyone has the melody at some point. No one was sitting there playing whole notes and half notes. I believe this

fact made them want to play more. It was more interesting for them compared to other music from the book or a grade one stock chart. (Keith, 3rd interview, March, 2012)

James found that he was able to focus more on what his students were doing during rehearsals because he wrote the music they were performing. He expressed his thoughts concerning this finding: “Because I wrote the arrangement, I knew the music well. I was able to watch my students play more than usual. I could see how they do what they do.” (James, 3rd interview, March, 2012)

James spoke from his experience regarding a problem concerning music literature and the music teacher. In the following excerpt, James explaining his view on the central focus of most music teachers and the impact of writing music for his students:

For me, if I were to play a Maslanka symphony, I would be focused on the correct interpretation and composer’s intent. I am focused on the whole rather than the individual. I am not saying this is bad. I am saying the individual student is not the focus. I see this happen time and time again with other directors. I believe there is a balance that is needed in the classroom and writing music for students is one way we can achieve that. (James, 3rd interview, March, 2012)

When asked for clarification and an example, James replied:

I know there are directors out there who select music for their own satisfaction and what is missing is the educational focus on the individual student. The music is well over their heads but the director chooses to perform it anyway to say they performed a certain piece. Having them writing music for their students will allow them to think more about who they are writing for and understand the strengths

and weaknesses of their students. I can't tell you how many times I have seen directors playing music too hard for their ensemble and didn't realize why they could not perform the piece well. (James, 3rd interview, March, 2012)

James believed that teachers must stop worrying about how they are perceived by other teachers and focus on the students. Arranging music can achieve this by creating new works that are tailored to the students' educational needs rather than performing what the band director profession has deemed significant literature. Arranging music is one way to address student needs. The following section deals with the needs of the teacher. The theme of professional development presents excerpts from data sources that support this theme.

Professional Development

The theme of professional development emerged from the data. This section provides examples of the participants' lived experiences that support this theme in a variety of ways. This first part of the section describes the overall effects of writing music with the potential to impact the participants' development as a music teacher. The second part of this section discusses the impact of writing music on the participants' need to express themselves musically. The last part of this section addresses the area of including students in the creation process of writing music that impacts the participants' knowledge of teaching.

Participants stated that writing music for their students had a positive impact on their teaching. They reported a deeper knowledge of their students' abilities and acquired a better understanding of the musical instruments and their use in an ensemble. Mark discussed this acquisition of knowledge:

Writing for my students allowed me to know the strengths and weaknesses of my students better than I did before this project. This experience has given me a better knowledge concerning the range, limitations, and instrument pairing possibilities with other instruments. (Mark, 2nd interview, March, 2012)

Mark continued talking about his students:

I knew I could write a part a certain way, because I knew one player would go home and work on it. I knew I could write another part a different way, because students in that section would spend extra time to assist others in the section to learn the part. I could also write another part for a student extremely difficult, because I know that student bores easily and needs a challenge. (Mark, 3rd interview, March, 2012)

David echoed these thoughts in his second interview:

The act of arranging music has helped me as a teacher in numerous ways. It has been beneficial to me in reinforcing ranges and what the instruments are capable of doing in an ensemble setting. I now know why some arrangers and composers write a particular way or group certain instruments together. I feel I comprehend why certain sections work, like the French horns, and how composers choose to write for them. It took me to actually write music in order to really understand what could and couldn't be done in order to achieve things. I think this was because I was able to look at these instruments from a different perspective other than an educator. (David, 3rd interview, March 2012)

James provided an example of understanding string pedagogy based on of his experience writing for his students:

I have a better understanding of how string instruments function and why certain notes on a string instrument are difficult. When writing for strings I had to be cautious of what keys I used; when to have players shift to higher or lower positions and other string related issues. I also developed a better understanding of the limits I can place on my students. (James, 2nd interview, March, 2012)

Keith expressed his thoughts on his writing experience and made an interesting statement concerning other secondary instrumental directors' lack of knowledge in selecting music literature for their students. In the following statement, Keith talked about his writing and teaching experience:

It has made me a better teacher because I am more aware of what my students need in my music class. Quite a few band directors do not write music for their bands. There are a lot of band directors who just throw music at their students and see what sticks. This is not an appropriate approach for several reasons. Throwing music at students without careful planning never works well. It also is a case of wasted instruction time. Know your students and you can avoid this situation. Writing music and tailoring it to the specifications of your students' abilities is a wonderful way to help the director understand the strengths and weaknesses of the students. (Keith, 3rd interview, March, 2012)

David shared his thoughts on the impact of creating music through arranging and score study:

Creating music has enhanced my score study activities. I can examine the score as a teacher marking scores for cueing, dynamics, meter changes, etc. I can now look deeper in the score from a creator's perspective looking at the compositional

aspects of the work. Viewing a composition from a writer's view opened up new doors for me as an instrumental teacher. (David, 3rd interview, March, 2012)

Participants shared their thoughts on writing music for their students as an outlet to express creativity in the profession of instrumental teaching. They expressed excitement at the opportunity to be able to meet student needs and make a contribution to the profession. David expressed his view on writing music as a vehicle for creativity and his plans to continue creating music for his students:

Writing music for my band has provided me an outlet to express my creativity as a musician. The possibilities are endless of what I can explore and teach music at the same time. I believe I will continue to write music after this study. Since I am lucky enough to have intermediate and advanced players in my program, I can write at any level. (David, 3rd interview, March, 2012)

James expressed his excitement over the final revision of his arrangement. He also talked about the development of his confidence as a creator of music for others:

I felt accomplished. I felt I did something to better the students and better myself. It was like I was back in my undergrad years learning a new saxophone concerto and finally got the last section down and was ready to present it for the first time. This experience gave me the opportunity to express myself and create something unique. I think I would probably feel more comfortable arranging for other people. If I could, I would share it with several of my music teacher friends, but at this point I am a little shy to actually do it. The final product was better than I thought it was going to be since I never wrote for orchestra before. I was very pleased. (James, 3rd interview, March, 2012)

David talked at length about teachers making a positive contribution to the literature of school wind bands. He shared a story about another band director in his county who became a prolific writer in the school wind band market:

When I started teaching, I did not know many music educators who wrote arrangements or composed original works for band. About ten years ago, a fellow band director began arranging and composing band pieces and they were great. After many fellow teachers pushed him to send them to a music publisher, he became a composer of many compositions on the market today. He began composing in his spare time and soon it became a full time job when he retired. When I asked why he thought his compositions work so well, he replied that he knew how to write for those instruments because of his teaching career. He knew the limitations of young players and felt he could contribute to the literature where he saw a gap. This gap was in the grade three and four works. He also felt more lyrical works were needed as well. Having known him for a long time and witnessed his gradual change to becoming a prolific writer was inspiring to me. I don't think I write as well as him, but I may be able to contribute something meaningful if it is only for my students. (David, 3rd interview, March, 2012)

David went on to comment on how teaching music became the catalyst for this former director to create music. His experiences of over thirty years of working with young musicians, rewriting parts, and then creating his own music seemed to fit well as a training ground for this director to become a composer when he retired. David stated:

This director knew how to write extremely well for young players because he taught middle and high school band for over thirty years. He told me that his

ensembles were a great place for him to experiment with his ideas for band and orchestra. He was able to develop and refine his approach to creating music for young players while teaching students about music. (David, 3rd interview, March, 2012)

Keith talked about another band director who went on to become a full time composer at a publishing company:

I think Larry Clark is one of the best composers for middle school band. He knows how to write for that age group, what they can and can't do, and pushes the envelope as far as trying to make his compositions fun and interesting for the students. He is able to do this because he was a band director for many years. He was in the trenches and knows the profession. When he writes music, he knows exactly how far he can go and be successful. He is appreciative that directors trust him to create pieces that work, are fun and entertaining to the parents, and interesting to the students. (Keith, 3rd interview, March, 2012)

In the following statement, James expressed his thoughts on writing music as an outlet for creativity and his inhibitions about sharing his music in the future:

I really enjoy writing music. It was a great way for me to express the musician in me. My fear with this is that I have some musical idea that I want to write. My fear is that my students might not be ready to handle some contemporary music from me. I don't want them to judge me. Doing this project has opened me up to doing more writing. I want to set up my students for success. I also want to be able to express myself creatively as a musician. This is a great way to do this. I like what I do for a living, but I need to have experiences of being creative in my

job whether that be writing music, playing new music, commissioning new works, it has to be there. (James, 2nd interview, March, 2012)

James made a similar statement in his last interview. In this excerpt, James discussed his apprehension to present his creative ideas to his students:

So, my first draft, I didn't want it to go out there and suck. I didn't want the students to go 'oh Mr. B, that was weird.' This experience has led me to begin to create some original music. But, I am afraid to present it right now because some students may think it is really out there, and I don't want that to come across that way. (James, 3rd interview, March, 2012)

Keith made some interesting statements concerning his reasons for writing music. He stated he was pleased with his arrangement, but did not see himself or his arrangement as a major contribution to the wind band world. He stated:

I am proud of what I did but do not think it is a great accomplishment. I did it because it needed to be done for some reason. I am happy that kids will be more successful because of the arrangement. It serves their needs at the time. Maybe I'll play it again down the road, but I treat it as someone needed to do it so I did it. I will continue to write music if needed, but I don't see myself a serious writer in the future. (Keith, 2nd interview, March 2012)

As stated in chapter four, James decided to use this project as a professional development activity for himself. In the following statement, he talked about his choice to write for his orchestra class rather than his wind band class, where he is more familiar with the students and how the instruments work: "I originally started to arrange music for my symphonic band. Shortly after I started this, I realized I should do this for my

orchestra students.” His decision to write for his orchestra class was based on two primary reasons. The first reason was to develop a better understanding of orchestra instruments and how they work. The second reason was to develop better relations with his students which is addressed in the next section of this chapter. James described the process he went through in making his decision to write music for his orchestra:

If I did not understand something about orchestra instruments, I would not say anything to the students and I would have to research the answer. I would not ask anyone. I felt embarrassed because I should have known the answer to all questions relating to anything in music. This was something I needed to get over. In orchestra class I would try and hide my limitations the best I could. I realized this was doing a disservice to my students. They knew of my experience in orchestra. Once I admitted my limitations to the students I felt better. So, when you introduced this project to me I realized this would be a great opportunity for me to learn about string instruments. (James, 1st interview, February, 2012)

James chose to include his students in the creation process and the rehearsal sequence to help him with learning about orchestra instruments. James added this comment about learning from his students:

I believe some of the students enjoyed moments when I asked them how best to bow or articulate a certain section. It shows them the level of trust I hold in them. If they felt something needed to be done a certain way and articulated that point in a logical way, I would keep it. They realize I have a lot to offer them as a music teacher and they feel good when they can teach me something as well. Once I got

past my apprehensions, this learning on both sides helped create a creative learning environment. (James, 2nd interview, March, 2012)

This learning was evident in field observations. Consider the following excerpt from a field observation report:

The environment of this orchestra rehearsal is best described as mutual learning. James would ask specific string performance questions such as shifting positions in the first violin section parts. The first chair player would make a recommendation and James would ask why that was the best solution. James was learning from his students. Interactions such as this opened opportunities for students to ask questions such as how he envisioned his music to be phrased. James would explain how he wanted his music to be played and provided reasons for this decision. Students reacted positively to this rehearsal format. James seemed comfortable with this format, and was not afraid to ask questions to help with his professional development. He would ask, ‘does the bowing I wrote make sense?’ and ‘Is there a better way to play this phrase that I can add to the score?’ Students were engaged and responded to each question. (Field Observation Report, March, 2012)

Another excerpt from a field observation described another interaction between James and a student:

After class a student who did not interact verbally during rehearsal wanted to offer a few suggestions on his arrangement. She approached James while others were putting away their instruments. She offered two possible solutions to a question James asked during class. His first reaction was to ask her why she did

not respond to this problem during class. The student seemed shy and replied that she did not know why she kept quiet. They both laughed. The student demonstrated two different ways of playing the music in question. James asked which one was easier and they had a short conversation about both solutions being presented. He thanked her for her input and said goodbye. The student was smiling as she put her instrument away. (Field observation report, March, 2012)

In a follow-up question James was asked about this exchange with the student. He replied that the student “tends to be someone who is not comfortable with engaging in class interactions. She likes to ask questions after rehearsals.” He stated that he found being open and “approachable” after class was helpful in engaging students who prefer to talk “one on one.”

After completing this study, James discussed the impact of writing music on his increased knowledge of string pedagogy:

I was able to show my students what I can do as a musician by writing and teaching them music. I have a lot to teach them about music. This gave me the grounding to be honest with my students about the limitations of my orchestra pedagogy. I have learned so much about orchestra pedagogy in the last two months than I have in a year and a half. The choice to write for this group was a smart move on my part. (James, 3rd interview, March, 2012)

Teacher/Student Interactions

This section discusses the impact of the participants writing music on the relationship and interactions with their students. The first part of this section describes the level of student involvement in the creation process of the participants’ arrangements.

The second part of this section outlines the experiences in the classroom between the students and the participants during rehearsals. The third part of this section discusses the development of personal relations and group dynamics of the students and participants.

Student Involvement in Creating the Arrangement

Three of the four participants elected to involve students in the creation process. The level of involvement varied from each participant including the number of students asked to help and their level of participation. Two participants asked their percussionists to create parts for their arrangements. Another participant included many of the advanced players in the ensemble to have a voice in the construction of the arrangement.

Keith elected to have some of his percussionists to create parts for his arrangement as stated earlier in this study. He used his advanced students to create percussion parts for the beginning students. These advanced students created the parts based on their experience as drum set players and divided the drum set parts into individual concert band percussion parts. Keith responded to the use of written notation for the percussion parts:

The advanced students wrote down the drum set parts like you would see in a jazz band score. When they taught the beginners, they did not use written music. They taught everything by rote. However, they had the beginners listen to the song and modeled the drum set parts so they could hear how to play and when things change in the piece. (Keith, 2nd interview, March, 2012)

Keith stated that rote teaching was not something he normally does in class. All the percussionists are required to learn non-pitched and pitched instruments and read music

notation. Keith does find rote teaching for percussionists useful when playing rock and other popular music arrangements. Keith explained this in the following excerpt:

Having percussionists learn their parts this way makes my job easier. They can watch me the entire time instead of reading notes on a page. I talk to them about adding fills every once and a while like the original song. This gives them room to come up with something creative with their playing. I find that when percussionists use the rote method they learn the piece faster and get all the changes because they have to listen and remember when certain changes happen in the piece. (Keith, 2nd interview, March, 2012)

Evidence was found in field observations concerning Keith's last statement. Consider the following excerpt from the researcher journal:

There was a great deal of progress in Keith's rehearsal today. This was due to the fact that he had the percussionists watch him constantly while everyone played in rehearsal. Surprisingly, the percussionists seemed to know all the musical sections of the arrangement and were comfortable with their parts. Keith used the percussion section as the central focal point in rehearsal. His attention was on the percussionists. Keith allowed some room for creative growth with some improvisation with the snare drum, bass drum, and cymbal parts, however, he guided this improvisation not to journey beyond the drumming style of the original composition. (Research Journal, March, 2012)

The percussionists responded positively to Keith's decision to allow them to act like "drummers" for this arrangement. Keith claimed it was a welcomed change for them and that it spotlighted their section.

Mark was another participant who chose to include his percussionists in the creation of his arrangement. Mark had two percussionists in his band, one a senior, and the other a freshman create their own parts. Mark explained his decision in the following excerpt:

I asked two of my percussionists to make up parts for my arrangement. We have been rehearsing the arrangement for a little while without percussion parts. The percussionists have listened to this piece and are now experimenting with creating parts that will fit stylistically and be challenging for them. (Mark, 2nd interview, March, 2012)

Later in the interview, Mark explained his rationale behind this decision to utilize his percussionists in the creating of their own parts:

Well, I have done this in the past. Compositions I buy often come with easy percussion parts. My percussionists are very good players so they get bored with those parts. What I like to do is tell them to augment the parts so they are interesting for them. This has worked well for me in the past. Another reason I had them create their own parts is because I have issues writing for percussion at times. I think percussion can be a different animal for band directors. (Mark, 2nd interview, March, 2012)

Mark indicated that he required the percussionists to notate their parts. He did not place a limit on the number of instruments they could play or how many instruments they could play at one time. This appealed to the percussionists, and so they created parts to enhance what Mark had written for the wind instruments. Mark reviewed and offered suggestions to the parts over a two-week period. By week four of the rehearsal phase of

the study the parts were finished. The following excerpt is from the researcher journal describing the contributions of the percussionists:

Today was the first opportunity for me to observe the final revision of Mark's arrangement including the percussion parts. The percussionists used a variety of percussion instruments mounted on a rack system which allowed them to play several instruments easily. Each percussion player was engaged in the rehearsal. Based on my personal background, it was evident that the parts were custom made and not typical of the printed music industry. The percussionists seemed pleased with their contribution to the overall arrangement. Mark praised the percussionists in rehearsal and all the students reacted in a positive and supportive way to the percussionists. (Researcher Journal, March, 2012)

James chose to include all the first players in each section in the construction of his arrangement. He created the skeleton of the arrangement as he wanted the composition to sound on stage. James conducted a meeting of his first chair players in each section and described what he wanted them to accomplish. James stated that he wanted all the bow directions and bow articulations marked in the musical score. He asked each player to take home a copy of the score and make these articulation markings in the score for their section. He also asked the students for any other performance related feedback they could provide. James discussed the results of this collaboration with his students in the following statement:

I wanted to have all the bowings written in for the students. I have very little knowledge about what bowings work. I included what I thought were good bow directions and the students offered much better suggestions and taught me why

they were better bowings. I had to learn things like breath marks in wind instruments mean something completely different than string players. Slurs were another thing. How to slur things together and how that relates to bowings. I have learned quite a bit about string articulations from having written this arrangement. I did not realize these important things about string instruments until I was forced in a way to learn them. (James, 2nd interview, March, 2012)

Student Interactions in Rehearsals

The participants encouraged student interaction in varying degrees. The teaching style of the participants influenced the degree and quality of interactions during rehearsals. Some participants chose to conduct rehearsals in an open-ended format while others clung to the traditional band director model described in chapter one of this study. This section describes the impact of the use of the arrangement on the students and the participants.

In the first four weeks of the rehearsal phase of this study, Mark provided few opportunities for student interaction in rehearsals. He worked diligently on his arrangement checking for wrong notes, making quick corrections, and keeping a fast pace to rehearsals. (Researcher Journal, March, 2012) In the last two weeks of rehearsals, Mark began to change his rehearsal methodology. He described his rehearsal approach:

When I first created the first draft of the arrangement, I purposely left out the percussion parts, all dynamic markings, and stylistic articulations in the wind parts. I wanted to get through the first few drafts fixing wrong notes, rhythms, etc. then, place the focus on the musical expression aspects of the piece. Once we had the arrangement down, I opened up discussion with the class on how we should

play this piece. I received good suggestions from the students. They knew the piece well by this point, so they made logical decisions about shaping the musical lines and phrasing. It ended up being a wonderful learning activity for the students. (Mark, 3rd interview, March, 2012)

This statement was supported by the following researcher journal entry:

The rehearsal I observed today was different from other field observations for Mark. He fielded many questions and suggestions from students concerning the makeup of the arrangement and how parts could be performed. Students displayed an excellent knowledge of the style of the arrangement. Mark seemed to enjoy with pride the quality of suggestions and the interactions with his students.

(Researcher Journal, March, 2012)

Mark responded to these interactions in the following statement:

I was more than pleased with the outcome of this project. Everyone including me learned something by me writing music and rehearsing it with my class. It strengthened our relationship and I found another way to assess student learning by including them in some of the music making decisions. (Mark, 3rd interview, March, 2012)

James was able to use his arrangement as a tool to take his students to a deeper level of conversation regarding musical elements in a composition. He also continued his democratic approach with his students concerning dynamics and other music expression concepts in the arrangement:

I have been able to hit many musical things in regards to my piece. We were able to talk about more compositional things like suspensions and how they work. I

explained to the class why I chose this arrangement. I also included the students in how the dynamics, crescendos and decrescendos worked, and let them help decide how the music should be phrased, where the music was taking them. And we literally did this for a week and I think they were pleased with the results. It came out very nice. Students were able to see me teach at a different level with the piece. (James, 3rd interview, March, 2012)

David utilized his arrangement to engage his students in learning musicianship skills. He involved students in the learning of his arrangement in several ways. David used students to model certain phrases and musical effects in his arrangement. Many of those moments were student created and not given specific directions from David. He provided an environment for students to demonstrate how they felt the music should flow and be performed. (Field Observation, March, 2012) David described his philosophy regarding engaging students in the rehearsals:

When I decided to participate in this project I decided to see what my students could do with music I created. While I feel I provided an opportunity for my students to express themselves, I decided I would let them make some decisions on how my music should be played. When we started rehearsing my piece, they kept asking me how I want it to go. I then turned it back on them and asked them how they felt it should be performed. I think at first they thought they would offend me so they were being nice asking me how I wanted the music to be played. Once they realized what I wanted from them it was a great learning experience and actually fun. (David, 3rd interview, March, 2012)

David continued:

We had some good laughs and a variety of interactions. If they caught a wrong note or something I needed to double check in the score, they would all make fun of me. Something they do not do when I am in full band director mode. (David, 3rd interview, March 2012)

When asked what “full band director mode” meant, David replied “serious, a task master.” David stated that he believed there is should be a good balance between working hard and light hearted moments in class. He stated:

I think you can have a good balance between work and having fun in rehearsal. When you do not have this balance you start losing kids in the program. It can't be in their face yelling at them all the time. My arrangement was an activity to have a little fun and challenge the students to play something I wrote. I think they responded well to it. (David, 2nd interview, March, 2012)

David concluded his comments regarding student interactions at rehearsals:

I believe part of the fun we experienced as a group was due to creativity. I was being creative in writing the arrangement and creating something special for them. They were able to be creative in interpreting my arrangement. They were interested in why I chose to write this music and I believe they were eager to please me by taking the arrangement seriously. Everyone had a good time and learned things about the music and each other. (David, 3rd interview, March 2012)

James reiterated these thoughts in the following statement from an interview:

When we are all contributing something to the project, we lose track of time. This project was fun because we all actively participated in the construction of it. Everyone had a sense of ownership to the piece. Rehearsals were relaxed,

productive, and fun. I wasn't afraid to ask them for help with bowings and they were asking me questions about my arrangement. (James, 3rd interview, March, 2012)

James expressed his concluding thoughts on interactions at rehearsals in the following excerpt:

I like student interaction. I like students having input into how music should be played. I am pretty strict with procedures and how I want rehearsals to go as far as coming into the room, setting up, prepare for class, and how I want things to roll. When we start digging into the music I want questions for students concerning the music. Why are there suspensions here, why did the writer do this there? When students are allowed to ask questions it opens a whole new can of worms in a good way. It opens doors for me to talk about musical things I would not have talked about. What this project reinforced to me was not to rush through rehearsals making fast fixes, but to get the students involved and feel like they have a voice in making music. I have been to rehearsals where I witnessed students not allowed to make a sound or add any input in rehearsals. At recent rehearsals with my piece, we would play something and a student would raise their hand and ask to try it another way. I'm like sure let's hear what you can add to this. Then I may ask the students which one they like better? If they all feel strongly about one way I'll go with it. Why not? I mark it in my score and we move on. Students feel like they added something important and that makes me happy and rehearsals run better. (James, 3rd interview, March, 2012)

Group Dynamics and Personal Relations

The participants responded that writing music for their students increased group dynamics and positive relations with their students. The amount of impact varied for each participant according to the level of student interactions with the participant. In the following subtheme, I discuss the participants' experiences and thoughts on this topic. Another positive element of good group dynamics and student relations was increased practice of the part of students. I discuss this in the last part of this section.

Mark outlined the social aspects of being in school band. He explained that he created his composition for a specific group of students who he felt needed attention. He hoped this experience would bring him closer to those students. Consider the following statement:

I have a good relationship with my kids. My students in band are in band for the sake of band. They like playing and like the social aspect of it. They stay with me all four years typically. I have some that are overachievers and will do anything for the program. Anything I put in front of them they will play. I really wrote this for the students who are on the fence of staying or leaving the program. That is why I selected the intermediate band where most of the students are underclassmen and did not have a lot of experience or strong ability. I think they appreciated the fact that I wrote this for them. The important thing for me is that they have interesting and challenging parts. They will feel that they are important and their individual part is important. (Mark, 3rd interview, March, 2012)

Mark reported that he achieved this goal. He claimed band members showed appreciation and even admiration toward him for writing music. David reported similar experiences on his arrangement's effect on his students:

My students were surprised I could write music. From a group standpoint, we had fun with the arrangement in class. This helped me bond with the students as they joked with me but also held me in high respect for the ability to write music. They were able to see part of my musician side other than me as the teacher all the time. For the students, at times it was like working with a composer in a commissioning project. They asked questions that addressed me as the creator instead of the teacher. Some of them approached me about the process of writing and whether this was something they could do in the future. I have several students who expressed interest in writing music. It led me to think about approaching my administration about a composition or song writing course for the future. I think there may be enough students interested in that to make it happen. (David, 3rd interview, March, 2012)

David continued:

I think writing music can be a double edged sword. I believe my arrangement was done pretty well. There were some wrong notes I had to fix. I made small changes to the score to things that I didn't like, but I think it was done well. The students showed me a high degree of respect not only as a teacher but as a musician. One student told me that the ensemble thought I was a great musician because I could teach music, write music, and play my instrument well. There was nothing in music I can't do. That was the perception. I am happy about that. I guess I am the

jack of all trades in their eyes. They will go home and tell their parents. Hopefully the parents will respect me more. This gave me more confidence and a satisfaction that I am doing an outstanding job. How can a teacher have burnout when students and parents treat you like gold? They become a source of support rather than a source of stress and frustration. If the arrangement was terrible, then maybe there would have been a different outcome. (David, 3rd interview, March, 2012)

James expressed his thoughts on this new level of relations with his orchestra students:

I feel this project went a long way in improving my relations and status with my orchestra students. I am not just the “band guy” assigned to teach them. They witnessed me go out of my way to write something for them that took time and effort. They appreciated this gesture and it strengthened my relationships with them. (James, 3rd interview, March, 2012)

Participants reported an increase in the students’ practice habits based on their writing music specifically for their students. Participants shared their thoughts on why this occurred. Participants claimed different reasons for the increase in practice habits of their students. David responded that the increased level of personal practice was due to some students wanting to please him as a teacher and because of the interactions during rehearsal. The following excerpt is from his last interview:

A lot of the students came to rehearsal with their parts down. I witnessed them in the practice room after school either in sectionals or small groups together on their own practicing my arrangement. Some of them made sure I saw them practicing my music. There was a sense to please me by practicing because I took

the time to write the piece for them. This was a way for them to show me appreciation and gratitude. For others, it may have been the social atmosphere created in rehearsal. The laid back have-fun-with-it type attitude I took to rehearsing the arrangement. Either way, this was a good activity for my students and I. (David, 3rd interview, March, 2012)

Keith noted an increase in personal practice in his students. He believed the contributing factor was the choice and quality of the arrangement. Keith stated:

Students practiced more. This was because everyone has the melody at some point. No one was sitting there playing whole notes and half notes. I believe this fact made them want to play more. It was more interesting for them compared to other music from the book or a grade one stock chart. (Keith, 3rd interview, March 2012)

Keith concluded his thoughts by making it clear that it was the quality of the arrangement that made an impact on the students and not the band director creating the arrangement for them. He stated: “The fact that the arrangement was interesting to all the students was the main factor. It was a rock song that they knew and I made sure every part had the melody and was challenging for them.” He was clear to state: “I believe the fact that I wrote the arrangement had no impact on the students.” It is important to remember that Keith’s comments are directed to teaching beginner students at the middle school level.

To provide summary, five themes emerged from the data: a) time and preparation, b) pre-service teaching training, c) educational/curriculum design, d) professional development, and e) teacher/student relations. Three of the themes: time and preparation, educational/curriculum design, and teacher/student relations placed emphasis on students

or the musical needs of the students. The themes pre-service teacher training and professional development centered on the teacher and the need for training in arranging and compositional skills. Each theme brought insightful knowledge regarding the lived experience of the participants. The next chapter presents each theme in the context of the conceptual framework and examined as they relate to the research literature. This next chapter also discusses recommendations for future actions and research, followed by researcher reflections on the study.

Chapter 6

Overview

After an extensive review of literature it became clear that there was a significant gap in the literature regarding the impact of secondary instrumental music teachers arranging music, a creative act, for their students. This phenomenological study was designed to contribute to the body of research on instrumental music methods, by understanding the experiences of secondary instrumental music educators who write music for their ensembles.

This study was designed to explore the philosophy, methodology, and student/teacher relations that are created when teachers write music for their students. In-depth interviews were conducted and digitally recorded. The participants kept journals where they recorded important events and thoughts about their experiences. Several field observations provided rich descriptions of the participants' experience. Moustaka (1994) and Patton's (2002) approach to phenomenology was utilized to analyze the data.

Three research questions guided this study. The first question asked how does the act of arranging music for their ensemble impact the teachers' perception of their job? The second research question asked how does the act of arranging music for their ensemble impact students from the teachers' perspective? The third research question asked how does this experience impact the teachers' view of creativity?

Four secondary instrumental music educators were selected as participants. Purposeful sampling was used to identify educators who met the criteria. Participants were asked to create music for one of their school ensembles. Each participant rehearsed

their arrangement for at least seven weeks, and a series of field observations of rehearsals were conducted over this period of time. Participants were interviewed in a series of semi-structured interviews throughout this study.

The data analysis revealed five themes; 1) time and preparation with two subthemes of a) as a work in progress and b) music contest festivals; 2) pre-service teacher; 3) educational/curriculum design; 4) professional development; and 5) teacher/student relations with three subthemes consisting of a) student involvement in creating the arrangement, b) interactions in rehearsals, and c) group dynamics and personal relations.

The themes and subthemes are interpreted in the context of the conceptual framework and examined as they relate to the research literature. A complete discussion of the interpretation of the findings, implications, and recommendations for action and future study are presented in the following sections of this chapter.

Theme 1: Time/Preparation

Each participant stated that creating music was a process that required more time than they originally planned. Some of the participants discussed the need to plan their professional and personal lives in advance if they were to create music for their students on a regular basis. Some of the participants stated that creating music would need to take place before the school year because of the job commitments and responsibilities of a secondary instrumental music educator. They were aware of the multitude of responsibilities as a teacher in the school and the responsibilities of running a music program. They found it difficult to create their musical arrangements during the time frame of this study. One of the findings from Abramo (2009) was that a music teacher

must negotiate many issues concerning school environment, politics, and that other teachers were contributing factors in the development of a music teacher identity. Writing music was not generally considered one of those responsibilities as a music teacher. The responses of the participants seem to support this finding.

The participants reported utilizing different amounts of time to complete their arrangements. Mark was forced to use shorter amounts of time due to his schedule. David and James claimed using longer sets of time. David and James described losing track of time and feeling things “flow” as time passed by. This feeling of concentrated focus was addressed by Csikszentmihalyi (1990) in his theory of flow. These participants reached a state of focused concentration when writing their arrangements during these long periods of time. James entered his state of focused concentration and finished his first draft of his arrangement in five hours.

Subtheme 1a: As a Work in Progress

All of the participants stated their arrangements were a work in progress. Some participants needed to hear their arrangements being performed live in order to revise the composition. None of the participants reported significant experience in arranging music before this study. This lack of experience may have played a role in the need to utilize the ensemble in a few ways, which are discussed in this section.

Some participants may have desired the approval of the students that the arrangement was worthy before making final revisions. If this is true, it supports the idea that the acceptance of others in a particular field is needed for the arrangement to be considered a quality musical arrangement or a creative product (Csikszentmihalyi, 1999). Participants reported their desire to create a musical composition that would be of interest

to them and educationally challenging to their students. Some of the participants reported that they needed some sort of personal gratification from creating a worthwhile musical arrangement. Reimer (2002) acknowledged this creative process as a desire to strengthen the “inner self.” The inner self is expanded by the participants’ creative process. Elliot (2005) referred to this as “musicking” in which the participants strived to know their “own capacities to bring order to consciousness, or to gain self-knowledge.” (p. 133)

Participants used feedback from their ensemble to add more challenging elements to the arrangement. While the participants did not clearly state why they took this action, a few possible explanations may exist for this. Participants may have needed to examine how students reacted to certain levels of performance difficulties in the arrangement. Another possibility may be the participants’ lack of self-efficacy in their arranging skills (Bandura, 1977, 1986). Participants may have needed constant reassurance through rehearsing the revision that their arranging ability was at an acceptable level. The only way to do this would be by treating the arrangement as a work in progress by testing ideas and gaining more knowledge throughout the process.

Subtheme 1b: Job Responsibilities

The data revealed that the overwhelming amount of responsibilities faced by a secondary music teacher may impact the participants’ creativity, classroom methodology, and philosophy of education. Participants outlined numerous issues including relations with parents, school administration, other educators, and preparation for standardized testing that impacts their yearly evaluations.

One issue that emerged from the data was the constant changing of class schedules to accommodate standardized testing preparation. The participants were

required by their school administration to modify rehearsals or in some cases lose rehearsals so students could receive extra test preparation lessons. As part of the faculty job assignments, the participants were expected to support these endeavors that would help the overall evaluation of the school improve rather than prepare their own ensembles for performances. The participants reported conflict in being a team player and a faculty member and being a music director working hard to teach music and produce quality performances. They felt this may be explained as an attempt to negotiate between their teacher identity of being a faculty team member and their musician identity as a music director having to produce quality performances (Bernard, 2005; Bouij, 2004, Roberts, 1991a). Mark (1998) described this conflict as “praxisschock”. The participants felt conflict and frustration with the realization that they must be seen as a team player by helping the school achieve higher test scores while the instrumental music teaching community expects them to maintain and achieve high quality musical performances. This situation forced the participants to revise lesson plans, modify various musical experiences, and interactions they felt were needed to express music in a creative way to their students.

Participants reported that music assessment festivals were the primary factor related to job anxiety and frustration. The data revealed that assessment festivals (MPAs) impacted the participants at different levels. Preparation for assessment festival affected their philosophy of education, teaching methods, creativity, and standing in the cultural world of instrumental music teaching.

The participants accepted assessment festivals as part of their job as a secondary music teacher. The participants discussed the positive aspects of the assessment

experience for both the director and students. The data suggests these positive aspects were over shadowed by the negative responses from the participants. They expressed frustration and a high level of stress in preparing for festivals and a need for receiving high ratings and praise from fellow music directors. In the culture of the secondary music teaching, much of the reputation of the music program and the music teacher is evaluated based on the results of the assessment festival.

This culture can be traced back to the early school band contests of the 20th century. As stated in chapter one, many schools and their directors achieved fame and praise for winning music contests. These directors and their teaching methods have become the model of a successful secondary music teacher (Battisti, 1989; Davis, 2005; McCarty, 2009).

Participants expressed the need to adhere to this traditional model as it has been proven to be successful to many other teachers who function in this tradition. While they acknowledged that they use this teaching method, some felt this model created conflict with their own teaching philosophy and methods. For example, James had to let go of the frustration and allow his students to express themselves as they wished rather than according to a “formula” set by the instrumental music field. Keith shared his thoughts about “harping on kids,” expressed his anxiety towards achieving high ratings, and shared how of all this impacts his students. He abandoned the traditional model and continued his own approach to teaching music to students. He felt more at ease and confident in his teaching abilities.

Another concern expressed by the teachers in this study was how the traditional model of instrumental music instruction impacted the teachers’ creativity as a teacher and

musician. Participants noted that their primary method of instruction placed focus on “process” while assessment festivals centered on “product”. Keith referred to this as worrying about “the snapshot instead of the photo album.” For Keith, this model is part of band pedagogy but not the only way to instruct students. Responses by the other participants support this idea. Participants wanted to produce a quality performance, but replied that the central focus of their teaching philosophy was based on the process of developing young musicians. Assessment festivals cannot measure the development of an ensemble from where they started to the finished product. For example, an ensemble that started festival preparation at a poor playing level and progressed to a good performance level may not be recognized if they did not achieve the highest rating at the festival.

The data revealed that preparation for assessment festivals “stifled” the freedom and creativity of the participants. The participants did not feel they could openly interpret music and were forced to select music from a prepared literature list rather than selecting music they preferred for their students. James addressed this issue by stating that he desired to interpret music in his own way rather than having to follow the interpretation of others in the wind band community. Working on new music gave him and his students “more room to grow together.” Other participants stated frustration over the limits of the literature list as being too small and non-inclusive of certain composers that the festival committee did not deem significant. Participants also stated that the limited list caused many directors to perform the same composition as other directors, which can add to the anxiety of preparation for festivals mentioned in this section.

Some of the participants reported the need to have freedom of expression. They spoke about expression in context of creating interpretations to existing works and

composing new musical works as a representation of their creative identities. The amount of time needed to prepare for assessment festival varied from three to five months as reported by the participants. The significant time restraint restricted the participants from expressing their creative ideas as they desired.

Robinson (2010) examined reasons why music educators choose not to teach secondary instrumental music. He found a similar problem with assessment negatively impacting an educator's creativity. In Robinson's study, one teacher stated:

If there was more of an emphasis on listening, creating, and developing as a musician, I might consider teaching band. [There is too] much emphasis on putting on a marching show every Friday, 3 – 4 concerts a year, and getting a '1' at band festival. (p. 41)

Another teacher discussed the competitive nature of the "festival mentality" and wished teaching music would focus on "developing students' musicianship rather than having to perfect performance and getting a 1 at festival." (p. 41) The participants in this study stated they would consider secondary instrumental music if the instrumental music culture "valued creativity and composition as much as performance excellence." (p. 42) Participant responses in Robinson's study regarding assessment festivals and teacher creativity seemed to mirror the findings of my study.

The "culture" of assessment festivals described by the participants was another negative experience each participant shared during the study. The culture of competition was a source of stress and frustration for each participant. Ensembles not achieving high ratings were subject to ridicule from some music teachers. This climate forced

participants to cling to the focus of producing a quality “product” rather than developing their own teaching style.

These comments support Robinson’s (2010) findings concerning the culture of competition at festivals. To understand this issue we need to turn to the research literature examining competition. From the literature, two major forms of competition have been identified in personality profiles. Horney (1937) defined hypercompetitiveness as a need to compete to win at any or all costs. This is associated with the type A behavior pattern (Birks & Roger, 2000; Rosenman, 1991). Other researchers have described these traits as authoritative, dogmatic, and the need to control and dominate people or situations (Collier, Ryckman, Thornton, & Gold, 2010; Ryckman, Libby, Van Den Borne, Gold, & Linder, 1997; Ryckman, Thornton, & Butler, 1994). In contrast, personal development competitiveness has been described as an attitude in which the primary focus is not on winning, but on the personal growth gained from the process of competition (Ryckman, & Hamel, 1992; Ryckman et al., 1997).

The key elements of hypercompetitiveness resemble early band leaders of the school band contest movement as described by Mark (2007). Many of the music teachers driving this negative culture of competition may also fall under this description or at least display behaviors of hypercompetitiveness based on the descriptions provided by the participants. This would explain the actions of these competitive teachers. The assessment festivals are noted as being non-competitive and designed to provide helpful feedback to the ensemble director and students in performance fundamentals. From the Florida Bandmasters Association website, the purpose of the Music Performance Assessment Festivals is stated as follows:

To provide opportunities for students and directors to perform in an environment which provides critical evaluation of its performance by noted experts in the field of band performance,

To provide the opportunity for students and directors to perform for their peers in a formal concert setting,

To provide a performance opportunity which will serve as a motivational goal for students and directors,

To provide an opportunity for students and directors to hear performances of their peers and learn from hearing those performances, and to provide a goal which is so compelling that the preparation for attaining that goal becomes the vehicle for continued growth and to demonstrate students' abilities to apply musical fundamentals and concepts in an ensemble performance setting. (Florida Bandmaster Association, 2012)

The fact that ensembles are performing before peers may cause traits of hypercompetitiveness to be displayed by some directors. It is possible that some individuals feel the need to direct the best performing ensemble and receive the highest rating possible. Another interesting element in the purpose statement above concerns the preparation for assessment festivals that was discussed earlier in this section. The purpose statement stated that assessment festivals were to “provide a goal so compelling that the preparation for attaining that goal becomes the vehicle for continued growth.” This statement may be interpreted as hypercompetitive in nature, where the sole purpose of performing music is to obtain the “goal” that assessment festival provides. What the “goal” is in the purpose statement is unclear. I interpret this “goal” is to achieve a

superior or 1 rating. This interpretation is based on my experience in the field of secondary instrumental music education having gone through assessment festivals and experienced the culture of competitiveness. The participants of this study did not agree entirely with this philosophy. They believed continued growth for themselves and their students included the lessons that they could share with their students through a variety of exposure to musical situations and interactions.

This discussion raises other questions: are music teachers who are hypercompetitive as creative as music teachers who are personal development competitive? How did these teachers become interested in the field of instrumental music? The literature suggests that many music teachers entered the field trying to emulate the music programs and music teachers they experienced in their past (Benton, 1998; Cox, 1997; Duling, 2000). It is possible that they may have received little or no opportunities to be creative in music as defined in this study. The association with music is linked to “winning” or presenting the best quality performance. The pre-service training they received may not have provided opportunities for self-discovery, enabling them to grow creatively. This issue is discussed in the recommendation and future research section of this chapter.

Theme 2: Pre-service Training

One of the four participants in this study had undergraduate training in composing or arranging. The three other participants showed a strong sense of discontentment towards their university for not preparing them with these needed skills. The data revealed a similar problem with music education interns today as discussed by the participants. The most common issue raised was the lack of knowledge pre-service

teachers had concerning how to play instruments well, how the instruments functioned, and the limitations of each instrument. Some of the participants stated that the act of creating music for these instruments would be a way for pre-service students to gain knowledge of the instruments.

There are some possible explanations for this lack of preparation. The literature suggests that most pre-service music educators make the decision to become music teachers before entering the university (Berge & Demorest, 2003; Madsen & Kelly, 2002). This decision may change or remain constant depending on the level of support they received from others regarding their musician and newly formed teacher identities (Bernard, 2004; Cox, 1994; Roberts, 1991a, 1991b, 1991c, 2004). While certification requirements for music teachers vary from state to state, the national trend appears to be moving towards a broader K-12 focus rather than a tracked certification (e.g. elementary general music or secondary instrumental music). This trend would cause a shift in curriculum changes for pre-service teacher programs. The pre-service teacher would need to receive broader course work to cover K-12 topics, which may impact courses in composing and arranging. These curriculum decisions are not easy to implement. Do elementary general music teachers need arranging skills with band and orchestra instruments? Do pre-service teachers who plan to teach secondary vocal music need to have arranging skills on band and orchestra instruments? If arranging and composition courses are to be added to the K-12 curriculum, other courses will need to be deleted.

It seems that broader K-12 certification requirement is a double edged sword for the pre-service student. While it may provide training in all areas of music education and broader employment opportunities, it may also be a possible detriment to the pre-service

teacher who has identified the specific area of music education in which they will work (e.g. secondary instrumental music). It can place limits to curriculum course choices as we have discussed in this section. In regards to the literature, there is a gap concerning what kind of teacher a pre-service music teacher may wish to become. Music education is a vast field ranging from teaching infant children to elderly individuals. The areas of making music are just as vast. Music education covers a variety of ways to make music from wind bands, orchestras, rock bands, mariachi bands, vocal ensembles, etc. Recommendations for university pre-service teacher training programs not meeting the secondary instrumental teachers' needs and possible solutions are presented later in this chapter.

The data in this study revealed that arranging skills were not an option but a necessity in the instrumental music teaching profession. Each participant recalled several events in their career where they found themselves rewriting instrumental parts due to a variety of reasons including: limited instrumentation in the ensemble, student ability level, and other educational needs of the students. Participants were clear in their frustration concerning limitations of the music literature to fit their teaching style and the individual needs of students. Participants often found themselves rewriting and arranging parts to fill in the gaps of the print music industry.

This is an important finding that needs further discussion. The literature on the traditional instrumental teaching model addressed ways of communicating ideas to students (Kelly, 1997; Price & Chang, 2001; Goolsby, 1994), score study (Battisti & Garofalo, 1990; Manfredo, 2006), conducting technique (Green & Gibson, 2004; McElheran, 2004; Scherchen, 1989), rehearsal techniques (Corporon, 1997; Manfredo,

2006; Rush, 2006), instrumental technique (Colwell & Hewitt, 2010; Jagow, 2007), and teacher/student interactions (Rush, 2006). The literature has not discussed arranging or composition skills as a required skill set to become a successful music director. Yet, the participants stated that these skills were a necessity to being an effective secondary instrumental music educator. A disconnect between instrumental music teaching practice and pre-service teaching training has been revealed through an analysis of the data in this study. Higher education leaders and curriculum reformers need to examine this finding as a way to ensure that university programs are adequately addressing the needs of music education students at the undergraduate level.

Theme 3: Educational/Curriculum Design

The analysis of the data revealed that writing music for their students impacted the participants' curriculum and teaching focus, and furthermore provided them valuable knowledge about their students. One important finding was the participants' focus on their individual students. They often chose to create arrangements around educational outcome goals rather than focusing on the arrangement as a product to be performed and enjoyed by an audience. The sole purpose of the creation of the arrangement was designed to meet the needs of individual students. This focal point breaks away from the traditional model of placing emphasis on a "product" (McCarthy, 2009), and thinking of ensembles as a group rather than a bunch of individuals. Instead, the focus on individual student needs centered on developing individual musicianship skills (Johnson, 2009), tailored to each student or instrument sections of the ensemble.

Participants noted that they created their arrangement to address a specific trouble area in their students' musical studies. For example, James created his composition to

develop both technical skills and ear training by having his students perform split parts in close intervals. Many revisions concerned meeting student educational needs. For example, some parts in the arrangements needed to be more challenging while others needed to be less challenging for students to become successful and move to the next level of their musical development. As James stated, teachers writing music for their students “will allow them to think more about who they are writing for and understand the strengths and weaknesses of their students.”

Theme 4: Professional Development

Analysis of the data revealed information concerning the impact of writing music on the participants’ professional development as a secondary instrumental music educator. The participants reported a deeper knowledge of how music instruments function and the special limitations of each instrument. The analysis helped reveal that participants acquired a better understanding of their students’ abilities by working through the process of writing music for them.

While the research literature does not specifically address music educators writing music for their students, the impact of this creative act supports the traditional instrumental teaching model as it increases the teacher’s knowledge of instrument pedagogy (Manfredo, 2006). An important finding was that participants reported an increase or enhancement in score study. Some participants expressed finding a new dimension in score study activities. Participants claimed to examine musical scores from both a conductor (cueing, dynamics, meter changes, etc.) and creator (compositional elements) perspective. For example, David stated “viewing a composition from a writers

view opened up new doors for me as an instrumental teacher.” Participants felt they could then interpret music works from a new heightened perspective.

Participants talked about colleagues who left the teaching profession to become arrangers and composers for music publishing companies. These individuals gained the trust of music teachers based on the fact that they were instrumental music educators who taught students in a classroom setting. They understood the needs of students at each grade level and could create musical works that met generic outcome goals for most school programs.

Participants reported higher levels of self-esteem as both creators and educators. They discussed their heightened perceptions of themselves as musicians and teachers based on this experience (Blascovich & Tomaka, 1991). Participants reported seeking the need for respect from others and the need for “inner-respect” which supports Maslow’s (1987) hierarchy of human needs model. Participants also experienced higher levels of self-efficacy (Bandura, 1977) concerning their ability to arrange music.

James chose to write music for his orchestra to learn more about how string instruments work. His motivation was to learn string pedagogy through actively creating music for instruments that he had little experience with. He chose to engage his students in the creation of his arrangement so that they could help instruct him in the performance fundamentals of string performance. By doing this, he learned more about how the instruments are played and how to write for them. He also developed a better understanding of how the string instruments are orchestrated to produce certain textures of sound.

Theme 5: Teacher/Student Relations

The data revealed a theme concerning relations between the participants and their students. Subthemes include student involvement in the creation of the arrangement, student interactions at rehearsals, and group dynamics and personal relations of the participants and their students.

Subtheme 5a: Student Involvement in Creating the Arrangement

Three of the four participants elected to include students in the creation and development of their arrangement. Two of the participants chose to have their percussionists take part in this construction process. While these participants cited some limitations in their own knowledge of percussion pedagogy, they expressed general disappointment in the print music industry's lack of quality percussion writing. The common complaint was that the parts are too easy and cause students to bore quickly.

Mark and Keith asked some of their percussionists to create parts from listening to the arrangement several times in class and then create their own parts with guidelines and boundaries. One major difference between Mark and Keith was the fact that Mark's percussionists created parts for themselves. Keith enlisted help from his advanced students to write music for the beginning students. Keith felt that it was important for his beginning students to have positive experiences with the select advanced students as a way to model expectations and appropriate roles as percussionists.

From the literature on symbolic interactionism, an individual seeks support in a certain role from others in that culture (Blumer, 1969; Holstein & Gubrium, 2000). These roles can have social meaning and are influenced by both social expectations and interactions of others (Blumer, 1969; McCall & Simmons, 1978). Keith attempted to use

his advanced students to develop in the beginner students what he believed was a positive percussionist identity. Through this cooperative learning environment, his beginning students received support and were taught expectations or sets of rules in order to help them negotiate their musical world.

Relationships are formed between advanced and beginning students in this social group (Bruce & Yearly, 2006; Merton, 1996; Scott & Marshall, 2005). According to Role Theory (Bindle, 1986), shared sets of meanings are imbedded in these relationships, which serves as a reference for a person to locate themselves as a member of the band or percussion section. For Keith, he received creative percussion parts for his arrangement. His advanced students served as a support system and as role models for beginning students of how percussionists should be at Keith's school. Part of the expectations the advanced students imparted to the beginning students was the need to use their creative musician identities to create appropriate percussion parts that were stylistically appropriate and challenging after carefully listening to the musical arrangement. Keith found the modeling of creative acts such as those from the advanced students developed a set of meanings of what percussionists do in his band.

James involved some of his students in the construction and development of his arrangement. He did this to help increase his professional knowledge of orchestra pedagogy and instructional skills by learning from the input that his students provided. James also wanted to include his students this way so they might feel a sense of "ownership" in the arrangement. He was open to implementing changes suggested by students concerning the arrangement. These interactions support Allsup and Benedict's (2008) notion of engaging in positive give-and-take relationships between the teacher and

students. The relationship James had with his students supports Freire's (2000) belief in a "dialogic relationship" where communication and interactions among teacher and students are open to new discovery in an equal and balanced relationship.

Subtheme 5b: Student Interactions During Rehearsals

Participants engaged students in interactions in rehearsals at varying degrees. Individual teaching style helped articulate the frequency of interactions, the amount of time of each interaction, and in what context the interactions occurred. This section details each of the participants' experiences and responses based on their experience arranging music for their students. The data is interpreted by taking into consideration the research literature.

Mark's instructional methodology in rehearsals supported the traditional teaching method (Corporon, 1997; Manfredo, 2006) and interactions with students (Manfredo, 2006). Mark diagnosed performance issues related to his arrangement and made short solutions to these performance errors. The focus in rehearsals was on performance. By the end of the rehearsal phase of the study, Mark began to engage students in making musical decisions in the arrangement. Most of the suggestions were related to musical expression. Mark felt he needed to follow the traditional teaching model until the students "had the arrangement down" technically. He then switched the focus of the process to the musicianship elements of the arrangement. His actions support the traditional teaching model, where the teacher focuses first on the technical aspects of a piece of music, until students are comfortable with notes and rhythms, and a characteristic sound is achieved.

Mark deviated from the traditional teaching model by allowing students to offer musical suggestions related to phrasing and dynamics. His new level of interaction with

students seemed to strengthen his relationship with them, something he describes as a new “way to assess student learning by including them in some of the music making decisions.”

David used his arrangement to purposefully break away from the traditional teaching model. This was evident from several sources from the data. For example, students were initially apprehensive when he asked them how they would play a certain musical passage. Students were not comfortable and were even confused at David’s inquiry. They were used to him dictating instructions. David mentioned having fun with students at one point in the study, but believed that that would not have happened had he been in “full band director mode.” After this experience, David felt the need to have a balance between the traditional teaching model and alternative methods such as writing music for students.

After a long career, Keith’s description of how he negotiated the challenges between his teacher and musician identities was through student interaction. Here, he viewed the identities of a teacher and musician not as separate forces, but rather as a fusion of both identities. This is supported by the findings of Anderson’s (1981) narrative study explicating the fusion of teacher and artistic identities in her experiences in the field of education.

James created an open interaction format during rehearsals of his arrangement. He insisted that students offer suggestions for his arrangement, which created an environment where he learned from his students, the students learned from him, and the students learned from each other. He was open to long discussions concerning the history of the arrangement, musical choices within the arrangement, and suggestions concerning

the direction of the arrangement. This was met with success in developing stronger relations with the students. James did not feel like an “outsider” as he did before this study. This finding supports and may represent Allsup (2002) and Freire’s (2000) concepts of a “democratic classroom” and a “dialogic relationship.”

Arranging or composing can seem like an “authoritarian” activity since one person is the sole decision maker of how the composition is created. The primary focus of the content of the arrangements in this study was the needs of the students rather than creating an arrangement for the needs of the creator. Most of the participants included their students in the creation process of their arrangements as well. These factors tend to lean towards a student centered focus rather than an “authoritarian” focus.

Subtheme 5c: Group Dynamics and Personal Relations

Participants responded positively regarding the impact that their writing had on group dynamics and personal relations in their classrooms. Some of the participants discussed the surprise reaction of their students regarding the act of their teacher writing music for them. Students did not think of their teacher as an arranger of music. They considered their music teacher only as a teacher of music performance.

The participants thought they were treated with more respect because they were viewed as “the jack of all trades” by the students or the all-around musician who can “teach music, write music, and play” music well. James expressed his joy in feeling that his orchestra students respected him and understood how much he cared for them. In other words, he was not seen as just “the band guy” assigned to teach them how to play their instruments. The act of creating music for students and his open approach to a “democratic” classroom (Allsup, 2002) helped James develop a bond between the he and

his students in a learning environment that welcomed creative thoughts from all stakeholders in the educational setting.

Participants reported an increase in individual student practice time. This may be because the arrangement was simulating or challenging to the students. Students may have practiced more to please the teacher by demonstrating a show of affection or admiration. Participants also stated that they achieved more personal satisfaction and self-efficacy regarding their arranging skills when students' practice levels increased.

Recommendations for Action

The purpose of this study was to explore the phenomenon of secondary music teachers arranging music for their students. The findings of this study provide an “inside” view of the participants lived experiences of creating and rehearsing musical arrangements that they developed using their creative identity. The participants constructed a musical arrangement in which they interacted with students in a social context (Beghetto, Dow, & Plucker, 2004; Richards, 2001). The findings support Randles and Webster's (in press) model of creativity where creativity centered on the participants who constructed a musical arrangement by performing a creative act, ending in a novel and useful product. All of this occurred in a particular context which allowed the students to judge whether the arrangement was novel and useful. This study was similar to Randles (2009) where participants also arranged music for students. This study centered on instrumental music teachers where Randles (2009) included choral teachers. This study also had four participants where Randles had two. However, the findings of this study support the findings of Randles's study. The findings have implications for philosophy of teaching, style of teaching, and the need for personal musical expression in

secondary instrumental music education. This section proves recommendations for action based on the results of this study.

Pre-Service Music Teacher Curriculum

One important finding of this study was the need to examine pre-service teacher training and opportunities for future music teachers to develop arranging and composition skills. The call for arranging and composition skills in pre-service music education is not new. Prior to the 1920s, band leaders would often create music in the form of arrangements and transcriptions for their ensembles (Mantie, in press; Wagner, 1988). In the middle of the 20th century scholars recommended that pre-service music teacher training include both arranging and composition courses as part of an undergraduate music teacher's training (Goldman, 1946; Snapp, 1956; Sur, 1954).

Mantie (in press) examined the issue of secondary instrumental music teachers creating music for their students. He explained the history of the band movement, and how band leaders created music for their ensembles. He stated that band leaders before the 1920s:

regularly composed and arranged for their ensembles, tailoring the music for both the strengths and the interests of their ensemble members, and for the tastes and interests of their communities. Since the 1920s, due to such things as the standardization of instrumentation and the proliferation of published wind band music, such practices and expectations died out. (p. 2)

To understand this path to standardization we must turn to the history of education in the United States. This will provide important context to help explain the school wind band movement towards standardization.

The beginning of the 20th century was a time of social and intellectual upheaval. Edward Thorndike and John Dewey formulated two diverse visions of the American school. By introducing two contrasting beliefs, both thinkers provided education reform through the field of science. Thorndike argued from the objectivist perspective, where ability and character development were determined predominately at birth. This view created a hierarchical society governed by the intellectuals and academics. Schools resembled manufacturing factories in the private sector. Efficiency was the means-end process by educating students to satisfy social needs according to the laws of psychology and business management.

From the more liberal and constructivist school of thought, John Dewey argued for an optimistic view of student ability. He believed that humans could utilize methods of science to work together toward an ethical and spiritual ideal of a democratic society. Gibbonney (2006) defined these views more sharply stating that “Thorndike saw humans in the image of a machine, Dewey saw them in the image of life” (p.170). These diverse views, one where learning is authority-driven and the other student-driven, understandably collided.

Thorndike’s approach prevailed and dominated schools during much of the 20th century. Schools were conducted and supervised like large factories focused on efficiency and industrial management practices (Cuban, 1994; Herbst, 1989; Mattingly, 1975; Tomlinson, 1997). The need to standardize schools according to Thorndike’s influence created a movement to control teaching by applying scientific theory of social efficiency curriculum, along with industrial supervision from teachers (Doyle, 1990; R. Ducharme & M. Ducharme, 1996; Tomlinson 1997). “Mental Tests” were created (Binet & Simon,

1916) to measure academic learning, thus placing pressure on teachers to increase test scores (Beatty, 1996). This educational culture viewed educators as mere foremen on the factory floor, taking away autonomy and authority in the school structure (Perrenoud, 1996). Researchers today continue to document this influence in pre-service teachers' beliefs. For example, many pre-service teachers view teaching as passing of knowledge and learning as gathering and memorizing knowledge (Calderhead & Robson, 1991).

The school music programs at this time were not immune to these changes. The influence of these events in education impacted school instrumental music programs as well. Organizations such as the American Bandmasters Association created in 1929, became a strong advocate for school bands and the standardization of school bands through commissioning projects that impacted the progression of the school band program. These musical developments were important factors contributing to the growth of traditional teaching models as well. The traditional teaching model has been described as a teaching method that adheres to “technically high standards, an emphasis on product, dominance of competition, hierarchies and structures similar to professional ensembles, and ranking that classify and evaluate individuals and groups” (McCarthy, 2009, p. 32). This model fits the standardization of education at this period of education history. This belief of standardization still exists and is supported by many in the political and educational world.

Heavy commercial investment in school instrumental music began with the formation of the National Bureau for the Advancement of Music (NBAM) in 1916. This organization consisted of music merchants with the aim of promoting instrumental music activities. They assisted school music programs by providing large libraries of literature

and were important in the formation of national music camps and honor ensembles (Koch, 1990). During the 1920s, the school band contest movement sponsored by music instrument manufacturing companies began to grow rapidly throughout the United States (Fennell, 1954; Mark, 2007; Silvey, 2009). These important events ushered in the era of competition in the school instrumental music world.

One implication for music education determined by this study was the need for the inclusion of arranging and composition courses in pre-service music teaching programs. Arranging and composition courses need to be included for those pre-service teachers who will enter the instrumental music teaching profession. These courses would service the students well using Webster's (2002) model of creative thinking process in music as the framework for students exploring new discoveries in creativity. Situated in this context, students will engage in a "divergency of thought and imagination" through a process of convergent and divergent thinking while developing their arranging and compositional skills (Webster, 2009a, p. 423). If specific courses such as arranging and composition cannot be implemented in the undergraduate curriculum, courses that already exist such as music theory and secondary music methods could include arranging and composition components. The use of notation software such as Finale and the web-based notation program Noteflight can be used in assignments as well to explore musical possibilities.

Furthermore, state music organizations and local school district should provide professional development workshops in arranging and composition for secondary instrumental music educators. Special interest groups consisting of music teachers who

compose or arrange music can be useful as a means of mentoring and inspiring other music educators to arrange and compose music for their students.

Both practical and reflective skills are needed to organize and engage individuals in creative experiences in arranging and composition (MacDonald et al., 2006). In order to understand reflective teaching methods, it is important to examine the literature. The following discussion on reflective methods is recommended while engaging students in developing arranging and compositional skills.

Journals

Journals have been used by teacher education instructors to encourage reflective thought. Journals are diaries that record a students' learning over a period of time. This type of reflective writing encourages students to both (1) document their experiences and reactions to methodology, and to (2) examine values, assumptions, and belief systems. It provides an opportunity for students to create a dialogue with themselves (Hedlund, Furst, & Foley, 1989; LaBoskey, 1994; Sparks-Langer & Colton, 1993). Krol (1996) stated that journal writing "is an approach that fosters reflection and is an effective source of dialogue between student and teacher" (p.1).

Journal writing can play various functions in teacher education. Reflective writing creates cognitive awareness in the student by considering previous actions, and builds confidence by placing value on student thought. It promotes autonomy by placing student responsibility for learning into focus, and provides an avenue to share anxiety concerning classroom experiences (Calderhead, 1993; Chi, 2010; McGuire, Lay & Peters, 2009). These key factors of journal writing help a student to become a reflective practitioner.

The use of journals has many benefits for the pre-service teacher. Journal writing is open-ended, allowing students to create questions and respond freely (Crème, 2005). Journals can be used as a self-assessment tool to evaluate educational philosophy and instructional approach in the classroom (Hume, 2009; Lee, 2008). Journal writing has developed into various formats of reflective activities. For example, Sileo, Prater, Luckner, Rhine, and Rude (1998) created a list of different types of entries in journal writing. They found: diary type entries, which served as a record of student reactions; notebook entries, which were used to promote reflection concerning course content; dialogue entries, which allowed students to communicate thoughts to their instructor; integrate entries, which focus on the ability to generate knowledge to support or contradict ideas; and evaluative entries, which allow students to self-assess and analyze thoughts and actions. Lee (2008) identified four types of journals: dialogue journals, which were based on an interaction of responses between teacher and student journals; response journals, which involved a student's personal reactions to their educational activities; teaching journals, which recorded the students' thoughts and reactions during their teaching; and collaborative/interactive journals, which documented the interactions between groups of students. This study was useful for teacher education as it created a journal for a specific learning outcome or activity.

The field of music education has used journals for the teaching of the pre-service teacher. A review of the following studies examines different uses for journals pertaining to communication, methodology, and transfer of knowledge to experiences. According to Rozmajzl (1992), 70 percent of music teacher educators have included journal writing into the university curriculum. The study suggested that journals offered an inside view

of student thought. It provided an open-ended way for pre-service music teachers to record thoughts about actions and methodology; provided direction; and created a self-dialogue to improve practice. These activities in journal writing provided motivation to improve themselves along with providing information to the instructor concerning future topic selection in courses (Fallin & Goatze, 1999). In a similar study, Fredrickson and Pembroke (1999) used journals to record student thoughts and reactions about teaching experiences in elementary and secondary schools. Researchers found student perceptions were affected by which level of school they taught, the order of teaching experience in schools, along with amount of time teaching at the school, and the quality of music making from school students. Journals provided a place for students to self-assess their ideas of their teaching experiences, and provide an inside view of the students to the instructor.

Portfolios

The use of portfolios in teacher education has been part of the mainstream curriculum for the last two decades. The term portfolio can be assigned to any collection of work from a student. The development and utilization of portfolios can be seen in the mid-1980s. In 1985, the Rockefeller Foundation funded the Arts PROPEL, a project which focused on assessment in visual arts, creative writing, and music. The primary objectives of the project were:

1. To design ways to evaluate student learning that, while providing information to educators and school leaders, also modeled personal responsibilities in questioning and reflecting on one's own work, and

2. To find ways of capturing growth over time so that students can become informed and thoughtful assessors of their own histories as learners. (Wolf, 1989, p. 36)

Arts PROPEL used two educational tools for their framework: (1) domain project, which were activities created to encourage thoughtful decision making skills and experimentation in specific areas of a curriculum, and (2) portfolios, which recorded a students' work from start to finish (Project Zero, The Development Group, 1991). The success of the program prompted the use of portfolios to be adopted by arts educators as well as other disciplines.

The use of portfolios in education may take shape in various forms. For example, Dietz (1995) suggested three distinct type of portfolio for pre-service teachers: the presentation folio, which includes biographical and experienced related information; learning folio, which the researcher defined as “the envelope of the mind”, and the working portfolio, which includes materials that fulfill required assignments for a course or certification requirements (pp. 40-41). Barry and Shannon (1997) suggested using portfolios as an “exit examination” in undergraduate programs. The researchers state a quality portfolio include a professional resume, a self-evaluation of teaching ability, a lesson plan that was implemented successfully and one that was not successful, and a student evaluation rubric or procedure. Pre-service teachers are also encouraged to include statements that reflect on each component in the portfolio.

Other researchers have suggested portfolios as a source of alternative assessment. Gardner (1993b) stated:

it is extremely desirable to have assessment occur in the context of students working on problems, projects or products the genuinely engage them, that hold

their interest and motivate them to do well. Such exercises may not be as easy to design as the standard multiple choice entry, but they are far more likely to elicit a students' full repertoire of skills and to yield information that is useful for subsequent advice and placement. (p.178)

Situated in this context, Wade and Yarbrough (1996) suggested that assessment portfolios should (1) represent student growth over a long period of time; (2) provide an opportunity for students to record their learning and give the instructor data to evaluate achievement; (3) allow students to decide what materials are important to their growth and development and how they should be assessed; (4) go beyond what standardized and close-ended evaluations reveal about learning by demonstrating authentic student work; (5) encourage and develop reflective thought in students.

In music education, teacher educators have used portfolios to encourage reflective thought and the assessment of pre-service music teachers. Kerchner (1997) investigated the use of portfolios in an undergraduate music methods course. The researcher described the successful use of portfolios due to the sharing of responsibilities by the student and teacher concerning knowledge and assessment; open-ended forum for students to focus on their goals related to issues of philosophy, teaching methods, and interest; and personal experience dealing with assessment procedures which will serve students well in the practical teaching world.

In recent years, the use of electronic portfolios in music teacher education has gained momentum. For example, Berg and Lind (2003) used electronic portfolios as an assessment tool for an undergraduate music methods class. The researchers found several advantages in using the electronic format over traditional portfolios. These advantages

include the ability to include video and audio files and greater freedom for diverse forms of self-expression. However, some issues have been identified. Electronic portfolios required more time for both student and teacher, as some portfolios may have to be used with specific software and other formats. Lastly, the study found although electronic portfolios store content in different formats than traditional portfolios, there was no evidence to show a significant decrease in the amount of reflective inquiry in their development.

Socialization of Pre-Service Music Teachers

A major obstacle that impacted the participants' creativity and job satisfaction was the area of competitiveness among music teachers and assessment festivals. Discussions with participants in this study highlighted the need for better training at the university undergraduate level to prepare pre-service teachers for a culture of competition and how to develop coping skills to deal with this issue. One way to accomplish this may be through the socialization of pre-service music teachers.

Research suggests that a music educator's socialization and role development begins early at the undergraduate level (Campbell, 1999; Conkling, 2003; Ferguson, 2003; Mitchell, 1997). Researchers and scholars have suggested that pre-service teacher programs that use reflective teaching methods, detailed instructor feedback geared towards specific field experiences, and awareness of the type of field experiences pre-service teachers engage in can positively impact the socialization of future music educators (Berger & Luckman, 1966; Conkling, 2003; Ferguson, 2003; Rodgers, 2002). It seems that an urgency to focus attention on the individual needs of pre-service teachers now exists (Campbell, 1993; Robbins, 1993). Other researchers and scholars have

identified the lack of development of teacher identity during undergraduate studies in music education and suggested it is important to break from identifying with former teachers or teaching models in order for pre-service teachers to develop their own music teacher identity (Woodford, 2002).

Music education faculty can perform an important role as mentors to guide music education majors through the undergraduate curriculum as suggested by Beynon (1998), Robinson (2010) and Woodford (2002). Faculty members can assist the pre-service teacher in deciding what kind of music educator they wish to become. This includes career counseling in all options in music education. As part of this mentoring process, the faculty member can assess the music education major's vocational personality types using the theories of Holland (1973, 1976) and Feldman, Smart, and Ethington (1999) with discussions on teaching environments that best fit the specific pre-service teacher's profile.

Berger and Luckmann (1966) postulate that some career fields including music need deeper levels of understanding and immersion in order for socialization to occur. Faculty mentors can provide assistance to pre-service music teachers that will help them understand, embrace, and reflect the culture of the school and communities in which they may reside, rather than implement environments that center on competition and generic standards. This provides the pre-service teacher a better chance of success in music education and encourage better retention of music educators. These recommendations also assist the music teacher in identifying the skills necessary to negotiate the different identities they possess as a musician and a teacher in order to achieve the creative freedom they need to remain active and productive music educators.

Recommendations for Future Research

This study was an exploratory qualitative examination of the phenomenon of secondary instrumental teachers who arrange music for their students. There exists a gap in the literature concerning this phenomenon. This study was an attempt to further investigate the development of music teachers' creative identity in the classroom setting. This study was similar to Randles (2009) investigation of music teachers creating music for students by asking music teachers to write a musical arrangement for their ensembles. This section proposes future research based on the findings and interpretation of the results of this study.

This study focused on the teacher and the findings are based from the perspective of the teacher. Future studies can be conducted to gain insight on the impact of music teachers creating music for their ensembles from the perspective of the student. Studies can be developed to investigate the following questions:

1. How does the act of a music teacher creating (composing and arranging) music impact the student?
2. How does the act of a music teacher creating music impact the students' motivation to practice their instrument?
3. How does the act of a music teacher creating music impact student retention on music programs?
4. How does the act of a music teacher creating music impact student creativity in music?

Researchers interested in this line of research might examine music teachers creating music for their ensembles, specifically the following questions:

1. To what extent nationally are music teachers creating (composing and arranging) music for their students?
2. What elements cause teachers to create music for their students?
3. Why do music teachers choose or not choose to create music for their students?
4. What are the biographies of teachers who create music for students?
5. Do those backgrounds include exposure to this idea of teachers creating music for their students?
6. How does the act of creating music impact student retention in band programs?
7. How does creating music for student impact participation at music competition?
8. How does the process of creating music impact curriculum development?
9. What impact does the act of creating music for students have on the future of music education?

Studies addressing these questions will begin to open the door to this activity that may impact pre-service music teacher curriculum and teaching methods.

Research into music education certification shows an inconsistent pattern from in the United States. Henry (2005) examined state-by-state analysis of certification practices in 43 states. Results indicated that the “specificity of age level and content area was dependent upon individual state’s needs for flexibility between teacher and classroom” (Henry, 2005, p.52). State certification age level and subject areas included: general music K-6, 1-9, K-12 chorus or band, PreK- 8 and 7-12 instrumental or vocal, K-12 piano, K-12 strings, and K-12 music. The debate of tracked versus a broader K-12 music teacher certification continues in music education. The rationale for a broader K-12 certification allows the music teacher flexibility in the employment market by providing

opportunities to apply for a teaching position at any level in music. Hoag (1983) stated that “the ability to teach both vocal and instrumental music is becoming more important as economic cutbacks and declining enrollments cause reductions in the teaching staff and redistribution of teaching assignments” (p. 5). Others believe the broader K-12 certification does not align with the traditional tracked certification of secondary band, orchestra, vocal, and elementary general music (Cutietta, 2007; Hickey & Rees, 2002; Rohwer & Henry, 2004). Colwell (2006) stated:

Although states, at the request of school administrators, certify music teachers for all grades and all sub disciplines, there is no cogent reason for teacher education programs to accept this blanket approach. With the resources (four years) available, music teacher education programs should prepare students well in the focus they elect. (p. 27)

Boswell, McCloud, and Harbinson (1991) stated:

The notion that a music educator could be adequately trained as a generalist in music education is illusory. The current practice leads to the general certification of music educators that lack minimal competencies in areas within the field of certification. In an attempt to prepare prospective music educators who are qualified for general certification, institutions offering teacher education programs have sacrificed depth of knowledge in a principle area for a superficial breath of knowledge. (p. 29)

Further investigation into music teacher certification is recommended. Studies could be designed to address the following questions:

1. To what extent are states requiring music education major to adopt the broader K-12 certification requirements rather than the tracked certification route?
2. Which certification best fits the needs of individual pre-service music teacher?
3. Which certification best fits the needs of the classroom?
4. What are the current perceptions of university music teacher education instructors regarding music teacher certification?
5. Do recommendations from music education leaders impact state level certification policies?

These types of questions and research studies must be conducted to begin the investigation of this important area of secondary instrumental music education. These suggestions for future research can certainly add to the body of knowledge that currently exists, which than can be used to enhance teaching methods, teaching philosophy, and retention of music teachers.

Researcher Reflections

As a secondary instrumental music teacher for 18 years, I am intimately connected to the topic area of this study. I have arranged and composed music for my own students and had several positive experiences with this creative activity. Many of the stories shared by the participants reflected my own. However, through this study I have also gained new views of this activity from my interactions with the participants.

Participants in this study stated that they wrote their arrangements with student abilities and curriculum outcome goals as the primary focus. This provided us with a model of caring, passionate teachers who place their students first in their philosophy of education. The participants were not concerned with which particular composition they

chose to have their students perform. Rather, they were concerned with producing music for their students to grow musically, according to their ability level. They made sure students could be successful, and at the same time prepared them to move to the next level in their musicianship.

I have learned that the participants did not follow one particular teaching model, but a combination of teaching models. While all of the participants had varying degrees of the traditional teaching model in their own teaching style, they demonstrated other alternative teaching models in order to teach music to their students. The act of arranging music for students opened new doors of learning for both the students and the teachers. For students, they gained music that was custom made for their musical abilities. The teacher participants acquired higher levels of knowledge in how instruments work and function in a musical score. They stated that arranging music allowed them to study musical scores from a different perspective and to make better musical decisions regarding literature. The act of creating an arrangement for their students seemed to increase personal relations between the teachers and their students. Students responded positively when their teacher wrote music for them and seemed to display their respect and gratitude by wanting to increase interactions with the teacher and increase their personal practice time.

The participants learned to negotiate between their teacher and musician identities by molding the two together as suggested by Anderson (1981) and MacArthur (2005). They seemed to have found a balance between these identities at school and in the field of secondary instrumental music. This balance seemed to bring enjoyment and a personal satisfaction that they belonged in instrumental music education. Research has

suggested that some secondary instrumental music teachers have left the field because they believe it was not the correct fit for them (Robinson, 2010). Providing support and coping skills to pre-service and beginning teachers can help with retention of qualified music teachers. Showing them how teachers, such as the participants in this study, used their creative identity to create music for their students may help in this area of retention. I have learned that teachers who write music for their students seemed to have found deep satisfaction in their work. They were proud of their arrangements and felt a sense of accomplishment for themselves as a musician and an educator. They were able to teach music with passion, and also satisfy the need for self-expression as a musician by creating music arrangements.

This experience has been invaluable. I have gained insight into the process of music teachers using their creative identity for educational purposes concerning their students' needs, their own professional development, and desire to express themselves musically. The participants have given me inspiration to continue research in this specialized area of music education. I believe research on this topic has barely scratched the surface and not fully realized the impact this topic may have on instrumental music education.

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Appendix A

First Interview Protocol

1. Please describe your educational background.
2. Discuss your primary and secondary musical instruments you are comfortable playing?
3. Please talk about your educational training in composition, arranging, and/or songwriting?
4. Please talk about any additional training or experiences that contribute to composition, arranging, and creating music?
5. Please state the any software you used in the creation of your composition.
6. Please describe your experience using this software.
7. From your perspective, how did you find this experience thus far?
8. How do you feel about writing music specifically for your ensemble?
9. What challenges did you face while creating music for your ensemble?
10. How long did this process take?
11. Please describe your approach to arranging music for your ensemble?
12. During the creation process how did you include your ensemble members?
13. Please describe the experience of including your ensemble members in the creative process of creating music for your ensemble?
14. What positive experiences do you wish to share concerning this activity with your ensemble members?
15. What negative experiences do you wish to share concerning this activity with your ensemble members?

16. How has this experience impacted your thoughts on the traditional large ensemble method of instruction?

17. How has this experience impacted your views and thoughts on expanding the large ensemble teaching methods?

18. Please describe your musical activities outside teaching music.

19. Is there any other impressions you wish to express that we did not cover in this interview?

This is a guide to lead discussion in the interview. The researcher wishes to leave open ended questions to gain depth and richness to the participant's experience.

Appendix B

Second Interview Protocol

1. From your perspective, how did you find this experience?
2. How do you feel about writing music specifically for your ensemble?
3. What challenges did you face while creating music for your ensemble after conducting rehearsals?
4. Please describe the experience of including your ensemble members in the creative process of creating music for your ensemble in rehearsals?
5. Please describe your thoughts on the level of satisfaction of the music composition you have created for your ensemble?
6. Please describe the reactions from your ensemble members at rehearsals?
7. How did students approach rehearsing your music from other music created by people they did not know personally?
8. Please talk about some of the interactions you had with ensemble members during the rehearsal phase of practicing music you created for them?
9. What were the thoughts of the ensemble members during this rehearsal process?
10. As the music director, what were the practice habits of the ensemble members for your composition compared to other music they practiced?
11. What positive experiences do you wish to share concerning this activity with your ensemble members?
12. What negative experiences do you wish to share concerning this activity with your ensemble members?

13. How has this experience impacted your thoughts on the traditional large ensemble method of instruction?

14. How has this experience impacted your views and thoughts on expanding the large ensemble teaching methods?

15. Is there any other impressions you wish to express that we did not cover in this interview?

This is a guide to lead discussion in the interview. The researcher wishes to leave open ended questions to gain depth and richness to the participant's experience.

Appendix C

Third Interview Protocol

1. Please describe the experience of MPAs and other stresses of band teaching affecting your teaching and musical career?
2. How do you manage your teacher identity vs. your creative musician identity in your classroom and career?
3. Please describe your thoughts on the level of satisfaction of the music composition you have created for your ensemble from our last interview?
4. Please describe any revisions to your composition?
5. What were the reasons for the changes to the composition?
6. Please describe the reactions from your ensemble members at rehearsals from our last interview?
7. Please describe the level of practice or level of improvement from rehearsing your arrangement versus music written by another arranger.
8. Please talk about some of the interactions you had with ensemble members during the rehearsal phase of practicing music you created for them from our last interview?
9. What were the thoughts of the ensemble members during this rehearsal process from our last interview?
10. After the performance of the composition, what feedback did you hear from parents and other audience members when they discovered you wrote music for the ensemble?
11. What positive experiences do you wish to share concerning this activity with your ensemble members?

12. What negative experiences do you wish to share concerning this activity with your ensemble members?
13. How has this experience impacted your thoughts on the traditional large ensemble method of instruction?
14. How has this experience impacted your views and thoughts on expanding the large ensemble teaching methods?
15. What was your overall experience of this activity of writing music for your students?
16. Please share your thoughts on music teachers writing music for their students.
17. What are your ideas on preparing pre-service teacher education concerning arranging music for students?
18. How did this activity help you display more musician-type actions rather than educational teaching activities?
19. Is there any other impressions you wish to express that we did not cover in this interview?

This is a guide to lead discussion in the interview. The researcher wishes to leave open ended questions to gain depth and richness to the participant's experience.

Appendix D

Transcript Letter to Participants

March 26, 2012

Dear (Participant),

Thank you for taking time to share your thoughts and experiences for this study. I would like to send you a copy of the interview transcripts for your review. It is essential that the transcripts accurately reflect your experiences. Please let me know how you wish to receive these transcripts. I can send them to you via electronic mail (e-mail) or send them via standard mail from the USPS. I plan to send them out next week, so if I do not hear from you within five (5) days, I will presume it is acceptable to send the transcripts via e-mail.

Warm regards,

James T. Lindroth

University of South Florida

(813) 967-7240

Appendix E

Member Check Letter to Participants

April 13, 2012

Dear (Participant),

Thank you for taking time to share your thoughts and experiences for this study. I appreciate your willingness to make a contribution to music education. Please review the attached interview transcripts. After reviewing the transcripts, you may realize that an important experience was not explicated in the interview. Please feel free to add comments or corrections in the right column of the transcript, so your statements accurately reflect your unique personal experiences.

When you have reviewed the transcripts and had the opportunity to make changes and additions, please send me the corrected transcript back to me via e-mail at JTL007@aol.com. If I do not hear from you within five (5) days, I will assume the transcripts meet your satisfaction. I thank you for your participation in this research study. Your contributions have been insightful. If you have any questions or concerns, please contact me via e-mail or call me at (813) 967-7240. I hope your experience in this study was a positive one.

Warm regards,

James T. Lindroth
University of South Florida
(813) 967-7240

Appendix F

MUSIC TEACHER OBSERVATION PROTOCOL

Teacher Observed _____

Date _____ Time _____

Class _____

- a) Describe the context of what can be observed as students enter the classroom and set up for rehearsal.
- b) Describe how the teacher begins class and completes the warm up period.
- c) Is there evidence of student leaders and other student characteristics during the rehearsal? If so, describe these students and their interactions with others.
- d) What kinds of observable actions does the teacher display to impact student learning and interest?
- e) Is there evidence from the teacher concerning the discussion of compositional content of their arrangement during rehearsal?
- f) Do students look engaged in the rehearsal of the arrangement?
- g) What observable events occurred concerning students asking questions and/or making suggestions concerning the arrangement?

Other observation notes:

Appendix G

Participant Journal Protocol

It is important to use your journal as a record of your actions, but also as a way to document your thoughts and experiences.

- Please record your actions according to dates and times (e.g. March 30, 2012 I began working on my arrangement)
- Please document your thoughts on the arranging project at any time during the study listing each thought with the date of entry.
- Please document your experiences creating the arrangement listing each experience with a date of entry.
- Please document your thoughts about the rehearsing of the arrangement listing each thought with a date of entry.
- Please document your experiences with students and the arrangement during rehearsals with a date of entry.
- Please record any thoughts you believe would be insightful to the researcher about your participation in this study.

The journal is meant to be open-ended. Please feel free to write anything you wish about this study you believe is important. Your thoughts, beliefs, and experiences are important to this study. Contact the researcher at any time if you have questions concerning the journal.

Appendix H

IRB Approval Letter



DIVISION OF RESEARCH INTEGRITY AND COMPLIANCE
Institutional Review Boards, FWA No. 00001669
15901 Bruce B. Downs Blvd. MDC033 • Tampa, FL 33613-4799
010 974-5631 • FAX 010 974-5631

February 21, 2012

James Lindroth
School of Music
3701 Kingsford Place
Valrico, FL 33596

RE: **Expedited Approval for Initial Review**
IRB#: Pro00006623
Title: An exploration of the phenomenology of arranging music for the music ensemble on the teacher.

Dear Mr. Lindroth:

On 2/20/2012 the Institutional Review Board (IRB) reviewed and **APPROVED** the above referenced protocol. Please note that you may not recruit any participants until you submit an amendment providing the required documentation of the school district's approval of your research. IRB Approval for this study will expire on 2/20/2013.

Approved Items:
Protocol Document:
[Dissertation Proposal](#)

Consent/Assent Document:
[SB Consent Form revised.docx.pdf](#)

It was the determination of the IRB that your study qualified for expedited review which includes activities that (1) present no more than minimal risk to human subjects, and (2) involve only procedures listed in one or more of the categories outlined below. The IRB may review research through the expedited review procedure authorized by 45CFR46.110 and 21 CFR 56.110. The research proposed in this study is categorized under the following expedited review categories:

- (6) Collection of data from voice, video, digital, or image recordings made for research purposes.
- (7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Please note, the informed consent/assent documents are valid during the period indicated by the official, IRB-Approval stamp located on the form. Valid consent must be documented on a copy of the most recently IRB-approved consent form.

As the principal investigator of this study, it is your responsibility to conduct this study in accordance with IRB policies and procedures and as approved by the IRB. Any changes to the approved research must be submitted to the IRB for review and approval by an amendment.

We appreciate your dedication to the ethical conduct of human subject research at the University of South Florida and your continued commitment to human research protections. If you have any questions regarding this matter, please call 813-974-5638.

Sincerely,



John A. Schinka, Ph.D., Chairperson
USF Institutional Review Board

Appendix I

School District Approval Letter

School Board
Candy Dean, Chair
April Gibbs, Vice Chair
Doretha W. Edgcomb
Carol W. Kurell
Jack R. Lamb, CDD
Susan S. Valdes
Stacy R. White, Plans D.



Superintendent of Schools
MaryEllen Elin
Deputy Superintendents
Kenneth R. Osaro
Dennis J. Isaacs
Chief Information and Technology Officer
David J. Steink, Ph.D.
Assistant Director
Assessment and Accountability
Samuel R. Whitson

February 16, 2012

Mr. James Lindroth
3701 Kingsford Place
Valrico, Florida 33596

Dear Mr. Lindroth:

The Hillsborough County Public School district has agreed to participate in your research proposal, an Exploration of the Phenomenology of Arranging Music for the Music Ensemble on the Teacher. A copy of this letter **MUST** be presented to all participants to assure them your research has been approved by the district. Your **approval number is RR1112-310**. You must refer to this number in all correspondence. Approval is given for your research under the following conditions:

- 1) Participation by [REDACTED] is to be on a voluntary basis. That is, participation is **NOT MANDATORY** and you must advise **ALL PARTICIPANTS** that they are not obligated to participate in your study.
- 2) If a principal agrees the school will participate, it is up to you to find out what rules the school has for allowing people on campus and you must abide by the school's check-in policy. You will **NOT BE ALLOWED** on any school campus without first following the school's rules for entering campus grounds.
- 3) You must notify us if other schools are added to your sample.
- 4) You must keep Ted Hope, Supervisor of 6-12 Music, informed of your progress. His phone# is: 813-272-4822. Email is: tad.hope@sdhc.k12.fl.us
- 5) Confidentiality must be assured for all. That is, **ALL DATA MUST BE AGGREGATED SUCH THAT THE PARTICIPANTS CANNOT BE IDENTIFIED**. Participants include the district, principals, administrators, teachers, support personnel, students and parents.
- 6) Student data **must be destroyed** when the project has been completed **unless the parents** have been notified that the data has to be kept longer.
- 7) Since you are an employee of the district, even though on professional leave, **you cannot use the district's mail or email system** to send or receive any documents.
- 8) **Research approval does not constitute the use of the district's equipment or software**. In addition, requests that result in **extra work by the district** such as data analysis, programming or assisting with electronic surveys, **may have a cost borne by the researcher**.

Raymond S. Wheeler School Administration Center • 801 East Kennedy Boulevard • Tampa, Florida 33602
School District Main Office: 813-273-6999 • P.O. Box 3968 • Tampa, Florida 33602 • web@sdhc.k12.fl.us
Assessment and Accountability • Office: 813-273-4241 • Fax: 813-273-4340
e-mail: theschools@sdhc.k12.fl.us

February 16, 2012
Page 2

- 9) This approval will expire on 3/31/2012. You will have to contact us at that time if you feel your research approval should be extended.
- 10) A copy of your research findings must be sent to us for our files and must be submitted to this department BEFORE ANY DATA IS PUBLISHED IN ANY FORM.

Good luck with your endeavor. If you have any questions, please advise.

Sincerely,



Theodore Dwyer
Manager of Evaluation
Assessment and Accountability

TD:dar

cc: Ted Hope, Supervisor, K-12 Foreign Language

[REDACTED]

Appendix J

IRB Consent Form IRB Consent Form

Study ID: Pro00006623 Date Approved: 2/20/2012 Expiration Date: 2/20/2013



Informed Consent to Participate in Research

Information to Consider Before Taking Part in this Research Study

IRB Study # Pro00006623

Researchers at the University of South Florida (USF) study many topics. To do this, we need the help of people who agree to take part in a research study. This form tells you about this research study.

We are asking you to take part in a research study that is called:
An exploration of the phenomenology of arranging music for the music ensemble on the teacher.

The person who is in charge of this research study is James Lindroth. This person is called the Principal Investigator. He is being guided in this research by Dr. Clint Randles who is a faculty member at University of South Florida and Dissertation Advisor for this study.

The research will be done at the Hillsborough County School District.

Purpose of the study

The purpose of this study is to

- The purpose of this study is to examine the phenomenon of a band teacher who uses his or her creative identity to create music specifically for their ensemble.

Study Procedures

If you take part in this study, you will be asked to

- Arrange a musical composition for your large ensemble.
- You will be interviewed during this process.
- The study will take approximately 6 weeks to complete.
- This will take place at rehearsals where your ensemble practices.

Alternatives

You have the alternative to choose not to participate in this research study.

Benefits

We hope that you will gain a deeper knowledge of arranging and using creative music-making activities in your large ensemble.

IRB Study # Pro00006623



IRB Consent Rev. Date: _____

IC Adult Minimal Risk Template - SocBeh Rev. 2008-09-14 (FLIRB08)

Page 1 of 3

IRB Study # Pro00006623

Risks or Discomfort

This research is considered to be minimal risk. That means that the risks associated with this study are the same as what you face every day. There are no known additional risks to those who take part in this study.

Compensation

We will not pay you for the time you volunteer while being in this study.

Confidentiality

We must keep your study records as confidential as possible.

However, certain people may need to see your study records. By law, anyone who looks at your records must keep them completely confidential. The only people who will be allowed to see these records are:

- The research team, including the Principal Investigator, study coordinator, research nurses, and all other research staff. Certain government and university people who need to know more about the study. For example, individuals who provide oversight on this study may need to look at your records. This is done to make sure that we are doing the study in the right way. They also need to make sure that we are protecting your rights and your safety.) These include:
 - The University of South Florida Institutional Review Board (IRB) and the staff that work for the IRB. Other individuals who work for USF that provide other kinds of oversight may also need to look at your records.
 - the Department of Health and Human Services (DHHS).

We may publish what we learn from this study. If we do, we will not let anyone know your name. We will not publish anything else that would let people know who you are.

Voluntary Participation / Withdrawal

You should only take part in this study if you want to volunteer. You should not feel that there is any pressure to take part in the study, to please the investigator or the research staff. You are free to participate in this research or withdraw at any time. You may contact the Principle Investigator at 813 967-7240 if you wish to withdraw from the study. There will be no penalty or loss of benefits you are entitled to receive if you stop taking part in this study. Your decision to participate or not to participate will not affect your student status or course grade.

Questions, concerns, or complaints

If you have any questions, concerns or complaints about this study, call James Lindroth 813-967-7240.

If you have questions about your rights as a participant in this study, general questions, or have complaints, concerns or issues you want to discuss with someone outside the research, call the Division of Research Integrity and Compliance of the University of South Florida at (813) 974-5638.

IRB Study # Pro00006623



IRB Consent Rev. Date: _____

IC Adult Minimal Risk Template – SocBeh Rev. 2008-09-18

Page 2 of 3

Consent to Take Part in this Research Study

It is up to you to decide whether you want to take part in this study. If you want to take part, please sign the form, if the following statements are true.

I freely give my consent to take part in this study. I understand that by signing this form I am agreeing to take part in research. I have received a copy of this form to take with me.



Signature of Person Taking Part in Study



Date



Printed Name of Person Taking Part in Study

Statement of Person Obtaining Informed Consent

I have carefully explained to the person taking part in the study what he or she can expect.

I hereby certify that when this person signs this form, to the best of my knowledge, he or she understands:

- What the study is about.
- What procedures/interventions/investigational drugs or devices will be used.
- What the potential benefits might be.
- What the known risks might be.



Signature of Person Obtaining Informed Consent



Date



Printed Name of Person Obtaining Informed Consent

Appendix K Participant Arrangement

Score

A Boy and A Girl

dedicated to the [REDACTED]

Rubato, e molto teneramente

Musical score for Violin I, Violin II, Viola, Cello, and Contrabass. The score is in common time (C) and features dynamic markings such as *p*, *mp*, *mf*, and *p*. The Violin I and II parts have a melodic line with slurs and accents. The Viola, Cello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns. The tempo and mood are indicated as *Rubato, e molto teneramente*.

Musical score for Violin I, Violin II, Viola, Cello, and Contrabass. The score is in common time (C) and features dynamic markings such as *p*, *mp*, *mf*, and *p*. The Violin I and II parts have a melodic line with slurs and accents. The Viola, Cello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns. The tempo and mood are indicated as *Rubato, e molto teneramente*.

2 // *Slowly* *A Boy and A Girl* *Tanto I*

Vln. I *p* *p < mp >* *mf* *f*

Vln. II *p* *p < mp >* *mf* *f*

Vla. *p* *p < mp >* *mf* *f*

Vc. *p* *p < mp >* *mf* *f*

Cb. *p* *p < mp >* *mf* *f*

17

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

A Boy and A Girl Slowly 3

Musical score for measures 22-26 of "A Boy and A Girl". The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The tempo is marked "Slowly". The key signature has one sharp (F#) and the time signature is 3/4. The dynamics range from *mf* to *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

ten. Tempo I, poco meno mosso

Musical score for measures 27-31 of "A Boy and A Girl". The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The tempo is marked "Tempo I, poco meno mosso". The key signature has one sharp (F#) and the time signature is 3/4. The dynamics range from *pp* to *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

4
39

Boy and A Girl

Vln. I
mp *mf*

Vln. II
mp *mf*

Vla.
mp *mf*

Vc.
mp *mf*

Cb.
mp *mf*

38

Vln. I
p *p* *pp*

Vln. II
p *p* *pp* Div.

Vla.
p *pp* Div.

Vc.
p *pp*

Cb.
p *pp*

A Boy and A Girl

5

44

Musical score for measures 44-48, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 time and includes dynamic markings such as *p*, *pp*, and *p*. The Vln. I part has a *pp* marking in measure 46. The Vln. II part has a *p* marking in measure 45. The Vla. part has a *p* marking in measure 45. The Vc. part has a *p* marking in measure 45. The Cb. part has a *p* marking in measure 45. There are also *p* markings in measures 47 and 48. The Vln. I part has a *pp* marking in measure 47. The Vln. II part has a *p* marking in measure 47. The Vla. part has a *p* marking in measure 47. The Vc. part has a *p* marking in measure 47. The Cb. part has a *p* marking in measure 47. There are also *p* markings in measure 48. The Vln. I part has a *p* marking in measure 48. The Vln. II part has a *p* marking in measure 48. The Vla. part has a *p* marking in measure 48. The Vc. part has a *p* marking in measure 48. The Cb. part has a *p* marking in measure 48.

50 > Slowly

Musical score for measures 50-52, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 time and includes dynamic markings such as *p* and *pp*. The Vln. I part has a *p* marking in measure 50. The Vln. II part has a *p* marking in measure 50. The Vla. part has a *p* marking in measure 50. The Vc. part has a *p* marking in measure 50. The Cb. part has a *p* marking in measure 50. There are also *p* markings in measures 51 and 52. The Vln. I part has a *pp* marking in measure 51. The Vln. II part has a *p* marking in measure 51. The Vla. part has a *p* marking in measure 51. The Vc. part has a *p* marking in measure 51. The Cb. part has a *p* marking in measure 51. There are also *p* markings in measure 52. The Vln. I part has a *p* marking in measure 52. The Vln. II part has a *p* marking in measure 52. The Vla. part has a *p* marking in measure 52. The Vc. part has a *p* marking in measure 52. The Cb. part has a *p* marking in measure 52.



Score

Lirum

██████████ 2012



2

Lirum

Musical score for the piece "Lirum", measures 9 through 16. The score is arranged for a woodwind and brass ensemble. The instruments and their parts are:

- Picc.** (Piccolo): Treble clef, playing a melodic line with eighth and sixteenth notes.
- Fl.** (Flute): Treble clef, playing a melodic line with eighth and sixteenth notes.
- B♭ Cl. 1** (B♭ Clarinet 1): Treble clef, playing a melodic line with eighth and sixteenth notes.
- B. Cl.** (Bass Clarinet): Treble clef, playing a rhythmic accompaniment of eighth notes.
- A. Sx.** (Alto Saxophone): Treble clef, playing a melodic line with eighth and sixteenth notes.
- B♭ Tpt. 1** (B♭ Trumpet 1): Treble clef, playing a melodic line with eighth and sixteenth notes.
- Tbn. 1** (Trombone 1): Bass clef, playing a melodic line with eighth and sixteenth notes.
- Bar.** (Baritone): Bass clef, playing a melodic line with eighth and sixteenth notes.
- Tuba**: Bass clef, playing a rhythmic accompaniment of eighth notes.
- Perc.** (Percussion): Two staves, showing a rhythmic pattern of eighth notes.

The score includes measure numbers 9, 10, 11, 12, 13, 14, 15, and 16. The key signature is one flat (B♭), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Lirum

3

Musical score for 'Lirum', measures 17-24. The score is arranged for the following instruments: Picc., Fl., B♭ Cl. 1, B. Cl., A. Sx., B♭ Tpt. 1, Tbn. 1, Bar., Tuba, and Perc. The key signature is one flat (B♭) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and triplets. Measure numbers 17 through 24 are indicated above the staves. A '3' is written above measures 20, 21, 22, and 23, indicating a triplet. The Percussion part is shown as a series of rests.

Lirum

Musical score for the piece "Lirum", measures 25 through 32. The score is arranged for a woodwind and brass ensemble. The instruments and their parts are as follows:

- Picc.** (Piccolo): Treble clef, playing a melodic line with eighth and sixteenth notes.
- Fl.** (Flute): Treble clef, playing a melodic line with eighth and sixteenth notes.
- B♭ Cl. 1** (B-flat Clarinet 1): Treble clef, playing a melodic line with eighth and sixteenth notes.
- B. Cl.** (B Clarinet): Treble clef, playing a rhythmic accompaniment of eighth notes.
- A. Sax.** (Alto Saxophone): Treble clef, playing a melodic line with eighth and sixteenth notes.
- B♭ Tpt. 1** (B-flat Trumpet 1): Treble clef, playing a melodic line with eighth and sixteenth notes.
- Tbn. 1** (Trombone 1): Bass clef, playing a melodic line with eighth and sixteenth notes.
- Bar.** (Baritone): Bass clef, playing a melodic line with eighth and sixteenth notes.
- Tuba**: Bass clef, playing a rhythmic accompaniment of eighth notes.
- Perc.** (Percussion): Two lines, mostly silent with occasional rests.

The score includes measure numbers 25 through 32 at the top of each staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Lirum

5

Musical score for measures 33-37, featuring the following instruments:

- Picc.
- Fl.
- B♭ Cl. 1
- B. Cl.
- A. Sax.
- B♭ Tpt. 1
- Tbn. 1
- Bar.
- Tuba
- Perc.

The score is written in 3/4 time with a key signature of one flat (B♭). The measures are numbered 33, 34, 35, 36, and 37. The percussion part is marked with a double bar line and a vertical line, indicating a specific rhythmic pattern.

About the Author

James Lindroth received a Bachelor's degree in music education at the University of Massachusetts Lowell in 1992, and Master's degree in music performance in 1994. He has taught music for 18 years at every grade level in public schools. He has taught in several states including Massachusetts, Arizona, and Florida. He has also been an active adjudicator and clinician in both marching and concert band settings throughout the United States.

While completing his Ph.D. he served as a Visiting Instructor at the University of South Florida where he was the Assistant Director of Athletic Bands and taught several courses in music education. He also presented research at a variety of conferences including the Society for Music Education in Ireland, the Florida Music Educators Clinic-Conference, and the Texas Music Educators Conference. As of August 2012, he will be an Assistant Professor of Music at Northeastern State University.