

A Social Phenomenological Investigation of Music Teachers'

Senses of Self, Place, and Practice

by

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ABSTRACT

This study investigates ways in which music teachers make personal sense of their professional selves and their perceptions of their places within the broader landscape of music education relative to other types of music teachers in school and community settings. A social phenomenological framework based on the writing of Alfred Schutz was used to examine how participants constructed a sense of self in their social worlds and how they both shaped and were shaped by their social worlds.

Eight music teachers participated in this study and represented differing types of music teaching careers, including: public school general music teaching and ensemble directing; independent studio teaching and teaching artistry; studio lessons, classes, and ensembles at community music centers; church ensemble directing; and other combinations of music teaching jobs throughout school and community settings. Data were collected from in-depth interviews, observations of the music teachers in their various teaching roles, and artifacts related to their music teaching positions.

Research questions included: Who do the participants conceive of themselves to be as music professionals and music teachers; How do they construct and enact their professional selves, including their teaching selves; How is their construction of professional self, including teaching self, supported and sustained by interactions in their social worlds; and, What implications does this have for the music profession as a whole?

After developing a professional portrait of each participant, analysis revealed an overall sense of professional self and various degrees of three role-taking selves: performing, teaching, and musical. Analysis also considered sense of self in relation to social worlds, including consociates, contemporaries, predecessors, and successors, and

the extent to which performing, teaching, and musical selves were balanced, harmonized, or reconciled for each participant. Social worlds proved influential in terms of participants' support for sense of self. Participants who enacted the most harmonized, reconciled senses of self appeared to have a professional self that was grounded in a strong sense of musical self, enabling them to think and act flexibly. Participants whose professional selves were dominated by a strong sense of teaching or performing self seemed confined by the structures of their social world particular to teaching or performing, lacked a sense of musical self, and were less able to think and act flexibly. Findings suggest that active construction of consociate relationships throughout varied social worlds can support a balanced, reconciled conception of self, which informs teaching practice and furthers the ability to act in entrepreneurial ways.

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TABLE OF CONTENTS

	Page
LIST OF FIGURES.....	xi
CHAPTER ONE: OVERVIEW OF THE STUDY	1
Statement of the Problem.....	1
Purpose of the Study	2
Research Questions	2
A Brief History of the Problem.....	3
Conceptual Underpinnings for the Study	14
Topics Found in the Literature.....	20
Significance of the Study	22
Delimitations	24
Goals.....	24
Chapters of the Document	25
CHAPTER TWO: REVIEW OF LITERATURE	27
Introduction	27
Public and Private School Music Teachers	27
Role, Identity, and Sense of Self	39
Preparation and Socialization of Future Music Educators	54
Questioning Paradigms	60
Studio Teachers	73
Community Music Teachers	94
Teaching Artists and Educational Partnerships	111

Connections	136
CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY	138
Characteristics of Qualitative Research.....	138
Social Phenomenology	139
Lifeworld and Social Phenomenology	140
Storehouse of Knowledge and Typification	141
Consociates.....	144
Contemporaries	145
Predecessors and Successors.....	145
Social Phenomenological Research Specific to This Study.....	148
Participants	150
Data Collection Procedures.....	154
Interviews	154
Observations.....	155
Artifacts	156
Researcher Memos.....	156
Organization and Analysis of Data.....	156
Trustworthiness	159
Acknowledging Resarcher Bias.....	159
Multiple Session Interviews.....	161
Prolonged Engagement.....	161
Researcher Memos.....	162
Thick, Rich Description and Writing as Analysis.....	163

Member Checking.....	163
Peer Review.....	164
Reflexivity.....	164
Ethical Considerations	166
Role of the Researcher	170
Timeline	171
CHAPTER FOUR: PORTRAITS	173
Tara.....	173
Josh.....	179
Anne	187
Andrea	194
Erin	202
Jessica.....	210
Dennis.....	216
Sid.....	226
CHAPTER FIVE: ROLE-TAKING SELVES	233
Role-Taking Selves.....	233
Tara.....	239
Josh.....	241
Anne	243
Andrea	245
Erin	247
Jessica.....	249

Sid.....	251
Dennis.....	252
Role-Taking Selves of Like-Careered Participants	254
Erin and Jessica	254
Dennis and Sid	256
Anne and Andrea	257
Josh and Tara.....	259
Discussion	260
CHAPTER SIX: ACTORS IN THE LIFEWORLD	262
Tara.....	267
Josh.....	273
Anne	277
Andrea	282
Erin	286
Jessica.....	291
Sid.....	294
Dennis.....	298
CHAPTER SEVEN: ISSUES	304
Self and the Social World	304
Sense of Professional Self.....	304
Mentors and Role Models.....	311
Support Systems.....	316
Self and Structure.....	323

Status and Positioning.....	330
Autonomy.....	332
Finances.....	334
Isolation.....	336
Pathways, Preparation, and Endorsements.....	337
Types of Students and Perceptions of Students.....	342
Career Progression and “Moving Up”.....	348
Career Progression and “Moving Outward”.....	350
Refusing A Career Progression.....	352
“Moving Away” to Alternative Careers.....	352
Entrepreneurship.....	353
Recognizing Opportunities.....	355
Flexible Thinking.....	357
Risk Taking.....	358
Financial Security.....	361
People Skills.....	362
Self-Knowledge.....	364
Perseverance.....	366
Summary of Findings.....	367
CHAPTER EIGHT: TENSIONS AND RECOMMENDATIONS	370
Who Do the Participants Conceive Themselves to be as Music Professionals and Music Teachers?	370

How do the Participants Construct and Enact their Professional Selves, Including Their Teaching Selves?	375
How are the Participants' Constructions of Professional Self, Including Teaching Self, Supported and Sustained by Interactions in their Social Worlds?	378
What Implications do the Experiences and Conceptions of these Participants Have for the Music Profession?.....	386
Implications for Students	386
Implications for Degree Programs.....	389
Implications for Organizations	394
Implications for Researchers.....	395
Implications for Those Who Are or Would Be Music Teachers	396
Ethics	398
A Moment for Reflexivity and Reflection.....	401
REFERENCES	404
BIBLIOGRAPHY	418
APPENDIX	421
A TERMS	421
B INDIVIDUAL INTERVIEW QUESTIONS	424
Interview One Questions.....	424
Interview Two Questions.....	425
Interview Three Questions.....	426
C INDEPENDENT REVIEW BOARD APPROVAL	427

LIST OF FIGURES

	Page
1. Participant Mindset Example	158
2. Performing, Teaching, and Musical Role-Taking Selves	236
3. Tara’s Role-Taking Selves	240
4. Josh’s Role-Taking Selves	242
5. Anne’s Role-Taking Selves	244
6. Andrea’s Role-Taking Selves	246
7. Erin’s Role-Taking Selves	248
8. Jessica’s Role-Taking Selves	250
9. Sid’s Role-Taking Selves	251
10. Dennis’ Role-Taking Selves	253
11. Jessica’s and Erin’s Role-Taking Selves	254
12. Dennis’ and Sid’s Role-Taking Selves	256
13. Anne’s and Andrea’s Role-Taking Selves	258
14. Josh’s and Tara’s Role-Taking Selves	260
15. Tara’s Sense of Self Within Her Social Worlds	269
16. Josh’s Sense of Self Within His Social Worlds	274
17. Anne’s Sense of Self Within Her Social Worlds	278
18. Andrea’s Sense of Self Within Her Social Worlds	284
19. Erin’s Sense of Self Within Her Social Worlds	287
20. Jessica’s Sense of Self Within Her Social Worlds	292

21. Sid's Sense of Self Within Her Social Worlds	295
22. Dennis' Sense of Self Within Her Social Worlds	299
23. Three Factors for Building Consociate Relationships	320

CHAPTER ONE: OVERVIEW OF THE STUDY

Statement of the Problem

Music educators are commonly thought of as those individuals who work within preK-12 school settings, as well as college and university faculty who prepare individuals for preK-12 music teaching positions (Booth, 2009). However, music teaching and learning occur in many places outside of schools (Howe, 2009). Children and adults take private music instruction in music stores or in private home studios. People participate in church and community choirs or instrumental ensembles. Community music and after-school programs provide music instruction for people of all ages. In any of these settings the person who is leading is, in effect, a music educator. As Jorgensen (2008) explains, music educators are “those whose work is intended to pass on musical wisdom from one generation to the next” (p. x).

Yet the term “music educator” has become associated only with those who teach in schools, separating them from their music teaching colleagues in community settings. Those who teach music in non-school settings have often become known as something other than “music educator,” including labels such as studio teacher, private lesson instructor, director, music leader, teaching artist, music specialist, or simply “musician.” Some individuals who teach music may not conceive of themselves as educators at all. Others may supplement their music teaching activities with other professional engagements, such as musical performance, publishing, or composition.

While these pockets of music teaching and learning occur throughout communities, the teachers themselves may be only tangentially aware of who they are in relationship to one another. How do music teachers who are engaged in different

teaching practices conceive of themselves as educators? What or who informs and/or supports their conceptions of themselves as music teachers? To what extent are they aware of music teachers who are like them as well as those who are engaged in different music teaching practices? Who or what informs their practices? These questions about the diverse music teachers working within a single community and their relationship to each other inspired this project.

Purpose of the Study

This study examines the professional lives of eight music teachers living and working in the same urban community. In this study, a music teacher is defined as someone who is engaged in teaching someone else some kind of music practice, regardless of age, educational setting, teaching approach, or type of music. The purpose of this social phenomenological study was to discover participants' conceptions of themselves as music teachers and their perceptions of their places within the broader landscape of music education. A social phenomenological approach was chosen because participants' social experiences, including their education, their musical lives, and their social and professional worlds, may inform their perceptions of who they are and what they do as music teachers, as well as how they see themselves in relation to other musicians and teachers.

Research Questions

Questions guiding this research study include:

- Who do the participants conceive themselves to be as music professionals and music teachers?

- How do they construct and enact their professional selves, including their teaching selves?
- How are their constructions of professional self, including teaching self, supported and sustained by interactions in their social worlds?
- What implications do the experiences and conceptions of these participants have for the music profession?

A Brief History of the Problem

Music educators and musicians, in general have acted in entrepreneurial ways for centuries, often engaging in multiple professional practices. Weber (2004) describes Monteverdi, Mozart, Liszt, Wieck-Schumann, Wagner, and Schoenberg as musical opportunists who enacted many types of musical positions that often included music teaching. Weber defines a musical opportunist as a “professional who had the ability to perceive an opportunity to take advantage of it effectively” (p. 5), and who could identify innovative avenues for accomplishing musical goals, which sometimes included teaching. According to Weber (2004) in the eighteenth and nineteenth centuries, music educators not only taught and developed materials but also commonly advertised their own new methods for teaching music, sometimes publishing manuals and establishing schools in order to promote themselves. The story of music education in the United States could be seen as one of musical opportunism.

Historically, music education in the United States has been located throughout communities. Early immigrant groups to the New World brought with them rich musical traditions used for worship and the preservation of cultural traditions. For many New England communities in the 1700s, “music was thoroughly integrated into everyday life”

(Mark and Gary, 1992). Singing masters sought to formally educate members of society in singing, reading music, and learning the principles of vocal production to improve singing in church congregations and to provide music instruction for everyone in the communities (Mark & Gary, 1992; Sayer, 2011). Community members paid tuition to attend singing classes (which also served social purposes) in a variety of locations, including schools, churches, courthouses, homes, and taverns. Composers, too, often became “singing masters” in these schools.

Singing schools spread from New England to the mid-west and south during the nineteenth century (Sayer, 2011). Male singing masters were typically itinerant and provided music instruction to numerous communities. Although women did act as singing masters, according to Howe (2009) they were restricted from traveling between communities. The men who acted as itinerant singing masters moved from one community to the next, culminating the period of time spent teaching in the community with a public concert. Singing masters were also entrepreneurial; they sold merchandise, wrote their own tune books, and sold them to participants in new locations. Some provided additional musical services, such as private voice lessons. Many of the singing masters also were skilled tradesmen, whether in carpentry, masonry, or other vocations (Mark & Gary, 1992). In terms of their pedagogical skills, however, singing school masters were self-taught (Howe, 2009).

By the early nineteenth century, many U.S. communities organized their own public schools, providing greater public access to education. The Boston Academy of Music, an early music school, began employing professional musicians to provide vocal instruction in 1833, and in 1838, Lowell Mason, helped promote the inclusion of music

instruction in public schools supported by public tax money (Mark, 2002). This initiative toward public school music instruction became a trend that was soon imitated in other American cities (Miller & Cockrell, 1991). The new public school music educators, including notable figures such as Lowell Mason, could be found teaching in a variety of positions and often held a number of posts simultaneously. Mason's career in music included composing sacred and secular works, serving as a teacher and lecturer, and publishing his own music (Birge, 1928).

While public school music education programs grew, music teaching and learning continued to exist in a variety of places throughout communities, including homes and churches. Both William Billings and Lowell Mason, along with many European immigrants, contributed to grass-roots choral singing in America, with efforts to further singing schools, singing societies, music school settlements, and eventually community choral programs (Sayer, 2011). According to Sayer (2011), "they provided the opportunities to acquire a more in-depth musical education, filling a void in the educational structure of that time" (p. 53).

In the mid-1800s, the piano manufacturing industry was booming and individual music instruction became popular in the U.S., particularly instruction on the piano. Students took private lessons and attended lecture-recitals. For example, William Mason, a music teacher who provided studio lessons and lecture-recitals in the Binghamton, New York area in the early 1870s, was a teacher in high demand (Loesser, 1982). He had studied music in Europe in the 1840s with well-known performers, which helped to make him famous and considerably elevated his performing and teaching status (Loesser, 1982). Other pianists and piano students sought similar opportunities and traveled to

Europe to take lessons in spite of the fact that piano instruction was available at well-respected institutions of higher education in the United States (Loesser, 1982; Williams, 2002).

One of the students who ventured to Europe for piano instruction with prominent performers was Amy Fay, an American pianist. She later published *Music Study in Germany*, a compilation of letters that were republished twenty different times, furthering the trend for young Americans (particularly American women pianists) to travel to Europe for music study (Loesser, 1982). Julia Ettie Crane, whose contributions are described later, traveled to London to study voice (Howe, 2009). As private piano instruction gained popularity, piano teachers were able to raise their prices, particularly if they were well known and actively providing public performances. For students who sought lessons with teachers simply for the distinction of their performing name or reputation, reduced half hour lessons became common (Loesser, 1982).

Although Loesser does not speak specifically to the pedagogical training of the piano teachers of this time, he implies that demonstration of excellent musicianship and instrumental skill through public performances was sufficient reason for students to opt to study with one teacher over another. Famous concert pianists were those most highly sought for lessons, even if the lessons were short and inconsistent. It seems that neither knowledge of piano pedagogy nor reputation for teaching practices were a factor in the interests of students seeking private lessons. Today, this trend continues; in the twenty-first century a private teacher's expertise and mastery of their instrument is often stated as the reason a student-teacher relationship even exists (Clemmons, 2006). In fact, Williams (2002) notes that students are often willing and eager to "cross cultural

boundaries to pursue advanced studies with master teachers at prestigious institutions” based on the reputation of the teacher or institution alone (p. 24).

In the nineteenth century, piano lessons, or other kinds of music lessons, were not only given by famous performers, but also by local musicians, including women, who commonly remained within the home, where some taught music (Howe, 2009).

According to Howe (2009), in this era “most of [women’s] contributions to music education were confined to the home, young children, and women’s organizations and institutions. Women studied privately, taught in home studios, and published compositions in women’s magazines” (p. 165). Howe notes that women taught music in a variety of contexts, including female-specific academies, one-room schoolhouses, Sunday schools, and church charity schools, where it was socially acceptable for women to work, particularly if they were unmarried. Howe states that women’s contributions to music education in homes and communities did much to support growing school music programs, though often went without recognition. Howe notes, “The traditional account of the history of music education does not recognize music in the home and community, teaching that enables the public school music programs to succeed” (p. 166).

Some women, however, did work outside the home. According to Wyatt (1998), Jane Addams and Ellen Gates Starr created the first community music school, the Hull House, in 1892 to serve immigrant children in Chicago. Addams and Gates Starr promoted a philosophy of teaching the whole child, and they worked to ensure that the school could contribute to the costs of music lessons in order for anyone to participate (Wyatt, 1998). Community music schools were established in other cities, and after World War I, the National Guild of Community Schools of Music was founded (1937).

The purpose of this organization was to enrich “the lives of individuals [and] less privileged financially, through participation in the performance, understanding, and appreciation of music” (Wyatt, 1998, p. 26). The growth of community music schools created new opportunities for music teaching and learning.

In 1884, Julie Ettie Crane began the Potsdam Musical Institute in Potsdam, New York. Crane studied piano as a child and had opportunities to play and sing in schools, churches, and singing schools. Like other young women of the era, Crane traveled to Europe to study voice in London. She taught public school music in Pennsylvania, and later, lessons in her private voice studio in Potsdam, New York (Howe, 2009). Crane later accepted a position teaching music at the Potsdam Normal School in 1884, but had already decided to expand the music program there so that graduates would be ready to teach elementary classroom music (Howe, 2009). Crane began a supervisors’ preparatory program at Potsdam (Howe, 2009), which provided education for music supervisors within the setting of a normal school (Birge, 1928).

While Crane’s legacy of creating higher education programs for the preparation of public school music teachers and supervisors is well known (Birge, 1828; Howe, 2009), she also stands as an example of a music educator who worked within different contexts: studio teaching, public school teaching, and university teaching, as well as other realms of entrepreneurial professional activity such as writing and publishing articles about music education. Potentially linked to her many roles in music education and to her entrepreneurial disposition, Crane remained community-minded. She felt that it was necessary for music supervisors to understand the needs of their community in order to be successful (Howe, 2009, p. 165).

In order to legitimate the great variety of music educators' careers, different associations and types of degree programs were created during the same years that Crane worked at Potsdam. The Music Teachers National Association was founded in 1876 (www.mtna.org) by Theodore Presser and 62 of his colleagues in order to “advanc[e] the value of music study and music-making to society while supporting the careers and professionalism of teachers of music” (www.mtna.org/about-mtna). The label “studio teacher,” became differentiated from the term “music educator,” and referred to someone who taught private lessons in their home or taught pedagogy programs or performers. The Music Teachers National Association became the primary organization for these individuals, and pedagogy degree programs were developed in colleges and universities (Lancaster, 2003). The term studio teacher, rather than music educator, came to be widely understood as involving one-on-one private instruction on a Western classical music instrument. Simultaneously, different models of studio teachers and teaching arose, some associated with the community music school movement, which is discussed later.

Similarly, school music programs, which were increasingly available, led to the professionalization of the school music teacher, though through curious means. The profession of school music education drew attention and strength with the formation of the Music Supervisors National Conference in 1907. From 1906-1910 the number of overall supervisors in school systems increased by 68.8 percent, while the number of teachers only increased 18.1 percent (Glanz, 1990, p. 154). Music supervisors originally traveled between schools, providing feedback for classroom teachers' inclusion of music in their overall curriculums (Birge, 1928). The growth in numbers of supervisors was promoted as advancing professionalization (Glanz, 1990) or furthering classroom teacher

autonomy in music teaching. Professional development workshops held in the summers provided additional music support for these teachers, and post-graduate courses attempted to meet the musical demands of the schools (Birge, 1928). During the early twentieth century, relatively few opportunities to study music education existed in institutional settings, though prospective teachers could take short-term courses in summer institutes or normal schools or gain individual instruction on an instrument or voice (Howe, 2009). Music education degree programs specifically intended to prepare future K-12 school music teachers became increasingly common in higher education institutions during the twentieth century. Ironically, while music education degree programs strengthened the professional credentials of those who elected to teach in schools, this same movement also created a separation of school music educators from those found elsewhere throughout the community.

By the 1940s, divides in the larger profession of music teaching became reinforced with structures and labels. “Music educator” meant someone who taught in public schools and who was educated in normal school programs labeled “music education.” These individuals aligned with a specific professional organization, the Music Supervisors National Conference, which later became known as the Music Educators National Conference (MENC), and then, the National Association for Music Education (NAfME www.nafme.org).

While studio teachers, particularly pianists and vocalists, associated with the Music Teachers National Association, community music teachers and those working in community music schools affiliated with yet another national organization, the National Guild of Community Music Schools, which began in 1937 (www.nationalguild.org). By

1998, more than 220 schools were certified through the National Guild of Community Schools of the Arts.

By mid-century, each of the professional organizations had also developed a journal or publication, used to serve their membership. For example, the *Journal of Research in Music Education* was founded in 1953 and exists as a quarterly, peer-reviewed journal of original research (<http://jrm.sagepub.com>) that primarily serves music teacher educators. The quarterly *Music Educators Journal* was founded in 1914 and included scholarly and practical peer-reviewed articles (www.mej.sagepub.com) for music teachers. The Music Teachers National Association developed the journal, *American Music Teacher*, and later also included the MTNA e-Journal for their members (www.mtna.org/publications). Like other groups of music teachers, teaching artists developed a professional peer-reviewed journal, the *Teaching Artist Journal* (tajournal.com), along with local professional networks, courses offered at conservatories, and a national association, the Association of Teaching Artists (www.teachingartists.com). While these various publications and organizations sought to serve each specific community of music teaching, they also solidified a separation of and discourse among different music teaching practices.

In the middle of the twentieth century, the Young Audiences (YA) organization, a national arts education network, began to provide living room performances within private homes for children, and, by 1952, sent classical musicians into schools to perform for students (Booth, 2009). These individuals were referred to as “resource professionals,” terminology found in funding agency documentation of the time. Jane Dunbar coined the term “teaching artist” in the 1970s in order to shift the language and

focus away from institutional needs and funding authorities and toward teaching and musical artistry (Booth, 2009).

According to Booth (2009), teaching artistry as a field of practice grew substantially in the 1980s due to arts education funding cuts during the Reagan administration. Some schools used teaching artists to fill the perceived need for arts education if a music teacher's position had been eliminated or cut back due to school finances; however, teaching artists can be in other settings, including senior centers, business, health care, and in higher education (Booth, 2009). Booth states that teaching artistry is a "flourishing, if still somewhat disorganized field" (p. 13). Some teaching artists work as freelance contractors and others work through various nonprofit arts organizations (e.g. orchestras, opera companies, local theaters) that may differ widely in their educational goals and approaches.

Today, as in the past, a great variety of music teachers continue to work throughout communities, though many have become largely disassociated with the label "music educator." Terminology can become problematic in discussing music teaching and learning settings, and professional organizations may contribute by strictly differentiating between types of music educator labels, such as studio teacher, teaching artist, piano instructor, or music educator. Others may use the same terminology but in different ways. For example, as of the fall of 2013, the National Association for Music Education (www.nafme.org) claims "more than 75,000 active, retired, and pre-service music teachers, and 60,000 honor students and supporters" (www.musiced.nafme.org/about/membership-tour). Potential career options for those in the field of music education listed on the "Career Center" portion of the organization's

website included different types of school teaching positions, as well as a few other music career options, some directly related to teaching, such as elementary, secondary, higher education, professor, associate/assistant professor, ethnomusicologist, private studio, music supervisor/administrator, and librarian (2013, March). Although the NAFME website also lists professional opportunities within sub-disciplines of music such as performance, music business, healthcare, worship, music production, music technology, music publishing and more, careers related to teaching outside of public schools (other than studio teacher) go unmentioned. Teaching artist does not appear, for example, but might be considered part of “performance” within the sub-category of “music.” Similarly church choir director or children’s music leader, both community teaching positions, do not appear but could be inferred in the broad sub-category of “worship” listed in the “music” careers section.

Other large organizations and local associations of like-minded music teaching colleagues also use terminology in different ways. The Music Teachers National Association (MTNA) currently is comprised of more than 24,000 independent and collegiate music teaching members (www.mtna.org). The organization’s focus remains largely on studio teaching, which may occur in homes, community schools, colleges, or universities. The American Choral Directors Association (ACDA) boasts thousands of attendees at their biennial conferences and membership representing millions of singers across the United States (www.acda.org). The ACDA membership includes those who teach music in schools, churches, and lead community choirs. The National Guild of Community Schools of the Arts serves more than 300,000 students each year, and more than 10,000 teachers work with them (Wyatt, 1998). These individuals may be teachers

of private and group lessons, classes, or ensembles. The Center for Arts Education (www.myartscareer.org), which “leads professional development and peer exchange programs for principals, teachers and teaching artists” for school and community arts programs in New York City, lists many possible music careers, including song writer, music executive, disc jockey, conductor, and a number of alternatives, which also includes the term “musician,” but not specifically “teacher” (2013, March). The broad term “music educator,” is listed, although left open to interpretation (2011, September).

Now, in 2013, a music teacher may be someone who is associated with one or more of these careers listed by one or more of these organizations, or they may be independent, entrepreneurial individuals similar to the musical opportunists of the 18th century. Froehlich (2007) states we must accept the field of music as multiple, differing communities of practice, with varied institutional realities. I would add that these communities of practice also have varied non-institutional realities. Not all teachers of music work within institutional settings or the same social worlds.

Participants in this study taught music in a variety of differing contexts, they referred to themselves in different ways as teachers of music, and worked among different types of colleagues. Individuals’ social worlds play important roles in the ways participants describe themselves, construct their role identities, and enact their practices as teachers of music. Therefore, a social phenomenological framework, as described below, provides an important conceptual underpinning for this study.

Conceptual Underpinnings for the Study

Social phenomenology provided a conceptual framework from which I investigated music teachers’ conceptions and enactments of self, their interactions, and

implications. Social phenomenology is described briefly here and elaborated on further in Chapter 3.

Phenomenology began with Husserl, a German philosopher, who intended phenomenology to describe the intuited essences of the mind (Lacey, 1996). In an act of laying aside preconceptions and what he referred to as “bracketing out the lifeworld,” one would be left with only what Husserl refers to as the logical essences of the mind (Jary & Jary, 1991). Phenomenological researchers seek to gain an understanding of the overall essence of one’s lived experience. Phenomenology has been described as the study of appearances (Lacey, 1996) and of experiences (Jary & Jary, 1991). Lacey (1996) defines phenomenology as a study of the ways things appear, particularly if they have been sustained over a period of time or have infiltrated group understandings. According to Johnson (1995), the ways people perceive, think, and talk about their realities is an important component of phenomenology.

Alfred Schutz (1899-1959) later developed social phenomenology, which investigates connections between human consciousness and social life, or between the social construction of reality and the meanings people ascribe to these connections (Johnson, 1995). Although Husserl felt it was important to set aside one’s lifeworld in order to be left with only the essence of one’s reality, Schutz saw value in the socially understood objects of experience to which we assign meaning and from which we construct understandings. In a social phenomenological perspective, all understanding is considered in relationship to one’s social world(s). Individuals’ interactions with others create individual and shared understandings or perceptions in relationship to socially constructed realities. These understandings may occur over a period of time and come to

shape social understandings. In this way, human consciousness is also social consciousness. Social understandings may be taken for granted or, as Rogers (2003) notes, operate on the periphery of one's experience. Group knowledge or understanding may be unique for different communities, and individuals may simultaneously belong to multiple, potentially overlapping groups.

Lifeworld is a fundamental concept in social phenomenology. One's lifeworld is comprised of all experiences, understandings, and people one encounters. All of one's lifeworld must be sorted out, and in making sense of the lifeworld, one develops a unique storehouse of knowledge. The storehouse of knowledge is also social, and as a collective, individuals develop it through everyday experiences and interactions with others. The storehouse of knowledge comprises all of an individual's understandings about the world around them, including their social world(s) and social professional world(s). Language is the system used to maintain group understanding.

Within one's social world, symbols (including language) are used in order to help interpret one another's meanings. These meanings then contribute to one's storehouse of knowledge. According to Johnson (1995) we assign objects and symbols to perceptions and experiences in order to create meanings, which may become shared meanings within groups. In order to make meaning within one's lifeworld, a process of naming, or typification occurs. When objects of experience become typified, or named, knowledge unique to particular groups or communities is shared and becomes commonly understood among its members. Although this knowledge can become taken for granted, this is one of the ways Schutz explains the lifeworld, or everyday activities and understandings that contribute to the reality of people and groups of people (Johnson, 1995).

Schutz explains that within the overarching social world, or lifeworld, we have fellow humans who also have directly experienced social realities (Schutz, 1967). In Schutz's view, descriptions of fellow humans and kinds of relationships in the lifeworld are fundamental in his social phenomenological perspective. Fellow humans may exist in the present, past, or future, and may be considered within the group "we," or like oneself, or as "they," or unlike oneself. Individuals may simultaneously belong to more than one social group. In the present, one may exist among consociate or contemporary groups. Consociates, or the "we," exist on different levels and may fluctuate throughout one's life. Individuals build consociate relationships with others who live with and *within* them. For example, professional consociates may include individuals who are immediate co-workers or friends, and may also include unexpected or seemingly unrelated individuals such as people in other professions, but who nevertheless live with and within the individual and inform his or her sense of professional self. Contemporary relationships, however, exist in lesser affiliation to the individual and are considered "they." Contemporaries live *among* the individual (or the individual among them) as opposed to *within* them and, therefore subjective experiences of the contemporary must be inferred based on indirect evidence (Schutz, 1967). The distinction between "we" relationships and "they" relationships (contemporaries) is crucial in Schutz's social phenomenology.

Predecessors and successors are other people who also exist within an individual's social worlds and who may also play important roles in the individual's social world even though the individual may not necessarily be in contact with the predecessor or successor. Predecessors and successors, unlike contemporaries and

consociates, do not necessarily exist in the same time as the individual. Predecessors, those in the past, are those who have come before the individual, shaping the social world in particular ways, yet not necessarily continuing to live within it. Contrariwise, successors are those who have yet to come into the social world, existing in the future. Their contact may be only hypothetical as the individual envisions the future for his or her successors and shapes it in his or her own ways for those yet to come.

While different people exist within varying social worlds and in relationship to individuals, these social worlds and positions may also shift, overlap, and adapt continuously throughout one's everyday experiences. Schutz (1967) explains that a contemporary might once have been a consociate, or could become a consociate in the future, yet this does not change their current status as contemporary. As a result, different individuals' and groups' influences or associations to an individual may change over time and in different settings. Because the predecessor's existence within the social world may or may not overlap time and space with the individual's, the individual may or may not be aware of the. For example, an individual may refer to an overall group of "my predecessors" referring to music teachers in the past who shaped the social world in perhaps unrealized ways. An individual may however, refer to specific predecessors such as an influential mentor, who is known to them, whom they have direct experience with, and who shaped the social world through their own involvement in it. Successors are largely unknown to individuals, although they may imagine particular groups or people as possible successors, such as a student who shows tremendous interest and motivation toward becoming a future music teacher. Like predecessors, successors' lives may or may not overlap time and space with the individual's within the social world.

The key terms from Schutz used in this study are:

Lifeworld - an overall compilation of one's everyday experiences, understandings, and routines.

Social World - a setting, place, and/or community of people who share common understandings, beliefs, routines, and typifications unique to their group.

Storehouse of Knowledge - the understandings one compiles based on experiences (or lifeworld), including norms and expectations within social worlds. Storehouse of knowledge helps one to make sense of his or her prior experiences and to make assumptions about his or her future experiences. Storehouse of knowledge can be specific to individuals but can also shape group understandings.

Typification - a process of naming that defines typical understandings of particular symbols, objects, routines, or others within a socially constructed storehouse of knowledge particular to a social world.

Consociates - a collective group of other actors within one's social world(s) that live within the individual, or engage in a "we relationship" with the individual. An individual is both an active observer and actor in consociate circles, directly experiencing the realities of their "fellow man." Consociates share time and space with the individual and are in close proximity or an intimate relationship.

Contemporaries - a collective group of other actors within one's social world(s) that exist in a "they relationship." The individual and contemporaries live among each other. Contemporaries share time and space with the individual but may be in close proximity to or distant from the individual. Contemporaries may or may not be directly known.

Predecessors - those who came before the individual and shaped the social world in some way to become what it is now. Predecessors may or may not share time and space with the individual and may or may not be directly known.

Successors - those who come after the individual to inhabit the social world. Successors are a hypothetical group of people who may or may not become known to the individual and may or may not share time and space with him or her.

These and other terms important to this study can be found in Appendix A.

The social phenomenological framework allows a focus on the ways participants in this study construct their social and individual worlds of music teaching. Although the focus of this study involves an investigation of participants' conceptions and enactment of self, their sense of self is studied through the lens of social phenomenology, specifically, the ways in which their sense of self takes shape *in relationship to* their social worlds. Participants' understandings center on their prior and present experiences, socially understood conventions, and the ways in which these shape their current beliefs, values, and knowledge systems.

Topics in the Literature

As Swanwick (1999) states, music education can hold different meanings for different people within different settings. This study considers those who work within a broad array of possible, even simultaneous, music education settings. Although researchers have studied music teaching and music teachers in different settings, these are generally found in isolation from one another; in other words, researchers tend to focus on individuals in one kind of setting or another. Some studies and articles do involve positioning studio teaching with, against, or in comparison to public school music

education (Burnette, 1982; Fredrickson, 2007; Kertz-Welzel, 2009; Montemayor, 2008; Sumpter, 2008), and some similarly position teaching artistry in relation to public school music teaching (Burton & Reynolds, 2007; Rademaker, 2004; Sinsabaugh, 2009; Sinsabaugh, 2007; Treichel, 2008; Whitaker, 1998). A broad, inclusive view of music teachers as a field of practice warrants consideration.

Research studies and articles involving different types of music educators have included historical accounts of music teaching from various perspectives and settings (e.g., Loesser, 1982; Mark & Gary, 1992; Miller & Cockrell, 1991; Weber, 2004). Those who investigate music teaching in public school settings have examined both music educator specialists and classroom teachers (e.g., Bresler, 1994; Cahn, 1966; Henkin, 1966; Kertz-Welzel, 2009; Koza, 2006, Savage, 2009; Schuler, 2011; Swanwick, 1999; Whitaker, 1998). Other researchers have examined private school music teachers or those in nontraditional education settings (e.g., Springer, 1975). Itinerant and traveling music educators within or among schools and districts have also been studied, (e.g.: Baker, 2005a; Baker, 2005b; Roulston, 2004).

Still others have examined studio instructors (e.g., Burnette, 1982; Crappell, 2010; Fredrickson, 2007; Lancaster, 2003; McDaniel, 1999; Montemayor, 2008; Sumpter, 2008). In addition to studies of independent studio instruction, other investigators have studied private studio teaching, or applied lessons in higher education (e.g., Parkes, 2009/10). Others have examined teaching artists or artists-in-residence (e.g., Purnell, 2008; Sinsabaugh, 2007, 2009), and include those involved in nonprofit organizations or community arts schools (e.g., Baranski, 2010; Parker, 2011; Rademaker, 2003, 2004; Treichel, 2008; Zaretti, 2006).

The school music education literature also includes studies of music teacher role identity (e.g., Dolloff, 1999) and ways in which music educators go about the process of teaching music, some of which demonstrate an inclusive view of differing types of music educators (e.g., Feiman-Namser, 2008; Gordon, 2008; Jorgensen, 2008; Millar, 2010; Montano, 2010; Stripling, 2008; Wiggins, 2001).

This study is unique in that it includes literature pertaining to a variety of potential music teacher positions, as well as ways in which individuals are prepared for those roles, socialized within them, and perspectives of role and identity in relation to sense of self. The body of literature selections included in Chapter 2 of this document represents the broad music teaching field and ways in which it might take shape for individuals in their professional lives.

Significance of the Study

A great diversity of types of music teaching has been evident throughout recent history and remains so today. Numerous kinds of music teachers currently exist throughout both schools and communities. The problem remains that we know very little about who they are, how they enact their sense of self, and importantly, how they are in relationship to one another. Teachers of music may arrive in teaching from a variety of music-related career paths. Some may lack teaching-specific intentions or preparation, yet find themselves teaching music.

Potential benefits of this study include gaining an understanding of the field of music education as a broad entity and discovering ways in which music educators (within and outside of school teaching situations) make meaning of their positions and go about the process of teaching music. In the same way that music educators are often asked to

think inclusively about the students they reach and the courses they offer (Schuler, 2011), the field of music education also must attempt to think inclusively about who music educators might be and what meanings they make in their individual teaching situations.

Considering music educators with a broad lens also involves reflecting on the varied and changing roles a music educator might assume through their professional life. School music educators may operate private studio or play gigs. Composers sometimes conduct workshops, lectures, or private instruction. Songwriters may adopt apprentices and lead classes, and it is certainly not uncommon for those with performance degrees to teach private lessons. What prepares music educators for these varied teaching roles and how do they see themselves individually and in relationship to one another?

To add complexity, it is not uncommon for music educators to simultaneously teach in more than one capacity. Balancing the demands of a number of positions can provide many challenges, including expectations of administrators, parents, and clients resulting in more than full-time work with little financial reward, and often providing no benefits and little job security. Music teachers can feel isolated or without a support network when teaching individually in a home studio (Wyatt, 1998), or leading workshops as an artist teacher within a variety settings (Crappell, 2010). These types of circumstances question the relationship music teachers have to one another, if one exists.

Conversely, due to the differences found among music teaching careers, an unnecessary hierarchy can occur, and this hierarchy of music teaching roles may change depending on the professional location of the music teacher. A perceived professional hierarchy implies worth, and if value is placed on one type of music teaching career over another, music education may remain what could be considered an exclusive, elite entity.

Implied status in terms of music teaching may also negatively impact the types of music learning experienced by society, which could play a role in participation, access, and quality of music learning for people of all ages.

Delimitations

This study focuses on participants' active and continual processes of self-making. Role and identity are only considered as one aspect of each participant's overall sense of self. Consistent with the social phenomenological framework, ways in which music teachers see themselves as professionals and ways in which they enact their beliefs in the "doing" of their profession, including teaching, are not mutually exclusive, but rather intertwined, overlapping, and evolving. This conception of intertwined, overlapping, and evolving selves in a social world may be particularly important for those who teach in more than one way or in more than one place. This study also does not seek to create a dichotomy or hierarchy of music teaching professions nor position one music teaching profession against another. Instead, I seek to investigate meanings made and conceptions of self constructed by people who may take on any number of professional roles within the broad field of music teaching.

Goals

My goals in this study are personal, practical, and intellectual (Maxwell, 2005). Personally I am curious about different types of music educators. I know less about some types of music teachers than others, such as those who are involved in nonprofit music education services that exist separately from schools but may serve school-age children. My personal experience as a music educator did not seem to fit the "typical" music teaching situations of many full-time public school music teachers, and I am curious

about others in these (and differing) music teaching situations. I also hope to gain an increased understanding of the ways in which music teachers position themselves within the larger field. I am additionally curious why and how people teach music in their own individual ways, and how these ways of teaching might be understood or enacted differently in a variety of contexts.

Practical goals center on gaining an understanding of the contexts in which music teachers work and the ways in which these settings might shape teaching and learning practices through interactions with students, colleagues, and parents. I hope to learn about the support perceived by different types of music teachers, and the ways in which music teachers think about themselves and their positions relative to others. This includes learning how participants' own understandings of their music teaching positions might color their behaviors, values, interactions, and teaching practices.

Intellectual goals involve developing a broad view of how music teachers might look and act differently in a variety of contexts and among a variety of people. I aim to move toward an understanding of the unique challenges, needs, and benefits associated with teaching music in a variety of ways or multiple ways. Researchers have not approached a variety of music educators' personal meanings in a broad way, and I hope to contribute to this research topic.

Chapters of the Document

In Chapter One I have outlined the history of the problem, the purpose, research questions, rationale, and goals for the study. Chapter Two is a review of literature about music teachers in numerous settings, including public and private schools, studios,

community contexts, and educational partnerships. Chapter Two also includes topics of industry, preparation and socialization, and role and identity in relationship to sense of self.

In Chapter Three I discuss characteristics of qualitative and social phenomenological research in relation to this study, data collection and participant sampling procedures, trustworthiness, researcher bias, and ethical considerations. Appendices to Chapter Three include participant interview questions and approval notice from ASU's Independent Review Board.

Chapter Four is comprised of detailed portraits of the study's eight participants, providing a perspective of their positions, attitudes, and social worlds. In Chapter Five, each participant's sense of self is discussed in terms of various constructed selves, including roles, identities, beliefs, and attitudes. Chapter Six outlines ways in which these various senses of self are shaped by participants' social worlds in relationship to the framework of social phenomenology. Chapter Seven discusses major issues including status and positioning, self and the social world, self and structure, and entrepreneurship. Chapter Eight provides implications for this research in a discussion about tensions within and recommendations for the field.

CHAPTER TWO: REVIEW OF LITERATURE

Introduction

Studies included in this review of literature cover a broad perspective of how, where, and by whom music teaching might occur within various community contexts, including public schools, private studios, community music school settings, and educational partnerships. Further topics related to the ways music teaching professionals see themselves include: the preparation and socialization of future music teachers, and role and identity in relationship to professional self-making. This variety of perspectives aims to help shape a broad perspective of what music teaching might look like for a number of different kinds of music teaching professionals, where music teaching might take place, and how it might be enacted.

Public and Private School Music Teachers

While literature exists specific to the varied realms of music teaching and learning, and will be discussed by category in this chapter, it is first important to consider an assumption that music teaching and learning might commonly be thought of in terms of public school institutions. Those who teach within these institutions are commonly referred to as music educators or music teachers without qualifying them as working within these settings or differentiating them from those who teach music in other settings.

Public school music educators, as a group, seem to be heavily researched, however researched in specific ways, such as school ensembles and festivals, school music methods teaching practices, and mentoring and teacher preparation. The preponderance of research about school music teachers, who tend to be researched in particular ways specific to the subcategories existent within their positions and institutions, points to the

presumed status these individuals have as “the” music educators. For the purposes of this study, schools may be considered to include public, private, and religious institutions. Community music schools and academies will be discussed separately in this chapter.

Much of the literature about music teachers is related specifically to those who teach full-time in public school settings. Yet the music teaching role in schools may be enacted by any number of people with a broad array of prior experiences, education, and professional selves. As Whitaker (1998) explains, even in school settings, “Music experiences . . . may be provided by a range of personnel: preK-12 music specialists, university personnel, classroom teachers, artists-in-residence and performers in school assemblies and off-site concerts” (p. 19).

Gardner (2010) studied factors that influence K-12 music teacher retention, turnover, and attrition in the United States. Gardner sought to construct a K-12 music teacher profile and develop a model for predicting retention, turnover, and attrition rates. Gardner’s study is related to this research in that he inquired about the personal and professional attributes of K-12 U.S. music teachers, the attributes of their schools, the opinions and perceptions these music educators have about their positions and their workplaces, and how teacher, job, and school attributes as well as teacher opinions and perceptions might be related to job satisfaction.

Gardner analyzed data collected from the 1999-2000 Schools and Staffing Survey (SASS) and the 2000-2001 Teacher Followup Survey (TFS), which were distributed by the National Center for Education Statistics (NCES), a branch of the U.S. Department of Education. Stratified sampling techniques were used by the NCES to gather data from 47,857 K-12 U.S. public and private school teachers. Of these, 1903 teachers primarily

taught music. Gardner found that 62.9% of music teachers held full-time positions, 22.4% worked in itinerant positions, and 14.7% held part-time positions, and that music teachers' job attributes were different from those of other kinds of teachers. Music teachers were much more likely to hold part-time positions or itinerant positions than other teachers (only 4.0% of other teachers worked part-time, and only 2.4% were itinerant). Music teachers were also more likely than other types of teachers to conduct their work within multiple buildings, which Gardner associated with challenges such as reporting to multiple administrators and attending meetings at numerous sites.

Gardner stated that music teachers were mostly satisfied with their positions and with the profession as a whole. One common reason for leaving the profession was the pursuit of another career. What constituted "another career," however, and whether that career existed outside of music teaching entirely or only outside of K-12 public and private school music teaching was unclear. It is possible that some music teachers leave the field of music teaching in order to obtain a higher educational degree, open a private studio, or work in another music or music education area. Gardner noted that the older the teacher, the more experience and education they tended to have, and therefore the less likely they were to leave their positions.

In relationship to this study, Gardner's indication that administrative and community support are factors in music teacher job satisfaction points to the importance of professional working relationships and the atmosphere of the institution(s). He claims that context is important because music teacher opinions and perceptions of the workplace have direct effects on job and career satisfaction as well as retention, turnover, and attrition rates. Itinerant and part-time music teachers had higher rates of turnover and

attrition than those with full-time positions and/or those who worked within a single building. Itinerant and part-time school music teachers may, in fact, work in positions that do not offer the same types of administrative and community support, insurance, and benefits as those who teach full time. As Gardner notes, itinerant music teachers work with a number of different administrators and colleagues who likely have unique personalities, working styles, expectations, and systems. It could prove challenging to adapt continuously to different contexts and people in each of their working environments, which may impact music teachers' feelings of job satisfaction.

Like the term “music teacher,” the term “itinerant teacher” may refer to different kinds of jobs and people. For example, public school music educators include those who have one official position, paycheck, and contract, yet teach in multiple school buildings in a single district, engage with multiple groups of colleagues and communities of students and parents, and potentially teach different grade levels or types of classes at each school. Those who travel between schools within one district may be full-time music educators, as they hold a full-time position in the district, however, these individuals are not consistently referred to as “itinerant,” which can mask challenges they may face specific to the traveling nature of their jobs.

Itinerant school music educators might also be considered those who hold multiple positions, contracts, and receive multiple paychecks, functioning as independent contractors and piecing together a schedule of multiple music teaching positions. In these instances, itinerant music teaching may include not only school-based positions, but also community music positions and combinations of school and community music teaching positions. Itinerancy can prove to be a challenging topic, as independently contracted

music educators well may work in schools, but likely include other types of teaching and income-generation in their schedules specific to music or otherwise. As Schutz makes clear in social phenomenology, the language used to describe one's reality necessarily has an effect on both individuals and social perceptions of their reality.

Few researchers have focused solely on the itinerant music educator. Some of the literature that does exist pertaining to itinerant school music teaching comes from countries outside of the United States (namely, the United Kingdom). Although itinerant music teaching may be common practice in many countries, particularly when teaching classes outside of the school day, many music teachers in the U.S. regularly travel between more than one school building. Baker (2005a) collected life histories from 28 instrumental and vocal teachers who were peripatetic, or traveled between schools, in the U.K. Baker refers to these individuals as "music service teachers" and identified typical phases of a teaching career for these educators. Baker also investigated the challenges associated with traveling between schools (Baker, 2005b).

The participants in Baker's study were between 22 and 60 years old. As part of the data collection process, participants constructed a time line of important moments in their teaching careers. Baker recorded the participants' reflections of these timelines, which became narratives that were further co-constructed and evaluated by the participants and Baker. Baker looked for participants' perceptions of their life histories, and determined five phases of teaching identified by the participants' age ranges: 21-25, 26-35, 36-42, 43-53, and 54 plus.

Baker found that positive musical experiences as a music student and support from parents often contributed to participants' decisions to become music educators.

This differs somewhat from the findings of Rickels et al. (2010), who surveyed U.S. high school students planning careers in music teaching. These students indicated that their decision to enter into the field of music education was influenced primarily by their high school music educators and private music instructors. The phase one participants (21-25 years old) of Baker's study described feeling largely inexperienced as teachers. They indicated that they related better to older students than to colleagues, and they worried about child development and classroom management. Some participants entered into music education careers out of necessity due to a lack of career availability in performance and high levels of competition for performance positions. These participants tended to feel that they should keep their career options open. Some anticipated having their own children, which some thought might necessitate later career changes or adjustments

Baker states that, generally, participants in this group were not well prepared pedagogically (i.e. ensemble directing or teaching general music) by their university study, which emphasized musical performance. This finding is consistent with Frierson-Campbell (2007), who described teaching practices as taking a back seat to a musicianship and performance focus throughout typical undergraduate programs in the U.S.

Baker (2005a) discovered that in phase two (26-35 years of age) music service providers began to consider the potential for long-term teaching careers. This was sometimes related to taking on new obligations and responsibilities in their personal lives. By this time the participants expressed that they had become comfortable with the pedagogy of music service providing and had gained some financial stability. However,

participants had also become more critical of their careers, worried about monotony, and often felt isolated and separated from other school educators due to the itinerant nature of their positions. Participants often sought personal growth in order to cope with these concerns, which resulted in such ventures as beginning new ensembles, creating their own program innovations, or other career investments.

During the third phase (36-42 years of age), participants typically reached what Baker refers to as a crisis point. Although participants often felt more effective than ever as music teachers, they also struggled with a lack of ambition or motivation. Baker attributes this in part to a lack of career structure, which can further monotony and does not allow for “moving up” within the profession. In order to cope with this crisis, some participants tended to redefine themselves in ways that did not depend on upward mobility. Mothers, however, were an exception; mothers sometimes needed to reestablish themselves professionally, particularly if returning to work after a period of absence. Third phase participants who had become parents believed their personal lives with their own children strengthened their teaching abilities. Teachers in this phase struggled at times to appear supportive of their programs and initiatives publicly, while sometimes doubting them privately. Without a space for upward mobility within music teaching, some moved sideways instead into management positions. They also felt blamed by younger colleagues for the challenging organizational structures that were in place.

Baker (2005a) found that participants in phase four (43-53 years old) had the least amount of professional concerns. These participants had accepted their teaching careers and had determined to continue teaching until retirement. They felt the need to put on a

happy face for the sake of their students, despite feelings of skepticism and disenchantment at times. Participants at this stage benefited from positive reputations they had achieved during their prior years of teaching.

In the last phase (age 54 and older), participants were faced with considering their own mortality; they began to plan for life after retirement. These individuals stated, however, that the peripatetic nature of their jobs demanded most of their energy, leaving little time for planning ahead. The focus for these individuals became centered on the whole student and the need to produce good citizens rather than strictly adhering to musical or instructional goals. Baker discusses the possibility of a systematic progression into retirement as opposed to an often severe cut-off point, noting that gradual transitions may be helpful for those retiring, easing the overall career-to-retirement shift. Baker also recommends that retirement counseling might be helpful to these individuals as well.

Baker states, “A fertile career structure must be extended for [itinerant] educators” (p. 149) and suggests that schools develop hierarchies of professional growth opportunities as well as diversify job requirements. Baker explains the need for career structure for music service providers so that they may incrementally grow throughout their careers, thus providing avenues for motivation, identity building, achievement, and possibilities for longevity.

In a different study, Baker (2005b) examined life histories of 20 peripatetic music educators in the U.K., who spoke about their careers in mid-life, specifically ages 36-42. One of the major problems articulated by these teachers included a lack of career ladder. As in the previous study, without a clear trajectory for moving up within the profession, these music educators often found that the only option was to move out into management

positions, although they did not tend to desire management positions. Most of the music educators preferred contact with students and a focus on pedagogy in their roles as music teachers. These itinerant teachers cited positive aspects of teaching and personality that arose over time, such as becoming a parental-type figure or becoming parents themselves, thereby changing the ways they related to and understood their students.

Despite these positive changes, participants described additional challenges, including monotony. Teachers stated they had difficulty “whizzing around a dozen different schools a week” and described it as a “relentless” process (p. 145). Baker describes other problems and inconsistencies, stating, “Music service teaching is demanding, especially in its pastoral aspects; teaching small instrumental groups and after-school ensembles impels closeness to pupils and parents. Contrariwise, the necessary itinerant, weekly schedule is repetitive and, as with any teaching, the turnover of pupils is cyclical” (p. 146). Without new challenges, a teacher’s sense of purpose can be diminished. Without opportunities to further one’s career, itinerant teachers tended to hit a plateau in mid-life, which for some was traumatic or frustrating. These conditions left some teachers feeling trapped and others facing a midlife crisis (p. 147).

Baker suggests opportunities for positive personal growth in order to provide options for itinerant music educators, and emphasizes that opportunities teachers seek out for themselves, such as management or administration, be considered in terms of pedagogy and personal growth. Baker claims that when traveling teachers begin their careers and make the choice to teach itinerantly, they may not yet realize the importance of long-term professional growth and may not be aware of the limited opportunities

associated with their chosen career path. Baker suggests that schools develop professional growth opportunities as well as diversify job requirements for traveling music teachers.

Gray (2011) studied the identities of U.S. music teachers who changed jobs during their careers, moving from a full-time position in one district to a full-time position in another. Although Gray did not focus on itinerant music teachers, one of the participants in the study did travel thirty miles between two different rural schools in one job, and between multiple schools in another job. The participant's words are representative of the difficulties associated with itinerant music teaching, in this case, marginalization represented by the absence of teaching facilities. Gray quoted the participant as saying, “. . . I went to the elementary school twice a week. It was in this gym. I taught in the locker room, and they didn't have a [regular sheetrock] ceiling on it, so it was very high and it was very cold. It was all cement and metal. One time, I'm giving a trumpet lesson and I hear a tinkling in the corner, because there was a bathroom in there . . . You just keep going. I did that for three years” (p. 151).

In addition to full-time and itinerant music educators, music teaching within public schools may be enacted by people other than those with the designated title “music educator.” Whitaker (1998) studied schools that did not employ a certified music educator, but instead drew on classroom teachers with the aide of teaching artists to provide music instruction in their schools. Whitaker investigated ways in which instruction was created and delivered as well as how music was valued as part of the school community setting. The study took place over nine months in two schools: one K-8 urban public school and one private preschool located in a suburb.

Whitaker found that the classroom teachers tended to do most of the teaching, while teaching artists generally took on an assistant role. Rather than simply providing entertainment, enrichment, or exposure to the arts, the teaching artists in this study worked collaboratively with classroom teachers in a partnered attempt to provide context-specific types of music instruction to classes. Classroom teachers felt that music instruction benefitted from the expressivity and performance skills of the teaching artists, and the classroom teachers became supportive of music programs when they were part of an integrated school curriculum. The school staff felt that the teaching artists should be engaged in prolonged relationships with the school, teachers, and students, thereby coming to understand and fill unique needs of the school music program.

As with any partnership, both parties involved in a teaching artist and classroom teacher collaboration must contribute their own skills and expertise in order to enact goals. Whitaker states:

Music instruction, particularly in urban schools that may lack the support for full-time school arts specialists, can be delivered by a contextually-specific system that includes music specialists (either on the school payroll or hired as consultants), classroom teachers who have access to regular instructional support in music, and parents and administrators who support music instruction. Arts agencies may provide entertainment / enrichment / exposure to the arts, but these two schools represent a new paradigm for urban arts instruction: a context in which teachers are supported in collaborative and innovative methods of instruction that are specific to the needs of a given class, grade level and school. (p. 26)

Whitaker points to the music instruction provided for classroom teachers via professional development in this study, but does not mention teaching instruction provided via professional development for teaching artists. It is unclear whether the teaching artists engaged in any preparation to become teaching artists prior to or as part of the study, or

whether the schools provided professional development for them. Just as the classroom teachers in Whitaker's study received professional development focused on music, it is possible that teaching artists may have similarly benefitted from professional development with a focus on pedagogy, although this is not made clear. I feel that these types of professional development may help to strengthen the understandings both partners (the classroom teacher and the teaching artist) have for one another's roles and might strengthen the abilities of all collaborators to contribute to the integrated curriculum and to the partnership. Professional development for both parties may also contribute to an overall change in the ways both partners enact their practices and their teaching and musical selves, and view and interact with each other.

These four studies (Baker, 2005a; Baker, 2005b; Gray, 2011; Whitaker, 1998) illustrate one facet of the problem of this dissertation. Music instruction in schools may be provided by any number of people, including full time music teachers, part time teachers, itinerant teachers, classroom teachers, and teaching artists. How do these individuals view themselves relative to the term "music educator," and how do they perceive each other? Additionally, how do these individuals think about their practices, and what informs the ways they think about what they do?

Like the itinerant teacher in Gray's study, music educators may feel that they themselves exist on the fringes of school cultures, whether they are itinerant or not. School music teachers may feel as though their role within the greater school community is of low status and marginalized among the teachers of other subject areas comprising the school community (Benedict, 2007). By the same token, music educators of differing types, such as those included in this study, may feel marginalized among one another, for

example, the studio teacher in relationship to the full-time public school music educator or the music teacher who holds a music education degree and state certification in relationship to those who may not. According to Benedict (2007), music educators should be encouraged to proactively “name their own reality” without allowing others to create definitions for them. Benedict repeatedly emphasizes that language constructs understanding, which shapes reality -- a prominent social phenomenological theme. Like Abrahams (2005a; 2005b), Benedict employs a critical approach, encouraging music educators to challenge their own assumptions and question taken-for-granted beliefs, which may well be tied to the language used to interpret one’s reality. This process falls directly in line with social phenomenology, which Jary and Jary (1991) describe as challenging traditional assumptions and the process of constructing social knowledge and life.

Role, Identity, and Sense of Self. While studies of role and identity abound in the music education literature, few studies will be described here. The focus of this dissertation remains specific to music teachers’ senses of self, who the participants believe themselves to be as music professionals and music teachers, and how they construct and enact their professional selves, including teaching self. Additionally, this dissertation questions how individuals’ constructions of professional self, including teaching self, are supported and sustained by interactions within their social worlds, and what implications this has for the profession. Although both sense of self and identity have been discussed in numerous ways, for the purposes of this study sense of self is considered with the following perspective. As noted by Stets & Burke (2003), one’s sense of self has influence in society through his or her actions and interactions, and in

the various groups or organizations they form, join, or in which they take part. At the same time, the groups to which one belongs likewise influence the individual through shared understandings, language, and meaning specific to the groups. This continual process of reflexivity enables individuals to construct their sense of self (McCall & Simmons, 1987; Mead, 1934; both in Stets & Burke, 2003). It is necessary, therefore to consider one's sense of self within its various social systems (Stryker, 1980 in Stets & Burke, 2003). Self is organized around one's self-concept and self-esteem, or "the ideas we have about ourselves" (Johnson, 1995, p. 249). This includes how one thinks about him or herself, how he or she thinks other people view them, and who he or she imagines others to believe they are as individuals.

Numerous views of identity exist and have been discussed and applied in literature. For the purposes of this study, identity is considered existing in relationship to role. Identity and role are co-dependent, continuously influencing and shaping one another. As Hogg (2012) notes, "Groups furnish us with an identity, a way of locating ourselves in relation to other people" (p. 502). Hogg goes on to state that "one's sense of self *derives from* the groups and categories we belong to" (p. 502), in other words identity and role affect sense of self, though self is not entirely defined by identity or role.

For example, the role of music teacher may belong to a greater social-professional system, organization, or institution. This role therefore will exist with or without an individual to occupy the role. Without a music teacher to take on that particular position, the role of music teacher remains existent within the organization, as one is needed. One's identity (occupational, in this case), may be embedded within one, or multiple roles and the social structures enveloping these roles. In other words, unlike sense of

self, which can only be individually understood, role and identity can be known to others outside of oneself. Role and identity have to do with specific roles or social positioning, which can be observed and understood by others.

The focus of this study is not solely on professional sense of self; some studies of identity are included below, which may provide context and prove informative. Studies of teacher role and identity abound in the music education literature, particularly studies that investigate preservice music educators' beliefs and images about their own roles and identities as future music teachers (Ballantyne, Kerchner, & Arostegui, 2012; Dolloff, 1999; Hargreaves et al, 2007; Teachout & McCoy, 2010). Preservice music educators are not a group included in this study, so these studies will not be include here, with the exception of a few key studies. This section includes studies of occupational socialization and professional identity construction (Ballantyne & Grootenboer, 2012; Dolloff, 2007; Froehlich, 2007b; Schultz & Ravitch, 2013; Smith-Shank, 2000).

Ballantyne et al. (2012) investigated pre-service music teachers' (PSMT) perceptions of their professional identities. The PSMTs were enrolled in university music education programs in the U.S., Spain, and Australia, and the researchers focused on how they constructed their identities within their differing institutional settings and social experiences. Students took part in semi-structured interviews that focused on topics of identity construction, expectations and understandings of teaching music, reflections on university preparation for teaching music, and understandings of professional identity.

The researchers used content analysis to locate themes, and transcripts were analyzed by each of the researchers separately. Ballantyne et al. used Beijjaard et al.

(2004) “facets of teacher identity” (p. 215) as categories in which the data were considered. These categories involved teacher identity “as dynamic, social-legitimated, contextual, and comprising multiple sub-identities” (p. 216).

Ballantyne et al. found that students’ reasons for studying music education involved a love of music and desire to make a career of it, a love of teaching based on experiences prior to university studies, desire to emulate influential mentors who were mostly music teachers, and convenience of the music education degree program at the time of enrollment. Ballantyne et al. stated that PSMTs typically begin music education studies with a focus on the discipline of music. In time, these students begin to broaden their views and incorporate “many other aspects of the degree” (p. 219), and because of this expanding view, teacher education can play a positive role in developing professional identities. The authors also state that students’ broadening view of the profession “reflects the balancing of sub-identities described by Beijaard et al. (2004) in that the students are gradually coming to understand the ways that their practice and personal identities as both musicians and educators an [be] ‘harmonized’” (Ballantyne et al., 2012, p. 219). Another important theme addressed by Ballantyne et al. involved what their participants described as a continuum of changing identity and teacher roles. Participants in their study discussed “multiple sub-identities and the tension that can exist if they had to assume only one of the roles as ‘primary identity’” (p. 220).

Ballantyne et al. discuss identity in relationship to role. While multiple role identities may exist, the topic of self does not come up. Identities and roles may indeed find tension, because without a strong sense of self to anchor one’s roles, no personal grounding for those roles may exist. And with a harmonized, reconciled sense of self,

primary identities need not dominate, for the self is primary and informed by identities. Ballantyne et al. (2012) also state that as students expand their sense of professional identity in their early years of teaching, they may experience role stress, which can be of particular concern when teaching in settings or with groups who do not place value on “artist/musician” identities (p. 219) that may have been common during university studies. The authors note that this scenario can cause burnout early in music teachers’ professional lives, a concern of other authors as well (Baker, 2005a; Kertz-Welzel, 2009; Roulston, 2004).

Hargreaves et al. (2007) compared the developing identities and attitudes of undergraduate music students in their final year, some who were music education students and some who were not, and the developing identities and attitudes of beginning classroom music teachers. Research questions involved the ways identities and attitudes develop as beginning “trainee” classroom music teachers transition into their first positions, and the ways these identities and attitudes compare with those of final-year music students who attended both universities and conservatories. The study was based on the Teacher Identities in Music Education (TIME) project and focused on potential tensions between classroom music teachers’ identities as both musicians and teachers. The study was conducted over twelve months time.

Although Hargreaves et al. faced a large amount of attrition, which resulted in unsatisfactory statistics; a few points are relevant to this study. Hargreaves et al. found that music education students placed more value on personal, social, and communicative benefits of music, whereas non-education students placed more value on music for its

own sake, particularly “traditional ‘classical’-oriented” skills (p. 678). Non-education students also placed more value on musical skills such as performance and sight-reading.

Groups of music students and music education students could be socialized in different ways within their respective university preparation programs, which may point to differing values about music specific to performance and education groups. Different value systems may translate into differing teaching approaches, as they prioritize varied aspects of music and music education. While performance and music education students may differ widely, they are prepared within different parts of the same institution. Those who do not attend a university program may become socialized in dissimilar or opposed ways. At the same time, classroom music teachers who work in within school institutions become socialized in specific ways, as well, potentially taking on the norms and values of their social system, which in turn affects teaching approach. The process of socialization into existing systems is an important part of this study, as it frames one’s developing mindset(s) and can actually cement one’s identity.

Teachout and McKoy (2010) investigated how teacher role development training affected undergraduate music education students’ teaching effectiveness, attributions for success and failure in music teaching, and confidence in pursuing a career in music education. The course was offered as an elective for freshmen music education majors. When the freshmen reached their junior year and were enrolled in an elementary general music methods course, Teachout and McKoy compared the groups who had participated and not participated in the role development training. Eighteen students participated in this study (nine who had taken the role development course and nine who had not). The role-development course included activities that required students to claim their

professional title, consider their own preconceptions in terms of teaching music, take part in activities with their professional reference group, take part in field observations, peer teaching, and self reflection, and also investigate their own concerns about teaching music.

Teachout and McKoy's research questions were: 1) Does a difference in teaching effectiveness exist between students who have taken a teacher role development course and those who have not? 2) Do differences among levels of concern (such as self, task, and impact) exist between students who have or have not taken the course? 3) Do differences in attributions of causes for success and failure in teaching (such as effort, background, classroom environment, ability, and affect) exist between students who have or have not taken the course? and 4) Does a difference in degree of confidence about career plans to teach music exist between students who have or have not taken the course? (p. 91).

Teachout and McKoy administered two measures: the Survey of Teacher Effectiveness (STE, Hamann & Baker, 1996) to investigate participants' teaching effectiveness based on assessments of digitally recorded teaching episodes, and the researcher-designed Concerns, Attributions, and Confidence Measure (CACM) to assess participants' own identified teaching concerns, attributions of teaching behaviors, and confidence to pursue a music teaching career. Both measures included Likert-type scales.

Teachout and McKoy found no significant differences between the two groups of participants in the STE scores (for lesson delivery skills or planning and presentation of the lessons). No significant differences between groups occurred for self, task, or impact concerns as measured by the CACM. Impact concerns were rated significantly higher

than self or task concerns. Self-concerns were also rated significantly higher than task concerns. No significant differences were found between groups in terms of success or failure in teaching for the variables of effort, background, classroom environment, ability, or affect. Also, no significant difference was found between groups for confidence to pursue a music education career.

Teachout and McKoy suggest that the time span of 1.5 years that existed between the role development training course and the elementary general music methods courses was perhaps too great for the role development training to make the impact it might have otherwise. Teachout and McKoy conclude that “participants believed their success or failure in music teaching is largely dependent on an internal locus of control, as opposed to a belief that external factors such as musical backgrounds or atmosphere of their music education courses significantly influence their success or failure in music teaching” (p. 97). Teachout and McCoy’s suggestions are important in that individuals’ perceptions of autonomy and control in their careers may be a significant factor in their career success and longevity.

While it may be that the time span of 1.5 years between the initial course and the follow-up could be too great for a role development course to have a significant impact, Teachout and McKoy do not discuss the powerful socialization that takes place during this time. As other authors have mentioned, performance practices comprise a large portion of one’s university preparation, including that of music education students (Hellman, 2008; Parkes, 2009). This preparation includes a prominent private instructor, ensemble participation, group performances, individual juries and recitals, and, at times, status associated with some or all of these components. If students’ preparation and

exposure is limited to performance practices while they await their junior year elementary general music methods course, socialization becomes heavily lopsided toward their performance self and the society of performing others in which they participate.

Teachout and McKoy studied the effects of a role development course focused entirely on students' future professional roles. While the course may have introduced freshmen music education students to potential roles, sense of self was not a consideration. Without a confident sense of self, students may not be ready or able to see themselves in or commit to a new role or take on a specific role as an aspect of identity. A focus on building one's sense of self might garner different results.

In an auto-ethnographic study, Draves and Koops (2010) explored the nature of peer mentoring among new faculty in higher education, particularly continuation of relationships formed during doctoral studies and continuing into professional life. The two junior faculty (Draves and Koops) regularly communicated as editors, counselors, and friends to one another while helping define their own roles as faculty members. Draves and Koops found that as new faculty, they benefitted from close colleague relationships in the following ways: learning about new research and resources through conversations with one another, becoming better graduate advisors through informal advising to one another, and work productivity brought about by accountability to their peer mentoring relationship. Draves and Koops recommend that senior faculty model these kinds of supportive relationships for younger faculty.

As my study explores consociate relationships, colleague mentoring and mentoring models are important. The relationships found among university level music educator colleagues in this study may set the tone for their students' future collegial

relationships as music educators. Also, the relationships of peers as students may prove important as they continue and develop into professional colleague relationships.

Ballantyne and Grootenboer (2012) investigated the relationships music teachers experience between identity and disciplinarity as it effects the ways in which they enact their pedagogy. Specifically they ask how teachers' self-perceptions of professional identity relate with their discipline-specific abilities and enacted pedagogy. They define identity by citing Beijaard, Meijer, and Verloop (2004), who state that identity is “an *ongoing process*, implies *both person and context*, consists of *sub-identities*, and relies on *teacher agency*” (p. 369, Ballantyne & Grootenboer, 2012, emphasis theirs).

Ballantyne and Grootenboer analyzed data compiled as part of a larger 2009-2010 study involving case studies of music and math teachers. These data included 32 teacher interview transcripts and 8 student group interview transcripts. Interviews were semi-structured, and data included classroom observations. Interview topics included ways in which participants saw themselves as music teachers and their beliefs about the profession, professional challenges, personal descriptions of professional identity, educational experiences, and self-perceptions of the morality of their professional roles.

Ballantyne and Grootenboer found that teachers cared deeply about their students and enacted a student-centered approach to teaching. They stated, “All the music teachers, to a greater or lesser extent, saw [their role and identity as educators] in relation to their identity as ‘musicians’” (p. 372). Although all of the participants described themselves as musicians, their definitions and enactment of what “musician” was differed. While some participants felt that “being a musician” coincided with professional performance, others felt it had to do with someone who made music outside

of the classroom setting. Still others felt that music making within the classroom setting qualified them as “musicians,” and some participants combined aspects of these differing perspectives.

Schultz and Ravitch (2013) led a narrative writing group comprised of first year teachers who had been prepared either in a university teacher education program (11 teachers) or by Teach for America (four teachers). The group met one to two times monthly, where they wrote and exchanged writings about their personal accounts of their first year teaching in urban settings. Schultz and Ravitch interviewed several of the teachers, held “writing marathons” (p. 38), documented meetings, took field notes, and collected writings. They later used narrative inquiry to analyze teachers’ writings from the year, categorizing them by writer and preparation program.

Although Schultz and Ravitch (2013) did not study music teachers, but rather teachers in general, their study is important in that it points to the construction of teaching identity as a factor in learning to teach. They found that the writing group provided a significant emotional and professional support system for the teachers, which aided in the building of their professional identities. Others also contributed to the teachers’ identity constructions; Schultz and Ravitch refer to these groups as “knowledge communities.” In addition to the writing group, friends, those involved in teacher preparation programs, mentor teachers, and even students became additional knowledge communities for the teachers. According to Schultz and Ravitch, membership in these knowledge communities helps to shape teachers’ professional identities.

Schultz and Ravitch found that the two groups of participants went through different processes for constructing a sense of teaching identity, and these processes

happened at different times for the two groups. Where university student teachers built their teaching identity in relation to their mentor teachers, Teach For America (TFA) teachers lacked these mentors as well as time to observe experienced teachers. TFA teachers described relying on teachers they had experienced in their pasts to construct their teaching identities. Schultz and Ravitch point out that these teaching examples often came from very different contexts. Lacking modeling and collaboration, the TFA teachers constructed their own ideas about how to teach with fewer examples and resources than the other group.

Schultz and Ravitch's study is important in that it addresses differences in alternative certification programs and how they may contribute differently to teachers' processes of identity construction. As they mention, "Without a strong professional identity, teachers are more likely to mindlessly implement curriculum handed to them by outsiders" (p. 44). Schultz and Ravitch found that teachers' differing experiences during various types of preparation contributed to the ways in which they constructed their teaching identity. This is important to this study, as I investigate music teachers who come from a host of different pathways into their music teaching careers. These differences in pathway could play a role in the ways these music teachers construct their sense of professional self.

Smith-Shank (2000) investigates her psychological self, among what she considers her other, multiple selves. She says that "as individuals we tell ourselves stories (about ourselves) which serves as a type of cognitive encoding" (p. 97). Smith-Shank draws from the work of Vico, who explains that in the early 1700s people attempted to create societies and institutions reflecting themselves. These societies and

institutions then help to shape the individuals who created them (Smith-Shank, 2000, p. 97). Smith-Shank describes an overarching, cyclical relationship between how one describes and shapes themselves using imagination, which provides contexts, which then help to shape his or her identity construction.

Smith-Shank also draws on Dundes (1980) who believes that all people belong to folk groups, which can exist as real and virtual communities that sometimes overlap and sometimes do not. Smith-Shank notes, “As members of multiple and shifting groups we are part-time ‘folk’ who share vocabulary, rituals, and understandings with other members of the particular groups” (p. 97). She cites Dundes, who states, “Part-time folk permit the study of code-switching. As an individual moves from one of the folk groups to which [s]he belongs to another, [s]he must shift mental gears, so to speak” (Dundes, 1980, p. 9, in Smith-Shank, p. 95).

Smith-Shank also claims that we react and interact with our situations in daily life, which create perceptions of the “real me,” or multiple “real mes.” According to Smith-Shank, the true nature of things lies in the relationships we actively construct. The meanings are not found in the things themselves. Smith-Shank states that we have “shifting, slippery, behavioral, conceptual, embodied changes within the contexts of the groups within which we live” (p. 98), and that to think about one’s own self-multiplicity might seem extraordinary. She feels that sometimes we don’t recognize ourselves because one particular side of ourselves may dominate or be taken on in some way, but come to recognize ourselves again when our self-multiplicity blends and we see our overall person.

In an essay on multiple identities in music teaching, Dolloff (2007) agrees that people have fragmented, compartmentalized multiple selves, and often only display a part of themselves within any given context. She explains that we do this while negotiating our place within life and with different groups, such as family, friends, and colleagues. These multiple selves affect how we live our lives, who we invite in, how we treat people, and how we expect to be treated. Dolloff explains that because we have multiple identities (or sub-identities) thinking in terms of “either-or” is not useful. She suggests using the capitalized word, Identity to represent one’s whole identity, whereas identity (without capitalization) can serve as any of one’s multiple sub-identities. Dolloff states, “Identity is a complex phenomenon” which exists in “multiple layers, in webs, [and is] multi-faceted,” and music educators and everyone else are involved in a “complex layering of identities” (p. 3). She notes that it is important for these sub-identities to “harmonize.” Dolloff mentions that we compartmentalize ourselves by making distinctions between our Identity, our professional identity, and our role identity.

Dolloff’s conception of “Identity” is similar to the way I consider sense of self in that it is an overarching understanding, comprised of many different identity components. Dolloff’s conception of “Identity,” however differs from sense of self in that by using the term identity, a fixed role is implied. One’s sense of self encompasses a self-understanding, which remains malleable, informed by feelings, thoughts, and reflections about one self and also informed by identities.

Dolloff states that the purpose in studying music educator identity is so we might improve practices in the field. Identities exist within “like minded communities,” in ongoing, reciprocal relationships between ourselves and other people. In other words,

relationships create a framework in which Identities are constructed. Dolloff suggests that we interrogate the socialization process of teaching so that we might locate assumptions, bias, and normative practices within teaching cultures. Through this process the individual voices might be brought out, encouraging us to question our experiences.

Dolloff encourages teacher educators to share experiences with music education students so that they might learn from our experiences, providing imagery for “this is who I could be,” as they try on potential identities for themselves. Dolloff also recommends that students identify who they do not want to become as teachers. She states, “It is in naming the boundaries that students place on their conceptions of practice that they formulate their identities” (p. 8).

Dolloff notes, “It is not just music educators, but music education as a practice that is fragmented in its identity” (p. 9). She explains that institutional systems force students to self-identity between someone who teaches or someone who does not teach. Dolloff states, “A unitary definition of ‘music teacher’ is not possible. We fragment even the identity of music teacher into band director, choral conductor, general music teacher, music specialist, traditional musician, trained musician, elementary music teacher, middle school teacher . . . the list goes on, and each one suggests a separate identity and role expectations” (p. 9-10).

According to Dolloff, emotion is tied to our imagery and memory of teaching and teachers. Also Dolloff mentions that the “legitimation” process can negatively affect teachers; if other people don’t accept you as a teacher, then you are not really a teacher. She feels that if one is rewarded emotionally for a particular sub-identity then one will be

apt to try to strengthen that facet of his or her identity. Dolloff notes that individuals each must be affirmed by their social spheres or communities. She states, “Others may still have very vocal opinions about how *they* “see” our Identity - often based on where, who and what we teach. There are cultural hierarchies of subject matter determined in schools that bring pressures to bear on music teacher identity” (p. 15).

Dolloff’s process seems somewhat similar to social phenomenology in its questioning of normative practices, and making apparent the “taken-for-granted” knowledge of groups, contexts, and communities. I believe the taken-for-granted knowledge often perpetuated within particular social worlds has a direct effect on all music students, including those who study performance. While sometimes unprepared or underprepared to teach, these students often do end up teaching in some capacity. While the process of drawing attention to taken-for-granted norms within structures draws an interesting parallel to this study, “Identity” remains a distinctly different idea from sense of self as defined by this study.

Preparation and Socialization of Future Music Educators. Researchers have focused on the preparation of future music educators. Researchers have investigated undergraduate music education students’ motivations to teach music (Rickels et al., 2010) and preservice music teachers’ intentions to enter into the field of music education and remain teaching (Hellman, 2008). Brophy (2002) studied music teachers working in the field in an exploration of their undergraduate preparation for teaching music. Brophy also considered these music teachers’ past experiences with student teachers and their opinions involving improvements in music teacher preparation.

Rickels et al. (2010) surveyed high school students who had auditioned or planned to audition, but who had not yet been accepted into undergraduate music education degree programs. Researchers sought to gain an understanding of the students' motivations and aspirations toward a future career as a music educator. Rickels et al. also investigated respondents' prior exposure to teaching-related experiences. Data were collected through a one-page (front and back) survey with nine direct response questions based on prior studies (particularly Bergee et al., 2001). Students auditioning at four different universities were invited to participate by filling out the survey instrument. Two-hundred-twenty-eight surveys were returned; a return rate could not be calculated.

Rickels et al. (2010) found that more than half of the survey respondents had decided on music as their college major by their 10th grade year; choice of music education as a specific major tended to be made on average during the 11th grade. Almost half of the respondents reported that their music teachers spoke with them about becoming a music educator "often" (29.96%) or "very often" (14.54%). High school music teachers were cited as those with the most influence involving careers in music teaching, along with students' private music teachers.

The statements "I want to teach others to love music" and "I enjoy music; I want to help others to do so" were the two most frequently cited motivations for becoming a music teacher (84.65% and 80.26% respectively). Few incoming music education students had previous opportunities to teach music. Only 15.45% indicated that they had opportunities to teach more than ten times. Rickels et al. point to the influential role school music teachers and private lesson teachers can play in encouraging their students

toward a career in music education. Students rated the influence of both of these types of music teachers strongly in selecting a music education career.

This study draws attention to the influence music teachers of all kinds may have on high school students' considerations of future careers in public school music teaching. It is interesting that students in the study point to the influence of both their private teachers and school music educators; this could be related to the relationships built between student and teacher, as noted by researchers cited elsewhere in this review (Clemmons, 2006; Clemmons, 2009/10). High school music students are involved in ensembles, competitions, and festivals, which may foster a close working relationship with their music directors, and private students may have developed a close relationship with their studio instructor over many years of individualized instruction. It remains unclear how other types of musicians and music educators may influence students' career choices in the broad field of music education. Educators who teach while also performing or maintaining non-music related jobs may also influence students in terms of building their own freelance music careers or multi-dimensional teaching career. Other than the study by Sumpter (2008) about studio teaching mentioned earlier in this review, no studies were found about high school or university students' motivations to engage in any kind of music teaching outside of the public school setting.

Hellman (2008) surveyed preservice music teachers at six different types of institutions about their intentions to enter and remain in a K-12 school music teaching position. One-hundred-fifty-two preservice music teachers completed the survey; the sample was one of convenience. The survey consisted of forced-choice and open-response questions about students' self-perceptions of the following topics: student class,

gender, major instrument, anticipated entry into the teaching field, anticipated graduate school enrollment, any possible gap years between undergraduate degree and entry into teaching, first choice of teaching level, preferred type of teaching, anticipated retention in the field, ultimate choice in career, and reasons for wanting or not wanting to obtain a school music teaching position. Among respondents 25.7% were freshmen, 14.3% sophomores, 28.3% juniors, and 30.3% seniors; 55.9% were females and 43.4% males.

A majority of respondents sought positions teaching a musical ensemble (84.2%). Some wanted to teach general music (63.2%), 19.1% hoped to teach music technology, and 46.1% wanted to teach music history, theory, or composition. Males favored teaching positions at the high school level more than females (68.2% versus 30.6%); whereas females more often sought elementary general music teaching positions (32.9% females anticipated teaching general music versus 4.5% males).

Students also provided open-ended responses to why they did or did not want to enter into school music teaching. Positive responses included sharing music, inspiring students, being positively influenced by a former teacher, feeling the importance of music education, and wanting an appropriate career fit. Negative responses included the desire to work in a different sub-field of music, feeling a lack of confidence in pedagogy, anticipating low pay or instability for teaching professions, anticipating a large work load or stress, disliking children, or wanting a career other than music.

Hellman (2008), like Rickels et al. (2010), claims that preservice public school music teachers are greatly influenced by their former music teachers in terms of practice and career choice. He notes that former teachers, however, may also send powerful messages about social structures and expectations tied to the music teaching profession.

According to Hellman (2008), these messages could further stereotypes, particularly in terms of typical roles for male and female music teachers.

Hellman conveys preservice teachers' enthusiasm: "Many responses revealed or implied a sense of almost-missionary zeal to give back to the community" (p. 68), although students also indicated that they recognized intrinsic rewards for themselves as future public school music teachers. According to Hellman, "What may play a role in one's persisting in teaching is the degree to which one is successful in developing an identity as a music teacher" (p. 68). Hellman's statement is important for my study, as it draws attention to problems with terminology and meaning. While Hellman may be proposing a strengthening of self in order to persist as a music teacher, the word identity implies that a fixed perception of role is what is desirable in order to develop career longevity.

Hellman asserts that preservice public school music teachers are socialized in various ways through relationships and experiences within the college or university music program. Citing his research as well as that of Bouij (2004) and Roberts (1993), Hellman notes that "a certain degree of status is achieved through association with private teachers, placement in prestigious ensembles, attainment of high chairs in ensembles, and pursuit of a major in performance, as well as through receiving awards through scholarships and concerto competitions" (p. 68). These activities largely contribute to a sense of performance identity.

Music teaching identity, however, calls for different types of socialization experiences, including positive interactions with students, parents, administrators, and the community. One problem of career socialization, according to Hellman, involves the

isolation that often comes with music teaching work. Citing Shieh and Conway (2004), Hellman notes that limited interactions with others (particularly music and music education colleagues) may leave school music educators feeling undervalued.

Hellman suggests that developing a teacher identity necessitates the presence of mentors and role models; however, mentorship that promotes replication of existing structures or perspectives can be damaging to one's music teacher identity. He suggests that preservice music educators work to construct their own conceptions of teaching (as equal partners alongside mentor teachers), so that they may become "active agents of socialization" (p. 69) within school settings.

In terms of my study, mentorship for music educators may differ widely between music teaching contexts. Mentorship clearly remains an important support for music teachers of all kinds (Colley, 2008; Draves & Koops, 2010; Feiman-Namser, 2008; Hellman, 2008; Jones, 2007a; Jorgensen, 2008; Rademaker, 2004; Veblen, 2004; Wiggins, 2001). Some schools and organizations implement formal mentoring programs while others allow new music teachers to forge their own relationships informally with colleagues within or outside of the school system. Some studio instructors join organizations, such as the Music Teachers National Association (MTNA) or a group of Suzuki-trained colleagues in order to construct a support system, whereas others may work in isolation out of their homes (Crappell, 2010/11; Frierson-Campbell, 2007; Howe, 2009; Wyatt, 1998). Each music teaching context may determine the types of support and mentorship available, and these may differ widely. For those who teach in multiple contexts, the differing types of support experienced may frustrate or complicate one's

sense of teaching self. As a sense of self may be an important process for ensuring career longevity, it must be considered in students' preparation for music teaching of all types.

Questioning Paradigms. Questions in this review of literature, for instance, the challenges specific to changing school communities throughout one's work week are related to the social phenomenological framework of this study. For example, because one's teaching contexts are social worlds and create structures and a community of colleagues within which one must conduct his or her work. School structures can play a major role in shaping one's role and therefore identity, which can in turn become a part of one's sense of self. Due to the powerful ways schools or organizations may perpetuate and typify understandings within the social world (and shape one's storehouse of knowledge), some have called into question the traditional assumptions of school music programs. Such questioning typically involves consideration of critical pedagogy (Abrahams, 2005a; Abrahams, 2005b; Apple, 2000; Freire, 1993) and of hegemonic systems (Cahn, 1966; Freire, 1993; Kertz-Welzel, 2009; Koza, 2006; Savage, 2009).

Some authors call for a questioning of the status quo of current P-12 education environments, encouraging teachers to reflect on and identify hegemonic structures that shape their roles, contexts, and teaching practices (Abrahams, 2005a; Abrahams, 2005b; Apple, 2000; Cahn, 1966; Freire, 1993; Kertz-Welzel, 2009; Koza, 2006; Savage, 2009). Such critical consideration may interrogate unwavering traditions that continue without question, one of the current problems with school music programs, according to Koza (2006). Critical questioning also requires a critical consciousness of taken-for-granted assumptions. Similarly, from a social phenomenological view, Schutz (1967) asks, "How am I to distinguish my behavior from the rest of my experiences?" (p. 53). He answers

that repetition and continuity can easily become assumed attitudes, which can then become enacted behaviors. These behaviors may go unrecognized, thus perpetuating the status quo.

Abrahams (2005b) describes how stereotypes involving different types of music and musicians (including music educators) may be disrupted through critical pedagogy. For example, Abrahams (2005a) recommends that, through the use of critical pedagogy, music educators might reject distinctions between high and popular culture so that music curricula may better connect to students' everyday lives. Critical pedagogy, he claims, adapts to students' own needs and interests, resulting in challenge, struggle, and empowerment for the students (Abrahams, 2005b). He also points out that the ethics of language used in many school contexts must also be critically considered. Abrahams (2005b) recommends that teachers, wherever they are, ask themselves the following questions in a critical pedagogical approach: 1) Who am I?, 2) Who are my students?, 3) What might they become?, and 4) What might we become together? (p. 63).

As these questions suggest, a strong belief and understanding of one's music teaching self can serve as a foundation for teaching music and enacting one's pedagogic beliefs. Yet hegemonic structures exist in professional and social language and can complicate terminology, such as "music educator," which is associated with identities imbedded in social structures. The challenges involved in considering who music educators might be can become complex and might first involve asking both "Who is an educator?" and "Who is a musician?"

Language, according to Schutz, contributes to the ways in which reality is constructed from direct experience (Johnson, 1995). Language may be used to protect

dominant groups in positions of power and perpetuate traditional types of cultural practices. Language may also serve to keep others out, potentially left unable to gain voice or power in decision-making. For example, Abrahams (2005b) mentions themes of language and hegemonic systems within school ensemble programs in opposition to other types of music course offerings, or public school music programs in relationship to those found within other types of schools or other segments of a community. Similar kinds of language systems may perpetuate barriers or stereotypes between and among different types of music teachers, themselves, including those working within public, private, religious, and community schools, and private individuals, institutions, and organizations throughout the community.

As far back as 1966, Cahn questioned who might be considered a musician. In a reflective essay on his years of experience as a school music educator, he expressed, “A piano tuner considers himself to be a musician; so does a composer of folk songs; and so, too, does a musicologist whose specialty is the English madrigal. Where does it end? . . . And under this umbrella [of musician] we all exist side-by-side almost completely misunderstanding one another” (p. 258-259). This statement helps to illustrate the multi-layered web of professionals involved in the field of music, similarly to those in music education, who may occupy different places, roles, and positions within schools and communities.

The debate in school music education involving the value of in- and out-of-school music may be related to how teachers see themselves as musicians and to the musical communities surrounding or supporting their professional selves. The seemingly opposed genres of “in-school” music and “out-of-school” music have been discussed at length in

efforts to bridge these two worlds and provide meaningful music education experiences for students (Abrahams, 2005b; Cahn, 1966; Koza, 2006; Lamont, et al., 2003; Swanwick, 1999; Williams, 2007). While some authors focus on student experience and curriculum, teachers' ability or willingness to explore different types of curricular offerings or teaching approaches may have much to do with the self-making they engage in as professionals.

As an example, Abrahams recommends using a critical pedagogical approach "to break down the barriers that exist between what students enjoy listening to outside the classroom and the music their teachers want them to learn" (p. 62). Abrahams and other writers suggest that when music educators attempt to make music classes meaningful in students' everyday lives, students may become empowered as the knowledge and experiences they bring with them from the outside world are recognized and validated (Abrahams, 2005b; Koza, 2006; Shehan Campbell et al., 2007).

Swanwick (1999) suggests that rather than thinking about a duality of "in-school" and "out of school" music teachers might enhance their programs by thinking about music as one, whole, pluralistic system. Williams (2007) agrees that new types of courses are needed in order to validate school music programs, criticizing, "We are basically producing a small supply of classically trained professional musicians, while having no real impact on how our society experiences music" (p. 21).

Other writers acknowledge the challenges associated with educating K-12 music teachers in preparation for teaching new kinds of courses (Lamont, et al, 2003; Williams, 2007), although flexibility, adaptability, and openness are often mentioned as dispositions necessary for successful music teachers (Cahn, 1966; Williams, 2007). Henkin (1966)

also mentions the multiple, varied roles enacted by even those who teach music in traditional ways, speaking specifically about band directors of the 1960s. Henkin states that entrepreneurial skills are needed in order to lead ensembles, which include a mind for business, public relations skills, concert management, organization of program support, budget and financial management, and instrumental repair and maintenance. It is possible that these skills are needed in many types of music teaching positions, in addition to the aforementioned flexible, open attitudes of those taking on the challenge of teaching new types of music courses and often in new ways.

Music teachers are likely made up of a broad array of musical interests, some of which may fall in line with their curriculum, and some of which may seem opposed to it. Ways in which music educators reconcile these differences, or live with their tensions, might contribute to their sense of overall personal and professional musical selves.

Bowman (2007) questions the idea of a “we” often implied in the music education profession. He states that as a social action, social construction, action, and phenomenon, music is inherently implicated in issues of social justice. Although for many, issues of social justice and equity may not seem to require much consideration in light of everyday music teaching concerns (such as budgets, schedules, and so on), Bowman argues that social justice is of fundamental importance. Bowman says that claims to professional status necessarily include and exclude, and he challenges music teachers to question what values or systems they might perpetuate by continuing to act within the field in the way it works now.

Bowman points out that many of the ways music teachers operate within the field can become so ingrained that they can be difficult to acknowledge, which complicates

questioning or critiquing one's practice because one's personal and professional identity may feel threatened. Bowman describes the same "taken-for-grantedness" spoken about in social phenomenology; whatever acts as a part of one's lifeworld, whatever is socially understood, accepted, reciprocated, and perpetuated shapes the phenomenon as well as individuals, in this case, as music teachers and as people. Bowman questions, "What [do] we mean and whom [do] we have in mind when we use this little 'we' word. Who, as music education professionals are 'we'? To what range of skills, dispositions, and concerns does this commit us? And what (and whom!) does it *exclude*?" (Bowman, 2007, p. 113, italics his).

Bowman draws on a "sociologically oriented interpretation of professionalization" which he explains considers professions as self-serving, elite entities. Bowman states that when one claims to have professional status, he or she likewise claims through implication that others don't have it. He notes that while music educators have professional knowledge distinct from other types of educators and distinct from musicians, he does not agree that "musician plus educator equals music educator" (Bowman, 2007, p. 115). He feels that professional status is exclusionary, and that exclusion furthers exclusion as norms are perpetuated.

Bowman explains that everything, including one's knowledge, ability, musicianship, and instructional methods, exists in culture-specific contexts. The problem he sees is that music teachers tend to privilege certain kinds of contexts over others (or certain kinds of knowledge, ability, musicianship, and instructional methods over others). Instructional methods and musicianship, however, should be always changing, flexible, and look and act differently within different contexts. Bowman's conception of teaching

practices as flexible and changing, just like the lifeworld and one's sense of self, benefits one's practice when enacted with adaptability, while anchored in one's principles.

According to Bowman, musical skills and knowledge associated with university instruction are necessarily privileged and create norms and values that preserve certain traditions and privilege certain groups of people over others. Writing to an audience of public school education readers, Bowman states that "we" do not tend to question this privileging because we're "in" the group and therefore we, as a group of predominantly university-educated music teachers, are privileged. Bowman describes this as a circular and systemic problem. For example, when attempting to provide a broader range of musics, Bowman feels the profession has "added and stirred," an approach he claims does not work well because other musics are fundamentally different and require different kinds of teaching and learning practices (including instrumentation, perspectives, values, and so on), which disrupt a Western art music system that tends to overemphasize the individual. Communal and social aspects of music making should be considered and valued, yet in order to do so, systems must be fundamentally changed. Bowman points to the importance of acknowledging these inflexible structures because people and practices that don't fit into the systems are likely excluded, which implicates worth.

Bowman states that musical exclusions create people exclusions. He calls for social justice concerns to become situated within music and music education. Bowman asks, "What kinds of musics and values and insights *and people* have been kept out by our territorial tactics?" (p. 119, italics his), and how more diverse musical systems might be attained without compromising professional standards. Bowman calls for a redefinition

of professional knowledge and a redefinition of “who we are” in the field. Music education, he claims, can be diverse and pluralistic, but the structures and processes in place perpetuate the status quo. Bowman states, “The richer and more complex and more diverse our professional membership becomes, the more we will need to develop complicated and robust senses of belonging, and the more we will need to find multiple ways to interact comfortably with the widest variety of people and situations” (p. 120).

Although this complex and diverse professional membership may already exist, different types of music teachers might not fit within the most recognized systems and structures (schools, in particular, and university programs), and therefore may not be considered “professional.” In some cases, music teachers who are not degree-holding public school educators are simply considered “something else.” I argue that “the field” itself requires redefinition in order to be inclusive of the many musics and music teaching, learning, and performance practices that exist.

Bowman argues not only for the inclusion of musics but of diverse people. He notes, “‘We’ are defined not just by what we do, but also by those with whom we presume to do it” (p. 121). This statement highlights the fundamental role that institutions and organizations could take when making room for inclusive practices and the valuing of different types of music making, teaching, and learning. Bowman recommends expanding the field’s general notion of the term musicianship. He points out that music majors who take part in “amateur” musical involvements should be taken seriously, which can help to redefine the entire “music educator identity.” He hopes music educators within the profession will become more diverse.

Along similar lines, Froehlich (2007b) discusses the role of the university in creating its own systems and structures, which can likewise exclude and perpetuate the status quo. As a university faculty member, Froehlich reflects on her own experiences, opportunities, and role in change making, and on her “own occupational socialization and professional identity construction in view of the macro-structures of institutional belonging” (p. 7). Froehlich (2007b) discusses social interactionism (or “interaction theory” as it relates to the perspectives of George Herbert Mead, Blumer [1986, 2004] and Layder [1981, 1998, 2006]). She claims a conflict exists between her role as faculty and institutional gatekeeper and a desire to make institutional changes. For Froehlich this includes the desire to be inclusive of different kinds of students while gatekeeping to keep some of them out of university music programs. Froehlich hopes to value the individual worth and learning habits of students and laments that this can conflict with institutional demands for grades and ranking systems.

According to Froehlich it is necessary “to articulate [that] our role as institutional gatekeepers bars us from a truly individualized form of instruction that allows us to reach and teach *anyone* who wishes to learn, a creed more easily paid lip service than acted upon” (p. 8). Froehlich wonders whether music teacher educators are really comfortable teaching only the students who “fit into the academic world that we have helped to conceptualize and frame?” (p. 8) or whether we truly address anyone who wishes to learn (to become a music teacher).

Froehlich notes that it is important to consider these personal tensions because “Understanding paradoxes and conflicts in our work provides the basis for asking how pedagogical changes can lead to changed behavior and, ultimately, to institutional

change” (p. 8). Froehlich aims to examine how exclusionary and inclusionary practices in-school music exist side-by-side and may expose inconsistencies and a “paradox of routinization” (p. 8).

One of the paradoxes described by Froehlich is that “Inclusionary practices in school music *are* possible, but the music itself often leads to exclusionary practices due to the role associated with standard procedures common to music performance itself: Hegemonical power structures among musicians are the norm rather than the exception, and those structures are readily imitated even in school music settings” (p. 9). Hegemonial power structures may also be prevalent in teaching practices (among studio teachers or public school music educators). Another paradox stated by Froehlich is that “There are several universes of discourse in a profession we would like to think of as one profession” (p. 9). Although Froehlich speaks specifically to “school music” and “university schools of music,” this idea certainly applies in a host of other settings as well. Froehlich (2007) critiques the research community as well, stating that “studies that examine the relative effectiveness of specific music instructional methods rarely take into account the organizational structure of a particular school or the broader school system in which it is located: the larger contexts that shape interactions between teachers and their students” (p. 10). Likewise, although researchers investigate music teacher education, they “rarely scrutinize the system of higher education as the context within which and by which nearly all details of teacher education are articulated” (p. 10). As Froehlich suggests, allowing for a “whole picture” perspective that considers contexts (of which the university school of music is one and the K-12 school is another) is important, however, “out-of-school” (or community) contexts for music education exist as well, and their

systems and structures also play a role in shaping the practice and the field of music education and the music teachers who act in them.

Froehlich defines professional routinization, another paradox to explore, as “the occupational mandate to follow stable patterns of actions and thought that are accepted and agreed upon by acknowledged experts in the field” (p. 10). This paradox exists, she states, because we expect professionals to act professionally, in other words, to act in somewhat expected or routinized ways, which allows us to trust what they do and what they will do. At the same time, Froehlich suggests professionalization requires that people draw into question what they do and, when the situation calls for it, discard routinized behaviors and act flexibly.

Froehlich (2007) describes boundaries of a field using Abbott’s description (1988), which he refers to as “ties of jurisdiction” (p. 13). Froehlich explains, “Each profession is bound to those ties through the traditions in which the tasks of diagnosing, inferring, and taking action have been carried out over time. These three acts, often executed simultaneously, legitimize what a given profession does” (p. 13). Music educators, she claims, are shaped by standards and conventions from at least two different disciplines (music and education), which “converge to form the philosophical foundation for pedagogical action” (p. 13). When one follows prescribed professional actions without thinking critically about them or making case-by-case judgments about how appropriate actions are for the situation “jurisdictional vulnerability” exists (Abbott, 1988, p. 51; p. 14 in Froehlich), and when jurisdictional vulnerability exists, the music educator’s professional status becomes weakened. Froehlich points out that music educators are therefore doubly susceptible to jurisdictional vulnerability because the fields of music

and education both operate within institutional settings and have “ties of jurisdiction,” (Froehlich, 2007, p. 13) established behavioral expectations, and desired routines that shape the community of practice and sometimes contradict or conflict within the framework of the larger institution. These established expectations and routines may contradict or conflict within the institution because both operate as symbolic communities.

Froehlich explains that different symbolic communities have different professional and personal norms and values. At the same time, different communities may be “at different places in the hierarchy of established academic and professional programs as well as institutional core values” (p. 14). This can be problematic for music educators, particularly those who may need to operate between differing contexts with different pedagogic discourses and sometimes divergent behavioral expectations and practices. Froehlich states, “Moving from one social context to another is difficult. It is not surprising, therefore, that young music teachers often bring to their first job the routines accepted by the music community rather than those that define the community of educationalists” (p. 15).

Froehlich speaks to differing communities of practice within music education. She states:

Just as the work realities of music teachers and professional performers differ, so do the professional actions that comprise each music teacher’s respective community of practice. A small school setting differs from a large one, and a suburban school can differ dramatically from the inner-city school just 45 miles down the road (p. 17).

Froehlich states that the contextual knowledge can be particular to certain situations and cannot necessarily be generalized across groups or contexts. Froehlich (2007) explains

we must accept the field of music as multiple, differing communities of practice, with varied (not uniform) institutional realities. She connects this idea to teacher preparation, stating, “Acknowledging and working with diverse work realities therefore entails far greater degree plan diversity than currently exists” (p. 17). She calls for more work experience in particular settings and fewer generic courses designed for the entire student body. Froehlich recommends that college music teacher educators should know students’ backgrounds and personal motivations for becoming musician-teachers, consider that not all music education students’ goals are necessarily tied to school buildings, and become aware of their own power and limitations in terms of roles as institutional gatekeepers. By having students participate in routinized behavior and non-routinized behavior, teacher educators help develop preservice music teachers’ own conception of professional roles, and hopefully senses of self.

Froehlich’s discussion of routines specific to each community of practice creates challenges for music teachers operating between differing contexts. Each system provides different types of support for specific identities. This forces the music teacher to explore the “musician,” or “performer identity” in relationship to the “music teacher identity;” it can be difficult to foster a “music teacher identity” (not to mention sense of self) in preservice teachers or beginning music teachers. These individuals may end up “code-switching” between these identities because they haven’t necessarily learned the systems (including expectations, norms, values, language, symbols, and so on) of the teaching world. One’s “musician identity” therefore may take precedence as the foundational face of their multi-faceted and evolving senses of self.

Studio Teachers

This section considers private studio teachers with a broad lens, including: those associated with schools, community centers, and institutions of higher education; those who teach from home; and those who teach primarily on a one-to-one basis and/or in small group lesson settings. Literature involving private studio music teachers includes studies of the attitudes toward private teaching and toward private university-level teachers among music majors (Abeles, 1975; Fredrickson, 2007), and the interpersonal relationships found between private instructors and students (Clemmons, 2006; Clemmons, 2009/10). Other topics include the professional status of studio teachers (Sumpter, 2008), the educational preparation of music educators, and the phenomena at work within a successful studio (Montemayor, 2008).

Abeles (1975) developed an evaluation instrument for assessing applied music instructors in higher education based on an assumption that a satisfactory evaluation tool for applied music instructors did not exist. In other words, college teaching competence was normally determined through self-evaluation, colleague evaluations, and/or student evaluations, and Abeles posited that these types of evaluations, normally used for lecture-type courses, did not work well for applied instructors due to the nature of the one-to-one relationship. Abeles explained that individualized instruction necessitates different kinds of evaluation, particularly in the field of music, where diverse pedagogical techniques may be especially suited to the individual student.

To construct a faculty rating scale, Abeles asked 75 undergraduate and graduate students to write an essay describing a particularly influential applied instructor, detailing both positive and negative characteristics. After conducting a content analysis of the

essays, Abeles created 123 statements. With the help of three applied faculty members, he organized these statements into five broad categories: rapport, communication technique, musical knowledge, musical understanding, and performing ability. Abeles then placed these 123 statements into a Likert-type rating scale with five options ranging from a high level of agreement to a high level of disagreement for each statement. Abeles used the 123-item rating scale in a trial evaluation of ten applied faculty members and conducted a factor analysis of the results.

Abeles narrowed the 123 items to 30 with the help of faculty and student evaluators. Even with the more limited scale, students did not evaluate their applied instructors well in terms of the faculty members' teaching ability. Abeles suggests that this may stem from a "halo effect," making critique of their instructors difficult for students. According to Abeles, a negative relationship seemed to exist between student evaluations and colleague evaluations. He reported, "While faculty and students agree on criteria for good classroom instruction, they seem unable to agree on criteria for good applied instruction" (p. 153).

Difficulties associated with evaluating applied instruction may well have to do with the nature of the one-on-one relationship, which, as Abeles mentions, is unique and individual to each of the settings involved and to both people involved. Abeles makes an important distinction between teaching in a classroom and teaching in a studio: private teaching may call for entirely different types of skills. Similarly, evaluation techniques may differ widely between teaching scenarios. If evaluation techniques do not vary, however, Abeles indicates that they should at least be adapted to each unique teaching situation. For someone engaged in teaching privately while involved in other types of

teaching, multi-faceted skills and abilities may be necessary and may continually change depending on the context. Although Abeles does not mention the social roles of colleagues, students, clients, or community, these undoubtedly change with each teaching environment as well, necessitating flexibility on the part of the music educator and evaluators.

Clemmons (2006; 2009/10) investigated interpersonal relationships between teachers and students within a university applied voice studio. The purposes of Clemmons's studies involved investigating the instructional environment of the voice studio, focusing specifically on the relationship between voice teacher and student (2009/10), and defining components of rapport and motivation in private voice lessons (2006). According to Clemmons (2006) the element of rapport in applied studio voice lessons is of critical importance.

Clemmons (2006; 2009/10) interviewed four "Master Teachers" associated with the National Association of Teachers of Singing (NATS) Summer Intern Program. Both publications stemmed from this research. Each teacher was well known for building strong relationships with their voice students. Clemmons studied these teachers for one year, collecting data through observations of private lessons and field notes, as well as through four hours of interviews with each of the teachers. Clemmons also observed and interviewed twenty students of the Master Teachers, and collected additional data through written questionnaires sent by email, receiving a 30% return rate.

Clemmons explored student age, environment of the lesson, and the unique experiences and personalities of each person involved, acknowledging that these elements shape the relationship between teacher and student. She states, "The foundation

of all good learning relationships is the teacher's own expertise and mastery of his or her instrument. Building upon this foundation of expertise are twin pillars of mutual trust and mutual respect that uphold the interpersonal relationship" (2006, p. 206). Clemmons found that the teacher-student relationship is "crucial to the success of applied lessons and creates an emotional connection that empowers learning in a dynamic way. Rapport fuels student motivation, and when found in the context of expert teaching, can lead to the empowerment and competency of students" (2006, p. 205). Other important considerations for good teaching and learning relationships mentioned by Clemmons include feeling emotionally connected or related, motivation, students' sense of competence and autonomy, enthusiasm for teaching, and clearly defined goals and expectations (2006).

In a subsequent analysis, Clemmons (2009/10) studied four "Master Teachers" who taught in the National Association of Teachers of Singing Summer Intern Program through observations, interview, and interviews with students. Clemmons identified four dimensions of rapport motivation in private lessons. First, the expertise and self-confidence of the teacher creates an important foundation for rapport with students. Second, students feel secure and trusting in the studio when safety and mutual respect are present. Third, clearly stated expectations and high standards along with clear relational boundaries help students to feel safe and successful. Fourth, teachers who are enthusiastic and affirming can build student passion. Clemmons refers to these dimensions as an approach of "emotional contagion," which can help students as they imitate teachers' high levels of energy, creating an important emotional connection between teacher and student. Clemmons (2009/10) articulates that rapport creates a

foundation in the applied studio and recommends students discuss and attempt these components in their own pedagogy classes so that they might appreciate the importance of energy, respect, expertise, boundaries, and relationship in individualized music teaching.

Clemmons (2006) notes that the ways in which private teachers communicate with students is important. In both studies, Clemmons speaks to the honesty, positivity, and support of teachers, although she does not specifically address language, terminology, or labeling used in studio settings. Despite this, it seems that ways in which a private teacher might address an individual student in a private studio setting could be unique to this one-on-one environment. Due to the personal relationship involved in the private lesson, teachers may become familiar with students' personalities and interpretations of the goals and feedback given to them. Likewise, students may become well acquainted with ways in which the private teacher provides critique or encouragement, thereby developing a "working style" and unspoken expectations between teacher and student. If expectations come with understanding from both teacher and student, the relationship of trust and rapport may be built continuously upon over time. If expectations are not met or change over time, however, the sense of trust and rapport can diminish. Meanwhile, language and terminology is likely an important component in creating expectations, mutual understandings, and working relationships among teachers and learners in any settings. The language or terminology used to address large ensembles or classes may differ from studio teaching because of differences in the setting, yet the qualities of language may have something to do with relationship and rapport.

Fredrickson (2007) investigated attitudes toward teaching individual music lessons among music majors in two very large state university schools of music. Fredrickson studied 486 undergraduate and graduate students majoring in music using a questionnaire that included both open-ended and Likert-type survey items. Students responded to a total of 29 questions distributed among the following categories: teaching and career as a performer, the relationship between teaching and playing, teacher training, future students, enjoyable aspects of teaching, responsibility for students' progress, teaching style and curricular structure, and private teaching as an occupation.

Fredrickson found that students were positive about the prospect of teaching private music lessons and anticipated that training to do so would be necessary. Students did not feel that strong abilities to play one's instrument automatically resulted in good teaching. Music education students seemed more willing to teach students with less skill or ability, whereas performance students hoped to teach advanced students and to teach within a higher education setting. Fredrickson states, however, that music education students are not adequately prepared to teach private lessons, as studio teaching requires different skills and strategies from what might be needed in classroom situations, although he does not clarify what those might be. In order to help all music students begin to think of themselves as teachers and build their teaching identities, Fredrickson proposes that faculty in music education find spaces to prepare students outside of music education for general teaching issues. Fredrickson also proposes that higher education programs might help their communities by developing a series of opportunities for music majors to learn about pedagogy in partnership with community music schools or other outreach or service learning programs.

Although Fredrickson does not state the questionnaire return rate, this study is important in that it provides a glimpse into university music students' attitudes toward private teaching across different majors (primarily music education and performance). Fredrickson shows that performance majors largely expect to work in a teaching capacity of some kind, although they also recognize that they are often lacking preparation in pedagogical knowledge to do so.

Fredrickson surveyed students participating in large ensembles within large university settings and piano majors who may not take part in the ensembles. Fredrickson also included non-music majors who were participating in the large ensembles, with the thought that although these students do not major in music, they may someday teach music, as they are skilled enough to take part in the university music ensemble. Fredrickson's observation points to an interesting matter related to this study: those who teach music may or may not hold a music-specific degree and may or may not hold any type of certification to teach music or any other subject.

Sumpter (2008) explored the professional status of independent piano teachers in relation to the Sociological Attribute Model of professional status. Sumpter surveyed 144 independent piano teaching respondents, modeling his instrument after an earlier survey by Wolfsberger (1986). Survey questions gathered data about demographics, training, business policies, and studio practices.

According to Sumpter, wealth and power signify professional status, and these qualities are lacking in independent piano teaching. Piano teachers in Sumpter's study however, typically did not choose to work more than part-time, and although respondents often reported having a waiting list of students, they also appreciated the autonomy to

take on only the number of students they desired. This freedom to choose was eased by the fact that only 17.3% of teachers in this study cited independent piano teaching as their household's primary source of income. Females (90.2%) significantly outnumbered males, and although Sumpter noted that salaries could be greatly improved with the offering of group lessons, piano teachers typically provided only individual instruction. Most piano teachers held either a bachelor's degree (75.4%) or master's degree (38.1%); most of the degrees were in piano performance. Some participants, however, held degrees unrelated to music.

Sumpter explains the attribute model of professional status is based on business, wealth, power, and prestige. Independent piano teachers do not necessarily fit well within this model because they seem to focus their concern on individuals at the local level rather than wealth, power, and prestige. Sumpter proposes that the reason so many independent piano teachers in her study were content with their careers had to do with control over how much they work, who they teach, and what and how they teach. Because their pursuit is not tied to wealth and power, Sumpter instead proposes a mission-based professional model, which expands on Froehlich's (2007) three attributes of professionalism model. Froehlich's model includes the categories of: extensive knowledge, freedom to choose one's own clientele, and determining one's own fee structure as related to feelings of professionalism. Sumpter's mission-based professional model includes: extensive professional knowledge of vocational subject matter and ability to make autonomous decisions about it; emphasizing what is best for the student;

freedom to choose one's own clientele; treating colleagues with respect; determination of one's own fee structures based on standing in the community; and quest for growth (self and students').

Sumpter investigates independent piano teachers' seeming lack of professional prestige tied to wealth and power, yet recognizes the importance of their contributions to community. Although their work may not be far-reaching and geared primarily toward individual students, families, and neighborhoods, their impact can nevertheless be deeply felt. While Sumpter does not explore piano teachers' own perceptions of themselves as teachers or musicians, it could be that many types of educators' sense of professional self is consistent with Sumpter's lens of mission-based work.

Parkes (2009) discussed the educational preparation of music educators. She points out that music teachers, music educators, and music performers are all roles that overlap for students. Parkes says that all music educators have had experiences within applied studios for at least some part of their background. Major differences exist between music performance and music education degree programs, which are set up by NASM (the National Association for Schools of Music). Although she feels the field of music is accepting of these differences, Parkes recommends reexamining the role of applied studios in preparing music teachers.

Parkes (2009) investigated the many roles of college applied faculty, which simultaneously incorporate performer, teacher, and educator. In order to become a music educator (in a K-12 setting), Parkes says that the criteria are clearly defined and licensed. She points to studio applied teaching, however as murky, normally calling for a terminal degree, even though the typical DMA in performance focuses mainly on performing

skills rather than teaching skills. Parkes describes training as what might be aimed at gaining proficiency at one skill, whereas education helps learners to identify and solve problems in creative ways, and involves ways of thinking and applying information. Parkes feels that performance majors often fail to become educated in teaching music, which involves dealing with and solving pedagogical concerns as well as identifying particularly worthwhile and efficient pedagogies.

According to Parkes, the “artist teacher” is a term typically used to describe studio instructors in higher education, and although many artist-teachers have been students studying in studios for some time, they cannot be expected to know how to teach. Studio teachers often are informed by their prior experiences as students, which can be helpful if the experiences have been positive and past teachers have been effective, or problematic if they were not. New studio instructors often must learn by trial and error in the “testing ground” of their studio.

Rather than maintain the separated “educator” and “performer” pathways in schools of music, Parkes suggests changing curriculum and degree requirements in order to bridge the divide between them. Pedagogy must become more visible within the performance curriculum, and Parkes recommends that educators share pedagogical tools with applied faculty. She suggests that comprehensive pedagogies be discussed and administered by all music faculty (including musicologists, professors of music theory, ensemble directors, and so on.), which would enable students to learn how to teach as opposed to simply the content to include. Because she recognizes that all faculty have developed their own teaching strategies, Parkes suggests that faculty should share these strategies with students of all levels. She also suggests that more advanced students

consider ways to adopt courses for younger students, practice teaching new material to their professors, and also teach across levels (doctoral students teach master's level students, etc.). Parkes feels strongly that sharing and discussing teaching strategies and pedagogical information can help all applied faculty, and that if terminal degrees are the requirement for applied faculty, then the terminal degree curriculum should be re-written in order to provide adequate pedagogical knowledge.

Montemayor (2008) investigated a highly successful private flute studio in order to examine the phenomena at work and elements contributing to its success. Montemayor sought to understand: messages exchanged between teacher and students; components of the environment that contribute to discipline, engagement, and personal standards; ways in which the teacher might adapt techniques to students' particular ages; and ways in which the flute studio environment differs from public school music environments. Montemayor observed and interviewed the instructor, the adolescent students, and parents, investigating the instructional settings, pedagogical techniques, interpersonal dynamics, and personal characteristics of both teacher and students.

Montemayor found four main elements that seemed to contribute to the success of this flute studio: participation policies and performance expectations; a nurturing, supportive, home-like environment; routines that shaped the "studio culture" including a competitive organization; and the presence of role models to perpetuate studio values. Montemayor claims that this instructor's individual approach to student needs, solidarity with students as fellow musicians, and strict requirements for admission to the studio would be difficult to replicate in a large public school instrumental program.

The studies above examine studio teaching and attitudes about studio teaching in universities and among independent piano teachers. Other articles and essays in the studio teaching literature focus on the practical elements of teaching private music lessons. Topics in this literature include the benefits of teaching private lessons associated with music academies (Crappell, 2010/11), elevating the professional status of independent music teaching among other types of music teaching (Burnette, 1982; Lancaster, 2003; Parakilas, 2009/10), and changes in professional degree offerings over time (Burnette, 1982; Parakilas, 2009/10). Other authors explore studio teaching as part of a multifaceted career (Burnette, 1982), cultural concerns tied to studio teaching (Williams, 2002), and the importance of articulating one's philosophy in teaching private lessons (McDaniel, 1999; Riggs, 2006).

Crappell (2010/11) discusses the benefits of teaching music within the context of a music academy. She compares the academy model to that of an independently run home studio. Academies, she notes, can provide the professional atmosphere of a school, collaboration and mutual support for students, and the options for coordinating simultaneous, independent sibling lesson times. Crappell interviewed the manager of a community music school's piano department, who was soon to complete his DMA in piano performance. His position required responsibilities such as organizing performance opportunities for students, scheduling lessons, creating competition opportunities, planning curriculum, evaluating teachers, and providing professional development for studio teachers.

Through interviews with the piano department manager, Crappell found that academy studio teachers appreciated colleague interaction, whereas isolation might be

experienced in a home studio setting. The manager felt that teachers enjoyed professional development opportunities available through the academy and stated that although studio teachers in an academy setting may earn less pay than they would in a home-based studio, they were usually relieved from organizational tasks outside of teaching responsibilities, including scheduling, instrument maintenance, and locating substitute teachers. Crappell did not investigate whether the teachers shared these perspectives. According to Crappell, studio teachers can also benefit from the consistency of a steady paycheck made available through a music academy. The manager asserted that music academies are becoming the future of private instrumental instruction, discussing only one advantage particular to the home studio: neighborhood access.

Lancaster (2003) discusses the importance of legitimizing the independent studio teaching profession. He notes that topics in a reprint of a 1990 article published in the same 2003 issue of *Clavier*, a prominent piano teaching publication aimed at studio teaching, were equally relevant in the year 2003. Lancaster supports and praises pedagogy degree programs found in universities, recommending that undergraduate pedagogy education should expand to five years in order to best prepare independent studio teachers. He also recommends incorporating technology in keyboard education and references the piano itself as an adapted technology over time.

Lancaster (2003) urges studio teachers to move past terminology such as “private teacher,” emphasizing the need to further the field with a focus on pedagogical practices and educational approaches. Although Lancaster does not go into more detail about terminology, it is clear that certain words carry associations for those within the field and

for students, parents, and communities. These associations may limit the ways in which the field of practice—and the general public—regards the profession of piano teaching, which is of great concern for Lancaster.

Lancaster proposes that those teaching independent music lessons engage in professional conversations with those in music education preparation programs in order to add legitimacy to the field. He asserts that it should be illegal to teach piano privately or in a studio without a license to do so, recommending a national marketing campaign to educate the public about what constitutes a “good music education” (p. 68), which is not defined in this article. Lancaster also states the need for future studio instructors to be well prepared in the financial aspects of independent teaching and suggests providing separate tracks in degree programs for professional musicians and aspiring amateur musicians.

Parakilas (2009/10) similarly outlines the importance of elevating the professional status of private teachers. He identifies changes in public expectations of teachers and teachers’ professional preparation over time as reasons for considering professional status. Parakilas claims that while other teaching pedagogies have adapted substantially in the last fifty years (1959-2009), the field of performance teaching (including independent lessons, studio classes, and ensembles) has remained largely the same. Parakilas employs a critical approach, reminding readers that the structure of private teaching must not be taken for granted as inevitable. He claims that despite university course catalogs displaying lessons, ensembles, and rehearsal structures in schools of music, “they also reveal shifts in the kinds of careers for which performers are being trained, growth in the numbers of instruments and traditions being taught within that

format, and an ever-changing context of courses that are offered to performance students in musical disciplines other than performance” (p. 294).

Parakilas contrasts the nineteenth century conservatory model, which prepared predominantly female piano students for careers as private piano teachers, with today’s expanded offerings, including degrees in accompaniment or collaborative piano performance. Where single courses used to exist, entire degree programs have blossomed, shifting “auxiliary skills” such as accompanying into professional occupations. Although Parakilas does not delve deeper into this topic, these new types of professional occupations could be the result of efforts of innovative, entrepreneurial musicians who, out of necessity, seek to find their niche and create careers in new ways, thus expanding possibilities for future music educators.

Parakilas states that institutions “cannot count on sending all their students, whatever their primary medium of performance, on to careers devoted exclusively to performing” (p. 294). He suggests that all musicians benefit from gaining skills in pedagogy and “out-of-the-limelight musical skills” (p. 295). Performance faculty, he feels, should consider what skills their students may need in order to pursue a variety of music careers, from the teaching studio, to the recording studio, to the office, to the stage.

Parakilas recognizes that each performing tradition, including those of diverse cultures, may have its own unique type of instruction. He opposes fitting instruction techniques “into structures -- alien to those traditions -- that we devised for the teaching of Western classical instrumental and vocal performance” (p. 296). Considering a variety of musical traditions in relation to their future careers may help students identify ways in which differing musical styles and traditions might relate to power structures in

instruction and performance. Parakilas hopes students will learn to recognize these types of hierarchies in order to allow each tradition to stand on its own, rather than adapting western art music practices to fit other, potentially foreign, ways of teaching and learning music.

Similarly to Clemmons (2006; 2009/10), Parakilas (2009/10) states that personal relationships are a foundational element in one-on-one music instruction, and that strong personal relationships are the reason private weekly instruction continues to exist, despite financial drain on institutions. He lists benefits associated with the one-to-one model: role modeling, individual pedagogy, and oftentimes therapy. Parakilas also remarks, “The music studio and rehearsal room are places where teachers pass on a tradition of techniques, stylistic concepts, and attitudes towards performance that they have learned in the same way themselves” (p. 298), and he urges students not simply to master these traditions, but to learn to think critically about how Western classical music traditions fit “into the larger world of music-making” (p 298).

Parakilas’ point may be more broadly relevant to all music teaching professions. Music educators of all kinds can benefit from thinking broadly about their musical traditions within the context of a wide range of musical styles and practices, and about the hierarchies implicit in thinking about styles and practices. Furthermore, in addition to hierarchies of musical traditions, the types of careers in music teaching may also fall victim to power structures (connected to the styles of music associated with them) thus creating a hierarchy of occupational status among different types of music educators. These hierarchies and power structures could contribute to music teachers’ sense of place within the profession and sense of self as teacher and musician.

In an early article written for the *Music Educators Journal*, Burnette (1982), the then national chairperson of the Independent Music Teachers Forum (of the MTNA), described private studios as small businesses. She suggests that music students interested in teaching individually consider elements of studio policies, finances, scheduling, location, public relations, and hours. She lists challenges of studio teaching, such as inconsistent income, limited hours (often after school), and building and maintaining numbers of students. One solution to these challenges, according to Burnette, might be to supplement studio income with music teaching in other settings, including schools, community colleges, arts councils, senior centers, YMCAs, or retirement homes. Burnette also suggests alternate options for supplemental income, including church music performance or leadership, and private school music teaching. Burnette enthuses, “Though the monetary rewards are not always commensurate with a teacher’s educational background or comparable to those in other professions, there is an immense satisfaction to be derived from private teaching” (1982, p. 43). Burnette points to issues at the heart of my study: the multitude of ways and settings in which people teach music, and matters of status, such as education, wealth, and professional hierarchies.

Despite the benefits of individualized instruction mentioned by various authors, studio music teaching can provide many challenges. Williams (2002) discusses the challenge of communication across cultural lines in the context of his own experiences as a private piano instructor for international university students. Williams refers to communication across cultural lines as a necessary “cultural adaptation” for both teacher and students. He provides a definition of “culture,” based on the work of Dutch anthropologist Geert Hofstede, as “all the patterns of thinking, feeling, and acting, which

one learns from early childhood. These patterns distinguish the members of one social group or society from another” (2002, p. 24). Williams states that language can create difficulties in communicating across cultural lines, noting that language can be comprised not only of words, but also nonverbal communication, customs, and rituals. These elements of the culture associated with a particular place are important to consider in order to gain an understanding of others’ values, for, Williams asserts, an understanding of values lies at the heart of effective teaching and promotes “dialogue at a deeper level” (p. 25). Williams states, “A broad view of the ways culture affects communication and learning would help us better understand all our students and ourselves” (p. 25).

Williams explains that “power distances” involve one’s role in relation to those of authority or one’s own authoritative roles in relationship to others, and a “reverence for authority” (p. 26) can separate those deemed “in charge” from those who are not within a continuum of relationship. Some music teachers enact a guiding or co-learning role, while others remain authoritative, and these relational power distances can be related to culture. According to Williams, “The most formidable challenge is seeing our own cultural influences” (p. 27). He describes deep immersion in our own cultural values as causing a blindness from understanding what those values are or how they affect our actions. Williams encourages music educators to consider ways of effectively communicating across cultural barriers, which, he suggests, does not necessarily require that individuals reject their own culture in favor of another, but rather, that they become more aware of their own cultures and biases.

Although Williams speaks specifically to the language of geographic regions (in this case, English and Chinese), language reflects the ways in which place and the culture

of a place may shape understandings typified through a process of naming – a concept central to social phenomenology. Cultural adaptation or communication challenges identified by Williams in studio settings may well operate similarly in various teaching and learning places such as schools, community centers, and private studios. Further, the language or terminology commonly understood within that place can be unique to that context and to those working within it, who may, as Williams suggests, have a “blindness” regarding their own values, structures, and biases.

Williams’ argument suggests that to gain an understanding of their sense of professional self, music teachers must first gain an understanding of others around them as well as an understanding of themselves in relation to those around them. This awareness both of self and others supports the practices of critical pedagogy some have encouraged (Abrahams, 2005a; Abrahams, 2005b; Apple, 2000; Freire, 1993), along with the disposition for questioning power structures and hegemonic systems discussed earlier in this chapter (Cahn, 1966; Freire, 1993; Kertz-Welzel, 2009; Koza, 2006; Savage, 2009). Williams’ argument supports the need for this study and the use of a social phenomenological lens, as each setting or context of music teaching is a unique culture of its own with its own values, practices, and biases, demanding particular understandings and interpretations in order for individuals to successfully participate within its systems.

Other writers in the studio literature consider the ways in which philosophy can provide a foundation on which individualized music teaching maybe built. McDaniel (1999) describes the value she finds in continually revisiting her own teaching philosophy. Having taught both private piano lessons and piano pedagogy classes, she found herself discouraged by an apparent lack of guidelines for creating a personal

teaching philosophy. McDaniel claims that it can prove difficult to refrain from critiquing other studio teachers' philosophies based solely on the quality of their students' performances. Although she does not explicitly state it, this tendency toward critique of others could be related to the nature of the studio teaching position. Critique of performance may be thought of as one of the essences of private music teaching (and of other types of music teaching, as well), steering studio teachers toward a continual critique of their studio teaching colleagues.

McDaniel considers challenges associated with one's philosophy of private teaching, including the temptation to "weed out" less than promising students. She considers the types of students who might be likely to take lessons in the first place, identifying different categories of private students as "hobbyists, amateurs, serious amateurs, semi-professionals, professional non-performers, and performing artists/teachers" (p. 79). McDaniel does acknowledge that for any one student these categories may continually shift. Processes of "weeding out" in the private teaching realm, as described by McDaniel might be compared to that of the auditioning processes found in some school ensemble programs, which tend to exclude, or may be contrasted with community music making groups, where the mission or philosophical perspective may preclude any process of member exclusion.

The importance of constructing a philosophical model for studio instruction is also discussed by Riggs (2006). Riggs presents problems she finds inherent to much studio instruction, beginning with large numbers of qualified candidates and a fairly small demand for professional employment in piano instruction. Those conditions can lead to less than optimal studio environments. Riggs states:

Extreme competitiveness and the political hierarchy [amongst students] common in a typical music studio setting can squelch creativity and hinder a student's possibility to attain optimal experience in performance. Such an environment can pose a threat to a student's self-image and motivation, possibly becoming detrimental to the success of the student in any chosen occupation, whether ultimately within music or outside the profession. (p. 175)

Another concern for Riggs includes studio teachers' professional pedagogical preparation. She comments that studio teachers are often hired based on performance accomplishments rather than teaching methods or abilities, which remains a topic found throughout the history of studio teaching (e.g., Loesser, 1982; Williams, 2002). Riggs states, "With a lack of training in instructional methods or developmental theories, college music teachers tend to conduct lessons in the manner in which they were taught" (p. 175) and therefore may not account for individual differences among students or developmental concerns. Further, studio teachers may instruct in authoritative ways that foster neither critical thinking nor independent interpretation, a problem, according to both Riggs and Dogani (2004). Clemmons (2006; 2009/10) would likely agree, as she asserts the need for trust, respect, and rapport in the private lesson.

With these challenges, Riggs proposes a philosophical model focusing on the "whole student" and emphasizing the need for "flow." Riggs describes flow, based on the work of Mihaly Csikszentmihalyi (1990), as consisting of four critical aspects: identity, experience, insight, and inspiration. Riggs suggests focusing on how flow places value in the process over the musical product. She explains that her philosophical model "utilizes finding flow in performance as a catalyst for creativity in all aspects of life, while promoting the attainment of self-actualization of creative potential. The model

also centers on an integration of ‘wholeness’ in instruction through the development of the intellectual, emotional, physical, and spiritual faculties of the individual” (p. 177).

Riggs points to the potential dangers in student competition and hierarchy within the studio setting; however, hierarchical thinking exists within other music education contexts as well. Hierarchies found within music teachers’ thinking likely imitate the competitive, hierarchical nature of their background experiences, many of which may involve studio settings or ranked ensemble experiences. These hierarchies may be found not only within music teachers, but as well as in practices, where one kind of teaching or teacher may be valued more than another. Value may also be placed across or between practices and professions, where music teaching may be positioned with low professional status relative to performance or other careers among types of music teaching.

Community Music Teachers

The community music literature spans a variety of topics related to community music teaching, learning, and organizations. Some community music literature pertains specifically to ensembles, whereas other conceptions of community music involve music schools, community studios, or organizations. In fact, Koopman (2007) states, “There is no consensual definition of what community music really is.” He does, however, provide three main characteristics: collaborative music making, community development, and personal growth. This section is divided into two parts: studies of specific community music programs, and literature involving who teaches in community music settings.

Some studies involving community music schools seek to gain an understanding of the meanings made for those who participate within the school (Baranski, 2010; Davis, 2004). Other studies include community arts projects that attempt to empower

marginalized youth populations by strengthening notions of regional identity (Baker et al., 2009) or by engaging in arts integration projects in order to promote cultural harmony (Russell-Bowie, 2005).

Davis (2004) investigated the meanings and purposes of those participating in music at Rosie's House, a music academy for children. Davis' research questions included: how did Rosie's House come to be, what obstacles did founders encounter as they established the school (and how were these overcome), why do individuals participate in and support Rosie's House, what meaning does it have in the lives of participants and supporters, what obstacles remain to be carried out in terms of the school's mission, and what strategies are being employed to overcome these obstacles? Davis conducted his dissertation as case study research and engaged in participant-observation for one academic year. He collected data through observations, field notes, memoranda, interviews, and artifacts. Davis included perspectives and experiences of students, parents, teachers, staff, administrators, and board members. Most participants' motivations centered on the availability of music lessons for low-income students.

Davis states that the mission of the school differed for various individuals and groups, who often disagreed about the purpose of the school. Although extra-musical benefits were apparent, it seemed that they were not a primary focus in the same ways as music accessibility for low-income children. Leadership roles were not clearly defined in this organization, which provided challenges for long-term sustainability. Teachers and families, however, were supportive, and students grew and developed musically through their participation at the school. In this setting, teachers wore multiple hats. Each music educator taught private lessons, but other roles included music director and

administration in the community music school, as well as roles external to the school, including performing roles with a local symphony orchestra, orchestra pit, in orchestral groups and community ensembles, and in churches.

Baranski (2010) similarly sought to understand the motivations that maintain people's participation, experiences, and interest in community music programs. Baranski observed lessons and classes at a neighborhood music school (NMS) in New York four days each week for one year. He informally interviewed students, administrators, parents, and board members, and also formally interviewed thirty participants (current and former students, parents, teachers, administrators, and board members). In addition, Baranski analyzed documents, acted as participant observer, and took field notes.

Baranski found that performance was a major motivator for student participation at this community music school. School-age students either sought a music program, coming from a school without one, or sought a way to enhance their school music instruction. Adults joined to re-establish former music skills and benefited from the social elements of fellowship, friendship, and camaraderie. Participation was maintained due to the supportive environment created by teachers and administrators; performances were encouraged and often created by students themselves. Teachers maintained positive rapport with students and were highly musically trained as well as sensitive to student vulnerability. Baranski found that students were able to make meanings by constructing their own relationships with the school, teachers, and musical practices.

Baker et al. (2009) examined three community-based music projects (two in Australia, one in the U.K.), investigating how these programs engendered notions of regionalism, locality, and identity. Baker et al. state that the lived experiences of youth

are oftentimes at odds with the principles of community arts spaces. In other words, the discourses and policies of facilitators of community-based projects might appear valid, but in terms of practical implementation may compete with local narratives that are specific to local knowledge, which can result in resistance among youth to interventions or programs attempted by outside people. The authors analyzed three community-based organizations (CBOs) that are part of a wider urban regeneration effort to renew a regional sense of identity. Regional identities and regional musical knowledge, they claim, distinguish local from global identity. Baker et al. attempt to show that when youth are engaged in community-based programs, they are situated at an intersection of music program management, city mythologies, and national cultural policy.

In their study, three research sites were explored. Each was located in an area in economic decline. Music was considered one way to help fight against negative stereotypes associated with the disadvantaged nature of the location. Different organizations provided support for finding a venue and encouraging musical spaces for recording and rehearsal. In each place, local discourses of space and place existed, and local knowledge particular to each location included issues of regionalism, which were accompanied by “knowledges and sensibilities acquired through local appropriations of global youth cultural styles and musics - notably rap and graffiti - the latter transforming the local into a particularized space for the acquisition, practice, and development of stylized forms of collective identity” (p. 151).

The researchers worked as “outsiders,” though due to the longevity of the study they admitted they sometimes blurred lines between “researcher” and “researched.” Data were collected through semi-structured interviews with the music project participants,

and the opinions of the youth involved remained central to the study. The researchers investigated the young people's views on music, creativity, and space. They also included the views of the music project staff as they wrote their study. Participants were invited to respond to the researchers' theories and working drafts during this process. While the researchers examined the music-making practices of the young people as they were operating within local, community-based settings, they were also mindful of issues related to youth, space, and place within a greater theoretical discourse. They note that considerations of the "sociocultural complexities underpinning the appropriation (physical and symbolic), use, and ultimately contestation of space and place" (p. 150) remained central to this study.

The authors found that youth participants symbolically constructed their local spaces and places, and they often discussed their music-making practices as "forming part of a local scene" (p. 151) in which physical and symbolic properties of a particular locality were used to describe the unique nature of that practice. Spaces and places were shaped somewhat by preexisting discourses of regionalism. In addition, "neighborhood nationalism" also acted as a discourse, as youth shared local knowledge and experiences, including musical preferences.

This article points to the gaps that can exist between project rationale and the actual implementation of a project. Spaces, including ways they are enacted and perceived, are used differently by different users and providers. Baker et al. wanted to find out how creativity is constructed and nurtured within young people's abstract and lived experiences of space and the sometimes competing agendas and aims associated with the youth and community programming. They found that creative spaces can be

perceived differently by organizations and youth; youth tend to gravitate toward organically created spaces which have cultural relevance and resonance.

Organizationally designed creative spaces can feel “forced” and constraining to youth.

Russell-Bowie (2005) researched a creative arts project used to promote cultural harmony among Australian children. The project aimed to enhance the leadership and artistic skills of children, and encouraged consideration of how backgrounds can influence views of community. Eighteen students (grades 4 through 6) were chosen to take part in the Community Harmony Project. Students were selected based on their artistic ability and leadership skills. The teacher and a professor (the author) as well as visiting artists worked with students to develop an exhibition of their art works entitled “My Community: The Power of Story.” Although the students are described by the author as suffering from a “poverty of . . . arts experiences,” (p. 15), Russell-Bowie does not mention whether or not the teacher and visiting artists were of diverse backgrounds.

In preparation for the university-hosted exhibition, children visited art galleries, learned about curating an exhibition, and created a series of their own artworks, which were displayed at a local art gallery. Students also took part in a series of musical and visual arts experiences, developing a puppet play and rap about community harmony. Each student was given a specific task in the exhibition, and all helped hang and label art works. Students greeted the public at their exhibition and took ownership of the process. After the exhibition, students taught their classmates (who had not taken part in the program up to this point) how to create visual and musical works. The project helped bring the community to the university campus and provide student exposure to musical and visual arts. Russell-Bowie notes that student learning was enhanced with a change in

environment; leaving the school helped students extend their comfort zones and exposed them to new experiences. She states, “One of the major successes achieved by the project was giving these particular children an opportunity to experience the arts in a way that they would never have had otherwise” (p. 15).

For the purposes of this study, it is interesting to consider the ways in which the people in these settings and other community music settings experience the arts in places other than the school music and art classrooms. The opportunities for teaching and for learning in community music contexts may provide different types of experiences with different types of musics than those available elsewhere. Teachers in these settings may also enact their teaching practices in differing ways within these settings. This may have to do with institutional structures in place, the norms of the people involved in these settings, or the nature of the music itself.

Some of the literature involving community music includes the role of the teacher (Mullen, 2002) or leader (Facer, 2002) within the community music setting. Wyatt (1998) investigates his own role as an independent music teacher within a community music school. Others explore the educational role of community music in general, such as the ways in which community music learning might enhance school programs (Sayer, 2011; Veblen, 2004), the overall educational potential of community music programs and schools (Koopman, 2007; Sayer, 2011), and differing models of community music teaching and learning (Murao, 2000; Veblen, 2004).

In an essay, Mullen (2002) discusses the teacher’s role within community music settings. While Mullen is from Britain, he speaks of community music in a general, global sense. Mullen states, “community music while not anti learning may well be anti

teaching and certainly has always had difficulties with the idea of the teacher's role" (p. 1). Mullen states that community music should attempt to move away from the idea of an expert teacher and pupils (a model of music transmission) and toward an interactive community of participants. According to Mullen, the model of teacher who acts as facilitator works well in community music settings because goals of community music-making are based on "principles of access, participation, and inclusion for all" (p. 1). Mullen aims to clarify boundaries between those he refers to as "community musicians" and "music teachers." This distinction is important to Mullen so that community musicians will not attempt to turn workshop-like experiences into formal lessons, and so that they might realize their roles apart from what might be considered "teaching." According to Mullen, teaching implies the transmission of knowledge whereas community music settings question the need for musical transmission. Mullen states that in England, community music may be becoming widespread because of problems within music education. Although not stated explicitly, Mullen implies that "music education" means music instruction takes place within public school settings.

Mullen states that those considered "teachers" are likely to teach concrete ideas rather than question and prompt students to think critically. In this way, teachers support notions of supremacy, authority, hierarchy, judgment, and the superiority of historical knowledge. According to Mullen, teachers and teaching are associated with schools and social control, and do not necessarily support creative music making. Mullen's blanket statements about teaching in general reflect specific ways of teaching that may arguably be found in community music settings as well as schools. Mullen pushes for student-centered learning, empowerment, teacher facilitation, and learning by discovery, though

only in the context of community music. It is interesting that Mullen does not encourage these types of learning in a variety of settings, which could include schools.

Mullen encourages community music programs to avoid certified teachers, as they will impose “school methodologies.” He declares, “Teachers as experts in their subject areas are invested with the ability to make judgments about people within their field and it is this judgment that can set up power dynamics and feelings of superiority and inferiority within the group destroying any possibility for an expressive free and equal community” (p. 2). He claims this is because teachers “are completely identified with the institution and are seen to uphold its values and methods” (p. 3). Mullen questions whether school systems can possibly promote expressivity and creativity due to the ways they aim to “bend, shape, and control” (p. 3).

According to Mullen, school music programs focus exclusively on learning, while community music programs recognize the many reasons for participants’ involvement, including extra-musical benefits such as making new friends, trying something new, gaining confidence, gaining happiness, living a healthy lifestyle, and so on. Mullen states that these types of extra-musical benefits may help individuals reach states of self-actualization. Mullen does not account for school music educators who may also recognize the extra-musical benefits of music learning. It could be that non-musical benefits of participation are not promoted publicly by school music educators in the same ways community music programs might promote them. Mullen seems to pit community music against school music programs, dichotomizing community music and school music teaching.

Mullen states, “Perhaps the most effective role for the community musician is as a boundaried facilitator, convening the group and clarifying, not using their position to impose or to teach but to inquire, to echo, and to affirm” (p. 4). Mullen questions whether community music (CM) groups even require the presence of someone who acts in a leadership role while also acknowledging that when a problem arises, someone must be in charge. According to Mullen, facilitators (presumably as opposed to directors, teachers, or other leaders), work best because they “stand for empowerment rather than authority” (p. 5). He claims that even the perception of a leader can create a power dynamic and defeat the purpose of community music. Mullen notes that if a facilitator is articulate, learned, and takes on the role of “guardian of the process,” then they might be ascribed a leadership role by the group, even if consciously trying to “not act as a teacher” (p. 5). Mullen recommends having no person in charge in community music settings in order to “restore creative anarchy” or “ordered chaos,” thereby promoting individual and collective empowerment (p. 6). Mullen does acknowledge that other types of music-making can exist with no leader and mentions that these should serve as models for community music.

Mullen creates a very specific definition of “teacher,” which could arguably be applied to many types of music teachers within many different contexts, community music included. However, in Mullen’s article, community music and “music education” seem to be completely separated, or even pitted against one another. Koopman (2007) cites Mullen (2002) in an attempt to position himself otherwise. According to Koopman, Mullen believes that teaching as an activity goes completely against community music practices, community music is not “anti-learning,” but should be “anti-teaching” because

teachers fill the position of the “omniscient leader” and “fill the empty vessels,” and leaders in community music settings “should overcome the over-simplistic and often inappropriate methodologies of teaching and act instead as facilitator” (p. 155 in Koopman).

Koopman provides a different definition to counter Mullen’s notion of teaching. He cites Israel Scheffler (1967), who states that “Teaching may be characterized as an activity aimed at the achievement of learning and practiced in such manner as to respect the student’s intellectual integrity and capacity for independent judgment” (p. 120 in Scheffler, p. 155 in Koopman). Koopman implies that Mullen’s definition is mistaken, and that teaching does not equal instructing or providing information and does not necessitate particular methodologies. Koopman speaks of “good teachers” and how they can bring about learning in people.

In an attempt to provide a specific definition of community arts, Koopman cites Trienekens (2004), who states, “Community arts constitute a specific model of arts employing a method which is both group oriented and demand oriented. It works with ‘new’ disciplines in deprived neighbourhoods to reach those who do not find their way to traditional cultural facilities, to discover their artistic talents, and to improve their artistic capabilities” (p. 19, Koopman, p. 153). According to Koopman, community arts cater to the needs of participants; the context helps to shape the participants while the participants also help to shape the musical practices. Koopman explains that community music stimulates people to engage in active music making in ways that might not be typical of other types of music programs, and states, “During the course of history, an ongoing

process of specialization and professionalizing has pushed music-making as a shared social practice to the margins” (p. 154).

Koopman associates community music with ideas about “authentic learning,” which “takes place in contexts that are practice oriented and relevant to the learner” (p. 157). In authentic learning settings, conversation, discussion, dialogue, interaction, and social learning are important parts of the learning process. Rather than a problem of teachers, Koopman focuses on place and structures and describes community music taking place in “lifelike situations” (p. 157) rather than “sterile classrooms” (p. 157) and notes that “community music . . . easily connects to new concepts of teaching and learning . . . whereas traditional schools have much difficulty transforming educational structures” (p. 157). Koopman implies that school structures can provide barriers whereas community music, by nature of the fact that it often takes place in “other” settings, can play out differently and can, in effect, be freed from these structural barriers.

Although Koopman appears to reject Mullen’s views, he also suggests that it is not helpful to use the term “music educator” for those leading community music making. He recommends instead using a term such as “leading musician.” Koopman states, “The leader of the community music activity can do much coaching before and after the musical event, but when the music is going, the participants have the initiative” (p. 159). Koopman’s term draws attention to the communal aspect of shared music making in which the leader is a fellow participant. While Koopman claims the leading musician’s role is to give participants basic knowledge of instruments, guide them to acquire skills, introduce them to musical structures, demonstrate and play along, ask questions, and so on, he also refers to the teacher / leader as “coach” and “the expert,” but one who acts in

a “guiding role” so that “participants will increasingly act independently, take over responsibility, and manage more and more tasks on their own” (p. 160). Koopman also connects community music practices to embodiment. He states, “Musical performance is an intense process in which living and acting here and now, embodiment, wholeness, alertness, self-expression, insight in musical process and character development come together” (p. 154).

It is interesting that Koopman uses the term “embodiment.” If music teachers “perform” music education in some way, then it is possible that they also engage in their “performative identity” to “embody their roles” as music teachers. In other words, in some ways music teachers are continually “performing their music teacher identities” or “performing their music teacher role.” Teachers who fit Mullen’s definition could be ingrained in these music performance structures to the extent that they have a taken-for-grantedness or a “natural attitude” related to music performance that gets in the way of their teaching (leading, guiding, facilitating) in particular ways, whether in community music settings or elsewhere.

Rather than draw attention to the differences between community music and school music programs, Sayer (2011) discusses ways in which community music, particularly choral ensembles, might serve school music programs and fill a niche in places where music programs that have been cut or are struggling. According to Sayer, 32 million adult Americans sing in some type of choir, and he questions why children do not typically take part in community choral ensembles. While Sayer claims he does not seek to replace school music programs with community choirs, he does mention the financial difficulties of schools, implying that without community choirs to fill a

perceived need, students may not receive a music education or ensemble experience.

Sayer worries “that cutting school music programs could very well result in a national creativity gap of monumental proportions” (p. 53).

Sayer provides some history of community choirs, noting that, “community-based choirs can be used, as they were in the nineteenth century, as a way to provide musical training for those who have limited musical experiences as well as a way to provide social change” (p. 53). He proposes that adults in a community choir setting help younger singers with “master classes, lessons in theory or sight singing, vocal technique, and ensemble-building” (p. 54). Teachers, in other words, are any adults who help youth learn music. Sayer notes that these kinds of activities can help support both school music programs and community choirs, in terms of “developing and encouraging future singers and patrons” (p. 54). Sayer fears that without current musical training, youth might not have opportunities to develop qualities such as care, creativity, and sensitivity into adulthood.

Like Sayer, Veblen (2004) also discusses the relationships community music programs might have with schools, noting that “CM [community music] is just another word for a wide range of ‘music education’ programs that take place ‘outside’ the boundaries and schedules of ordinary school music programs” (p. 1). Like Koopman (2007), Veblen states that community music is difficult to define because it must be considered from a variety of perspectives, including different social settings that might shape community music practices and the uses of formal and informal interactions both side-by-side or in interaction (Veblen, 2004). Veblen includes various partnerships and programs housed in different kinds of institutions in her broad description of community

music and notes that the language used to describe CM programs and those involved will then add to the difficulties associated with defining community music programs.

Veblen suggests thinking about community music in relation to specific issues: 1. the types of music and music making involved; 2. leaders' or participants' intentions; 3. participants' characteristics; 4. interactions among teaching and learning goals; 5. knowledge and strategies; and 6. the interplay between formal and informal, social, educational, and cultural contexts. According to Veblen, community music is as important for participants' personal well-being and social activity as it is for the music making.

Veblen states that CM specialists are referred to differently throughout the world. In Europe the term "community music worker" is often used, whereas in other contexts terms such as "CM facilitator, community musician, CM educator, CM trainer, or tradition bearer" (p. 5) may refer to specific types of people involved in community music. Regardless of label, Veblen suggests that the role of the CM specialist is flexible and adaptable. In addition to serving as the "instructor," the CM worker may take on roles such as "prompter, mentor, facilitator, catalyst, coach, or director" (p. 5). Depending on the particular role required (and the CM program itself), Veblen states that CM workers may draw upon their expertise in any number of professional areas, including: "music educator, entrepreneur, fund raiser, therapist, social worker, performer, composer, arranger, music technology expert, ethnomusicologist, dancer, poet, visual artist, story teller, and more" (p. 5).

Although CM programs may partner with schools or sometimes stand as alternative options for school music programs, Veblen points out that neither teachers nor

students in CM programs are bound by the same types of curriculum plans and organizational structures as they would be in school music programs. Veblen states that CM dictates neither “top down” learning nor standards and assessments that might be imposed on school music educators by educational policy, commenting that these types of school politics can prevent excellent music teachers from teaching musically. One of the enticing aspects of CM, Veblen suggests, is that teachers can create their own programs to “escape unsatisfying careers as school music teachers” (p. 6).

Veblen notes the importance of considering CM programs in relation to the particular society and cultures in which they exist. The “community” of community music can vary based on geographic location, culture, artistic styles or concerns, or recreations (virtual, imagined, or otherwise). Noting that musical cultures embody social cultures and vice-versa, Veblen cites Appadurai (1990), who describes a public culture of “scapes,” such as ethnoscares, technoscares, finanscares, mediascares, and ideoscares. Veblen also cites Shelemay (2001) an ethnomusicologist, who explains that “soundscapes . . . bring together musics that exist side by side in the lives and imaginations of so many people. A soundscape is local, flexible and accommodating while allowing for translocal connections” (p. xiii). Veblen suggests applying the idea of scapes to music groups and cross-over genres that continuously emerge through innovations and technologies used by community musicians and participants in CM. When applied to my study, the idea of scapes represents the multiple social professional worlds of music teaching. When translocal connections are easily facilitated between one’s scapes, or music teaching worlds (such as a strong musician mindset allowing for avenues of influence between

performing and teaching mindsets), the musician is therefore enabled to be flexible in their practice and with their sense of self.

Facer (2002) writes about the position of the community choir director, discussing difficulties members might face when confronted with a new director, which he refers to as “musical arthritis.” According to Facer, new directors must consciously taper their goals and vision in order to make room for and show respect for members’ own viewpoints. Facer comments that conductors need “a large dose of social and political reality” (p. 97) so that they can listen, learn, and remain impartial to the group as they gradually become acquainted with its members and the organization. He recommends choosing battles wisely and remaining positive while firm and clear in terms of expectations. Facer notes that the ways in which a new director might handle challenges with the ensemble are important because although some members may discontinue their participation, losing “a friend of the organization” (p. 97) can be problematic. Although Facer focuses specifically on adult community choirs, many of his recommendations might be considered in other music teaching contexts as well.

Wyatt (1998) investigates his own role as a music teacher within a community music school. Wyatt explains that he had been educated as a music performer and that his conservatory training “did not prepare me for the quietness of the ‘outside world’” (p. 26) or for the lack of performance jobs for conservatory graduates. He became a music teacher associated with a community music school, which he describes as a disappointment in light of his previous performance goals. According to Wyatt, community arts institutions have expanded tremendously, and he claims that as public

school systems have decreased or eliminated music programs, the importance of the independent music teachers and community arts schools has increased.

Although each school is unique, Wyatt lists advantages for students associated with community music schools, such as access to a variety of teachers (with differing teaching styles, expertise, and personalities) and music libraries, as well as offerings that may include recitals, competitions, and master classes, private and group lessons, theory programs, chamber music groups, large ensembles, listening opportunities, performance juries, performance opportunities, honors programs, specialized instruction for those with special needs, and professional studies programs. According to Wyatt, teachers in community music schools gain access to a wide variety of colleagues, providing support and overcoming the potential isolation associated with home teaching, and teachers are also given many opportunities for their own professional growth. In some community music schools, music teachers may find collegial support and networking among a variety of other arts disciplines, as well, which can lead to interdisciplinary collaborations. Wyatt describes community music school teaching faculty as consisting of “seasoned artist-teachers to recent college and conservatory graduates” (p. 28), which is consistent with his own experience.

Teaching Artists and Educational Partnerships

Literature about teaching artists (TAs) explores many topics. Some of these include the history of teaching artistry (Booth, 2009; Sinsabaugh, 2007), descriptions of who teaching artists might be (Booth, 2009; Sinsabaugh, 2007), and the places and partnerships in which they might work (Booth, 2009; Treichel, 2008). Authors also discuss the roles TAs play and challenges they may face (Sinsabaugh, 2007; Treichel,

2008), possible language barriers associated with teaching artistry (Booth, 2009), and strategies and guidelines for TAs (Booth, 2009; Sinsabaugh, 2007).

Other studies explore teaching artist partnerships created between undergraduate students and schools (Burton & Reynolds, 2007), teaching artists with classroom teachers (Flynn, 2009; Purnell, 2008), and school partnerships with arts education cultural institutions (Colley, 2008; Rademaker, 2003; Zaretti, 2006) such as orchestras (Abeles, 2004). Still others investigate various teaching and learning processes of student teachers, teaching artists, and classroom teachers (Love, 2006) and specific educational preparation for teaching artists to learn to teach (Sinsabaugh, 2009), as well as perspectives of individuals involved in nonprofit arts organizations (Parker, 2011).

Throughout this literature, a question arises as to whom teaching artists are. According to Sinsabaugh (2007), teaching artists have been in practice since the 1966 National Endowment for the Arts began their Poets in the School project. Sinsabaugh claims that today TAs are found most often in the field of music education as opposed to other arts subjects, which she connects to possibilities such as a lack of qualified music educators in particular geographic area, lack of funding for school music programs, or attempts to enrich the music or classroom curriculum where limited or no music education program exists.

Booth (2009) states that teaching artistry has grown considerably over time and through formal and institutionalized training programs for TAs, though Booth acknowledges that the field remains young in this respect with many gatekeepers who may limit growth of the field with competing interests. Booth explains that providing a definition for TAs is difficult. TAs may serve in similar capacities to other types of music

educators, forging partnerships with arts organizations or schools, some in both, some in neither. Booth does, however, make a cautious attempt to provide a definition, stating that a TA is, “an artist who chooses to include artfully educate others, beyond teaching the technique of the art form, as an active part of a career” (p. 3). This definition is wanting, however, because in an attempt to broadly encompass the multitude of different types of TAs, the uniqueness of the teaching artist is neither made clear nor differentiated from other music educators.

Sinsabaugh (2007) describes most TAs as coming primarily from a conservatory-based educational background and as having achieved a high degree of proficiency and performing success on their instrument of study, with little to no formal education training in their own backgrounds. These individuals may become TAs for various reasons, more specifically, to make money, to encourage and grow future audiences, to sustain their own artistic curiosity, to deepen personal connections with audiences, and to better themselves as artists (Booth, 2009). Further, the ways in which they may enact their teaching artistry practice can be diverse.

Booth (2009) explains six different strands of arts learning and their relationships to teaching artistry. The first strand is arts appreciation, which focuses on teaching *about* art and does not apply to TAs because, Booth claims, it is “for those who already feel they belong inside an art form” (p. 20). The second strand of arts learning -- skill building within an art form, or the teaching of *how* -- Booth considers an artist training strand. Booth describes the third strand as aesthetic development, which, he claims, invites the individual into the art form, encouraging audience skill development and engagement with artistic process and self-discovery.

The fourth strand, arts integration, is where, according to Booth, TAs lead the way in their development of cooperative efforts alongside classroom teachers. The fifth, community arts, seeks to enrich community life and may involve hundreds of different organizations. This strand may include TAs in numerous ways or may not. Booth points out that differences between who might be considered a “community artist” and a “teaching artist” may overlap or intermix. Language once again may simultaneously attempt to differentiate while adding potential confusion. Some individuals may well be considered both a community *and* teaching artist, though Booth recommends focusing on the similarities in their purposes rather than creating an unnecessary dichotomy between them. The final strand involves extension programs. Booth provides examples such as music therapy, music businesses, or the like. Booth asserts, “Teaching artists stand at the entrepreneurial forefront of this strand” (p. 24), which might surprise the music therapy community.

The picture of TAs is further complicated by both language and the places in which they may work. Booth recommends moving away from language such as “arts education” and instead opting for “arts learning ecosystem.” The term “education,” he mentions, draws connotations of schools, which can limit public perceptions of what TAs do and where they do their work. The field is much larger than this, Booth says, and although he admits TAs typically do work within school settings or community schools of music, he draws attention to the fact that they also commonly work within a number of other settings, including arts institutions, private lesson settings, nursing homes, hospitals, corporate boardrooms, and so on.

As professionals who must often work within a variety of settings, TAs are tasked with adapting to continuously changing social spheres and community expectations. In addition to the specific spaces and place in which they work, as well as the groups of colleagues, administrators, or other stakeholders they must please, TAs also face the challenge of reconciling different types of economies. Booth (2009) explains that these two economies are the market economy and the gift economy. The market economy is well known and understood in business; finances drive the market economy and profit is the bottom line (Booth, 2009). Booth describes the gift economy as dependent upon wealthy donors for financing. A gift, he says:

Binds people to one another personally, beyond the moment of exchange; the gift must be passed along in some way to sustain its worth; and the giving preserves the spirit of the gift. These three features create extraordinarily valuable benefits that the market economy cannot; they create communities of various kinds, they bind people together over time, and they revitalize the spirit (p. 50).

Booth elaborates that the educational community contexts are places in which gifts are given, which he claims is inherently connected to the ways in which musicians and artists are often described as “gifted.” As implied before, language serves to shape understandings and build shared belief systems. Booth interestingly says that he wanted to become a TA “precisely because I wanted to speak the language of music and not education-ese” (p. 39).

Along these lines, Booth mentions that TAs may face challenges in terms of societal expectations. He explains, “Condescending attitudes still exist that assume any artist who chooses to also educate can’t be a first-rate artist” (p. 6). This is not true, he claims, and despite these “prejudices about teaching” (p. 7) many teaching artists feel

dissatisfied that they were not given opportunities to learn pedagogical practices during their conservatory or university studies. These are the individuals, Booth claims, who “want to expand their kit bag of essential skills,” and “will be grabbing the jobs and redefining what the arts can be in our new century” (p. 7). Clearly, Booth is considering the entrepreneurial skills he feels are essential among TAs. Innovations and re-definitions of career structures can and do occur, however, among a host of entrepreneurial-minded or innovative music teachers throughout both schools and communities, whether or not they are considered (or consider themselves to be) teaching artists.

Sinsabaugh (2007) promotes partnerships between music educators and teaching artists, citing the shared purpose that could greatly benefit students. She acknowledges that these partnerships are often “ill conceived and are not part of the school curriculum” (p. 96), but employs the music educators to bridge their own roles (and that of their school) with that of the TA. In agreement with Treichel (2008), Sinsabaugh states the need for TA training. She contends that it is the music educators who must help TAs gain an understanding of what role they may play and help to educate them in pedagogical practices. Not only should music educators teach TAs to become better teachers to implement strong arts programs, but they should also take responsibility for equipping others in teaching, as well (Sinsabaugh, 2007). According to Sinsabaugh, music educators should display great concern for and involvement with future teachers, composers, performers, administrators, and arts organizations, who all seek to benefit music education efforts and student learning.

A disconnect often exists between music educators and TAs, which according to Sinsabaugh (2007) can be the result of educators' uncertainty in becoming educators rather than artists (this point is often explored in literature pertaining to the dichotomous relationship between music education and performance majors in university settings). Sinsabaugh also claims that musician performers often lack an understanding or development of pedagogical skills, furthering the divide between music educators and TAs.

For these reasons and more, Treichel (2008) says that many school administrators and teachers are hesitant to make use of teaching artists for fear that they will not operate well within school structures. Arts organizations are often local, she says, and the survival of arts programming relies heavily on the success of the TA in its implementation. This, she says, necessitates training and the supervision of TAs so that programming can be exciting and teaching can be dynamic.

Studies involving teaching artistry range from music teacher preparation (Burton & Reynolds, 2007; Love, 2006) and TA preparation (Sinsabaugh, 2009), to collaborations and partnerships between TAs and classroom teachers or music teachers (Abeles, 2004; Flynn, 2009; Purnell, 2008), and partnerships in policy development (Colley, 2008). Other studies explore the educational efforts of arts advocacy groups (Rademaker, 2004) and music education within nonprofit settings (Parker, 2011; Zaretti, 2006). These studies will be discussed below.

Burton and Reynolds (2007) describe an initiative entitled Project M.U.S.I.C. (Music Uniting Students, Inspiring Communities), which aimed to bring classical music to “second grade students over the course of one academic year” through “applied music

majors' teaching-artist practice" (p. 200). This project closely mimicked teaching artistry, as the university students were not music education majors and the project also involved a local arts organization, the Delaware Symphony Orchestra.

Burton and Reynolds convey the original mission of the project stating, "Similar to many orchestras in the United States, the DSO's outreach program gives school children exposure to all of the musical instrument families with the intent to increase the audience base for the annual children's Explorer Concert" (p. 201). Burton and Reynolds remind readers that this type of program simply exposes children to particular kinds of music rather than involving them over time, and they warn against the dangers of "Edutainment," which they describe as entertainment packaged as education (p. 201). In order to remedy this, they lengthened the project to one academic year, allowing performance majors time with the elementary students. They involved the university students as artists-in-residence, and connected workshops and presentations to the school's curriculum.

Burton and Reynolds sought to develop a teaching-artist practice among the college students because "performance majors are very likely to teach music in some capacity during their careers" (p. 201). Performance majors were prepared for their teaching artist roles with a professional development workshop on the musical characteristics of second grade children along with a curriculum that connected with the goals of the school music program and complimented the music presented by the symphony orchestra. In the report of the project, Burton and Reynolds state the importance of managing relationships among various stakeholders. They articulate that

all members should be clear on the goals of the program and that these goals should be continually revisited. They also state that reflection throughout the project can help to clarify program goals.

Purnell (2008) explored the collaboration between teaching artists and classroom teachers, focusing on the interpersonal relationships involved. Participants were involved in “partnership-model artist residency programs” (differing from what Purnell refers to as the demonstration model), which required collaboration between classroom teachers and teaching artists in an attempt to fully integrate music into the broader school curriculum. Purnell sought to identify and describe components of what might be considered productive relationships. She investigated how teachers and artists felt about interpersonal factors in their collaborative efforts, what experiences and resources they found helpful to facilitate the program, in what ways teachers and artists experienced personal growth from the program, and how a sense of hierarchy affected the working relationship of teacher and artist. Purnell interviewed five teaching artists and five fourth-grade classroom teachers who were participants in month-long partnership-model artist residency programs. Purnell conducted semi-structured interviews, collected participant journals, and conducted focus group interviews.

Purnell found six major themes influencing the productivity of the relationships between classroom teachers and teaching artists: pre-planning time, collaboration and instruction time, differing professional cultures of teachers and artists, the alignment of the arts with the curriculum, professional development opportunities, and the pedagogy of individual teaching styles. Although teachers and artists required additional time in

professional development, all seemed to support the programs and acknowledge the benefits of integrating the arts through the partnership model artist residencies.

In terms of interpersonal collaborations, Purnell notes that while communication was very important to both teachers and artists, the teachers and artists felt that communication could be facilitated with knowledge of current educational language. This supports the social phenomenological idea that language plays a crucial role in how one constructs his or her lifeworld; artists may not come from an educational background, therefore may not “speak the school language,” and classroom teachers may not speak the language of artists.

Purnell also found that artists preferred a longer residency (30 days instead of ten) to gain the mutual trust and respect that would allow them to empower the classroom teachers in the arts. According to Purnell, classroom teachers typically began with low self-efficacy in the arts and felt that artists needed more pedagogical and curricular knowledge, whereas artists felt some teachers had misconceptions about the arts and required further professional development specific to the arts. One of the difficulties among Purnell’s participants seemed to be that artists enacting teaching roles required education-specific knowledge, skills, and vocabulary. Likewise, the classroom teachers in this study required music-specific knowledge, skills, and vocabulary. Language is illustrated here as an important differentiation between the social worlds of the artist-teacher and the classroom teacher.

Colley (2008) identified factors for successful partnerships between K-12 schools and arts education cultural institutions, and used the evaluations of one Massachusetts partnership program (ACT: Arts Can Teach) to consider connections between

partnerships and K-12 arts program policy decisions. ACT matched music specialists and teachers from other disciplines with practicing artists for one-year partnerships arranged through the Wang Center for the Performing Arts, a local organization called LynnArts, and the Lynn Public School System. Partnerships aimed to integrate the arts into the school curriculum and were organized around five key points: 1) the arts should be in all classrooms; 2) the arts are valuable learning aids for curricula and also important for independent learning; 3) teachers who have personally experienced the arts are more likely to incorporate them; 4) discussion and idea exchange is encouraged when artists are trained in pedagogy and teachers are encouraged to create artwork; and 5) presentation can be a valuable method and product for assessment of student learning. The ACT program had five major components: a summer institute, an orientation and residency, an independent project, a presentation, and an evaluation.

Colley reviewed, synthesized, and analyzed studies of the music and arts partnerships, then identified design features and strategies that seemed to lead to successful outcomes. She compared that synthesis with the results of the ACT five-year case study evaluation that included examination of program documents, analysis of more than 150 teachers' and artists' evaluations, personal interviews with participants and administrators, a review of video-recorded classroom work, and observations of classes and meetings. Colley rated the success of the ACT partnerships using success factors from music education partnerships in the literature. From this data Colley created a "research-based blueprint for how organizations partnering with K-12 school districts might best proceed to create policies and practices that benefit K-12 music and arts education" (p. 10).

Colley found that the ACT initiative did advance the arts throughout the classrooms, schools, and communities in the city. The arts were not, however, well integrated into the curriculum as originally intended, although the ACT initiative made gains in that direction. Major themes in Colley's study included that the ACT model was effective for increasing public attention for the arts, the program increased support and awareness about arts learning in the school, and change in arts education policy came about multi-directionally, meaning that upper administration as well as grassroots teacher efforts helped influence arts education policy. Colley found that participating artists must uphold high standards to be effective, and that word of mouth is the most effective recruitment tool for growing the arts programs.

Colley found several factors key to the success of the ACT program. First, gradual growth with repeat participants from year-to-year who could serve as program ambassadors and mentors for new participants helped sustain the program. The second factor was a commitment to participant satisfaction, including flexible interactions between teachers and artists so that they could make adjustments and improvements when they felt they were necessary. Third, the Wang Center and LynnArts staff continually provided validation for program work with events such as public exhibitions and performances. Fourth, the partnership was "committed to the program's continuance at the site after the withdrawal of outside financial support from the Wang Center and others" (p. 15), which provided sustainability. Fifth, sponsors hoped to replicate this model in other school districts, customizing the program to individual district needs. Colley suggests that these types of programs help to maintain healthy artistic communities in both schools and communities.

Rademaker (2003) also studied partnerships, exploring the goals and missions of arts organizations or foundations who aim to enhance school arts education programs. Rademaker questioned which school programs the organizations decide to promote, how they make these decisions, and how these decisions might be informed by practice. Rademaker studied Arts Collaborators, Inc. (ACI), a non-profit arts advocacy group. She attended meetings, collected artifacts, and conducted semi-structured interviews with 16 of the 22 board members.

Rademaker found that the organization lacked educational knowledge specific to schools. While intentions were good on the part of the arts organization, entertainment was at times mistaken for educational substance. She recommends that board members of arts advocacy organizations consult with arts education professionals, particularly those in schools. Rademaker also suggests that curriculum be designed with the help of arts education professionals and that public relations become an important consideration for arts advocacy organizations. She notes that for arts education to be considered a fundamental part of the overall curriculum, time and continuity matter.

Zaretti (2006) also investigated school and arts organization partnerships, conducting her dissertation in three phases. In the first phase, Zaretti sought to gain a broad view of music education in arts organizations by examining K-12 music education programs that existed in partnership with New York City arts organizations through telephone interviews, in-person visits, and artifacts such as print and electronic materials. The second phase involved eight months of ethnographic fieldwork in the education department of Carnegie Hall through first-hand observation and participation as an employee in this organization. Zaretti also interviewed arts administrators in

organizations other than Carnegie Hall in order to gain an understanding of these programs. The third phase consisted of ethnographic writing and analysis of data gathered from the first two phases.

Zaretti (2006) discusses the ways in which business and educational models must be bridged in order for nonprofit arts education programs to function successfully, noting the differences in corporate and educational languages. For example, where arts educators might refer to patrons as consumers and discuss name recognition, corporations may opt for terms such as customers of products and discuss branding (p. 148-149). Zaretti points out that communication with both worlds is necessary for successful nonprofit arts education programs, and that the arts administrator must be prepared to navigate both the education and business mindsets in order to effectively reach donors and clients and promote programming (p. 153).

Zaretti also discusses the need for both meaning and measurability in nonprofit arts education organizations. She states that donors and the public require meaning through realized services and objectives as well as results through measurable goals. Requirements of donors, and expectations of teachers and schools may differ widely, and difficulties balancing administrative responsibilities with concerns of education may pose additional challenges. In order to validate nonprofit arts programs, accountability must be shared with the public, including the value in programs, the structure of the organization, budgets and financial systems, and the impact of the organization. Zaretti claims that because national arts standards have played an important role in validating school music programs, nonprofits, too, have begun to adopt these standards in order to “speak the language” of education.

Zaretti's study, like others, points to the difficulties in effectively communicating across different social worlds. While nonprofits must think and act in terms of public relations, marketing, and funding, the artists who work within these organizations likely think and act in an arts-based language. At the same time, in an attempt to validate programming, some organizations also strive to speak the language of education, with a focus on standards and assessments. The collision of the norms associated with differing social worlds does not always result in clear goals, and may leave room for misinterpretation across different actors within these social worlds.

Zaretti comments that while at one time it was considered acceptable for students to participate in nonprofit arts programs by simply listening to a concert, educational trends have reshaped the practices of nonprofit worlds. Now, she claims, the active participation and multi-subject integration approaches of the educational system often inform nonprofit arts education programs and may also provide more measurable results for school administration. Zaretti notes that most arts grants now require applicants to provide outcomes and ways in which the objectives will be measured both quantitatively and qualitatively (p. 157). According to Zaretti, one of the biggest challenges for arts education administrators continues to be developing assessments with which arts education and its impact can be somehow measured.

Abeles (2004) also investigated school and community arts programs, focusing specifically on the participation of professional orchestral musicians in partnership with school music programs. Abeles (2004) states that while popular media often provide imagery of popular musicians, many children are not provided imagery of professional musicians playing musical instruments they may encounter in traditional school-based

ensembles. Abeles examined the effects of students' direct exposure to orchestras and orchestral musicians on their interest and participation in school instrumental ensembles. Abeles hoped to identify strategies or models of orchestra-school partnerships that have been effective in motivating students to play instruments and join school music programs. Abeles investigated three orchestra-school partnerships, focusing on students' vocational choices.

Partnership One involved one second-grade class. The partnership provided an opportunity for students to play the violin through a modified Suzuki program. The general music teachers at the school provided weekly group instruction, along with bi-weekly support from orchestra members. Chamber groups from the orchestra performed several times for the students throughout the school year, and students attended the orchestra's educational concerts and also performed in a year-end concert both at their school and at the orchestra's performance center along with other students from other schools.

Partnership Two aimed to increase interest in playing an instrument by providing information about musical instruments to grade three and four students. This program provided chamber orchestra performances for 300-500 students; programs included performances of repertoire, instrument demonstrations, discussions, and activities that allowed for student participation. Students received free tickets to educational concerts at the orchestra's performance hall. The third- and fourth-grade classroom teachers also attended workshops to help them learn to incorporate orchestral activities into their own lessons.

Partnership Three involved five urban and suburban elementary schools and all students in Kindergarten through grade 5. This program aimed to help classroom teachers incorporate music in their lessons, but also hoped to motivate students to pursue individual instrumental lessons. This program included a classroom teacher guide with lessons plans and instructional materials for interdisciplinary lessons, and professional development workshops for classroom teachers.

Abeles sampled fourth-grade students from Partnership Three who had attended the same school since Kindergarten and who had participated in this program for five years. Comparison schools included fourth graders who did not participate in these partnerships; schools were chosen based on their similarities in structure and demographic to the partnership schools. Abeles measured students' interests in instrumental music with the Vocational Choice Scale (CVS) developed by Cutietta (1995), which was designed to investigate children's interest in music vocations.

Classroom teachers administered the VCS; a total of 653 usable tests were collected. Each student was asked to make three vocational choices by circling an image. Abeles found that the three most frequently chosen vocations were Parent, Teacher, and Basketball Player. In terms of musical instruments, guitar was chosen most often, followed by tuba, and then violin.

Abeles also administered a questionnaire to 37 middle school students who were currently taking part in the school music program and who had also participated in Partnership 2 while they were elementary students. The questionnaire explored how the students felt their participation in the orchestra/school partnership had later influenced their involvement in the school music program. Abeles found that 60% of students felt

the partnership activities had an effect on their decision to play a musical instrument. He also conducted 10-minute interviews with fourth-grade students and six middle school students who participated in the school instrumental program. These students also expressed that their partnership experiences had influenced their participation in the school instrumental program and influenced which instrument they chose to play.

Fifth grade students from Partnership 3 were also given a survey (485 students). In this group, 273 of the students had participated in Partnership 3 schools since the first grade, while 212 students came from non-partnership schools. Abeles found that 22% of students from the partnership activities took instrumental lessons at school, whereas only 12.3% of students from non-partnership schools took part in their school's instrumental activities. Abeles found this to be statistically significant (Pearson chi-square = 7.19, $df = 1$, $p < .005$).

Abeles suggests that children choose vocations with which they are familiar, and in this way students in partnership schools were provided opportunities to develop images of orchestral musicians through direct experience. He found that students who experienced partnership opportunities were more likely to enroll in school instrumental programs than those students who did not participate in partnership activities. Abeles states, "Having contact with highly skilled professional musicians can increase a student's desire to learn an instrument" (p. 260).

Abeles' study seems to support efforts to expose students to highly skilled musician performers during the years they may consider music study in typical school programs. Continuous relationships, however, with performing musicians might be important throughout music study; however, and it remains unclear whether the initial

exposure to the performers is of utmost importance, or simply instrumental or ensemble musical exposure in general, which may simply familiarize students with a new social world (of musical engagement, performance, and ensemble experience).

Love (2006) investigated the teaching and learning processes (of six student teaching interns, two teaching artists, and six classroom teachers). Love served as the university supervisor and played a supportive role. Students (kindergarten through third grade) were provided music education in an exploration and performance of bluegrass music. Resources were provided through the Lincoln Center Institute collection. Each classroom studied one single work of art following a single line of inquiry developed by the teaching artists and classroom teachers together. In this case, the line of inquiry asked, “How do text and musical elements come together in *Fire on the Mountain* to create bluegrass music?” (p. 113). Students explored bluegrass music with an interdisciplinary approach, making personal connections to the music and other subject matter.

Love conducted her study through the lens of reflective praxis and aesthetic education. She defines reflective praxis as involving learning processes and practices that help to promote thinking, reflection, and action in the building of one’s teaching identity (p. 113). She incorporates ideas from Greene (2001), explaining that the goals of aesthetic education help enable authentic teaching, the embodiment of reflective praxis, dialogue, and open inquiry so that experiences are meaningful. Love explains that aesthetic education “recognizes the interconnectedness of body, mind, emotions, and spirit” (p. 113).

During Love's study, student interns kept journals describing the work of the teaching artists with elementary students; their reflective journals were used as data. A focus group was held as the internship completed, and Love audio recorded the interns' discussions. Themes included the work of art, pedagogy, and teaching philosophy, as well as aesthetic education. Love found that the exchange of teaching and learning through dialogue in multiple contexts was furthered by the work of art, aesthetic educational experiences, and reflective praxis. By making personal connections through observable, meaningful interpretation, Love states that teaching and learning were liberated in what she considered to be a democratic educational setting. Love's study supports the notion that reflection and supportive others create an environment for personal learning and professional growth. The fact that dialogue took place within different contexts, too, is important, as music teachers might be encouraged to communicate with different colleagues and reflect in different ways about their own practice.

Sinsabaugh (2009) surveyed seventeen teaching artists who participated as musicians backing a major recording artist on tour. As a music educator, Sinsabaugh sought to learn more about how teaching artists were prepared to teach as well as to better understand the relationship between teaching artists and educators. The problem, she feels, is that "teaching artists and educators often do not communicate effectively regarding teaching practices. An unstated tension between the two worlds seems to exist" (p. 97). Sinsabaugh claims, "Teaching artists are working with students but may not have the skills to be effective in the classroom" (p. 99), and she wonders whether

finances play a role in the reasons why teaching artists opt to teach despite having minimally or no educational or pedagogical preparation for doing so.

Sinsabaugh developed an open and closed ended survey. Thirty-four percent of respondents answered questions involving selection of their instrument of choice, their educational background, whether educational or pedagogical classes had been experienced, and information involving any other preparation for teaching. Respondents were also asked to comment on their perceptions of teaching experiences. Sinsabaugh used descriptive statistics for the closed question responses and coded the open-ended question responses.

Sinsabaugh concluded that 16 of the 17 respondents had previously taught in some capacity (p. 98). Despite the fact that all respondents had formal education backgrounds, none had taken any educational classes in their college, university, or conservatory training. Teaching artists had taught in a variety of places, including private lessons at home, private lessons at schools or clinics, and some had served as school music educators. Only four respondents had sought an education class or workshop on their own terms following their post-secondary degree program.

Teaching artists felt that they lacked knowledge about learning, standards, time management, educational and developmental language, peer teaching, presentation techniques, locating resources, and patience with students. The teaching artists felt that their greatest strengths involved the real-world performing experience they brought to students, their artistic techniques including interpretation, musicianship, command of a stage, ways to apply performance techniques, practice tips, and performance preparation (p. 99). Sinsabaugh says that the teaching artists were frustrated by the skills they felt

they lacked particular to school settings. Another major concern expressed by the teaching artists involved a lack of student preparation for working within business or industry aspects of music.

Sinsabaugh states, “Teaching seems to be viewed as something that could be done easily without pedagogical preparation” (p. 100) and when encountering challenging teaching situations, teaching artists may feel frustrated with themselves or with their students when, in fact, they simply lack pedagogical knowledge. Sinsabaugh, like Flynn (2009), feels that both teaching artists and educators can benefit from communicating with one another. Teaching artists may become better educators through collaboration with music educators in particular, and naturally effective teaching artists might also offer music educators new perspectives on teaching. Sinsabaugh states that there is a need for “music educators to work alongside musicians” (p. 100) and encourages mutual learning in order to provide students a balance between pedagogy and performance. Sinsabaugh’s statement illustrates the separation language creates between music teachers and others involved in music who may be also teaching, such as the broad term she applies, “musicians.”

Parker (2011) reflects on her role as an urban children’s choir director within a non-profit agency. Although in agreement with the mission of the agency, which also funded other after-school arts initiatives, Parker describes her increasing sense of inner conflict with the goals of the agency and the practical ways in which the choir functioned. The board running the agency required that students perform at least once monthly for the purposes of exposure, public relations, and the hopes for increased donations to the agency.

Parker, the choir director and an early career music educator at that time, felt conflicted about her job. She described tension between her sense of respecting the children's musical experiences and them as people, and pleasing the board in order to maintain her position as the choir director. As she reflected on this experience, she felt the children were put in a position of exploitation as they were publicly named as disadvantaged, a practice of which some students were aware. Parker encourages music educators to find their voices in dialogues about the roles of music education programs in "serving" under-served youth. She also encourages music educators to question and critique potential discrepancies between an organization's stated mission and actual practices.

Teaching artist practices exist not only in music, but in other arts fields as well. Flynn (2009) investigated a Kennedy Center arts and education partnership for theatre in which teaching artists provided professional development for classroom teachers. The Kennedy Center's professional learning branch provided training for the teaching artists, who provided professional development workshops for classroom teachers. The project involved four teams in Ohio in a project called the Ohio State Based Collaborative Initiative (OSBCI). Teaching artists (TAs) were trained over a four-year series of events through the OSBCI. Flynn's study assesses the impact of the training on the personal and professional growth of the TAs through this program. Flynn chronicles the thoughts of the teaching artists, including how they grew in their abilities to develop and deliver these workshops, and examines teaching artists' perspectives of their own learning and development.

Flynn makes eight recommendations based on this program that may be helpful for others developing and leading arts-integration workshops for teachers:

1. TAs must be familiarized with learning standards and the needs of the classroom teachers to foster connections between their art and the school curriculum. This recommendation is in line with Burton and Reynolds (2007) who state the importance of connecting teaching artist initiatives with school curricula. Flynn notes, “Because it has become imperative for schools today, and thus for teachers, to identify and address established state, local, and national standards in every learning experience, teaching artists must become familiar with their content and language” (p. 167). Flynn’s emphasis on language strengthens the need for my study’s social phenomenological lens; as Schutz makes clear, language and terminology shape understandings within social spheres. The social sphere of a school setting may be foreign to a teaching artist, necessitating that they become familiarized with this language.

2. TAs must provide well-planned and presented professional development experiences for classroom teachers, and must be prepared to do so. TAs often cited modeling by presenters who had much experience and opportunities to discuss these processes with them as beneficial.

3. TA preparation must emphasize careful planning and extensive preparation for the teacher workshop. Flynn’s point here involves lesson planning, which may be routine for some music educators and less familiar to some teaching artists.

4. Information about the critical component of reflection must be included in the workshop. Although Flynn does not make this explicit, it may be important for reflection to not only be implemented in terms of the professional development workshops,

themselves, but as well reflection about the partnerships and understandings built between the TAs and the classroom teachers.

5. Skills for effectively presenting workshops must be addressed. Time spent on aspects of presenting can benefit TAs.

6. TAs must address issues of marketing and provide continued opportunities to actually present the workshops. Flynn mentions that marketing is a critical skill for TAs, as they are essentially independent consultants who must market themselves and their educational offerings in order to gain employment opportunities. Flynn notes, “As independent consultants, teaching artists must ultimately assume the ongoing responsibility for using the training and promoting their own work” (p. 171).

7. Personal satisfaction leads to professional growth. TAs found unanticipated benefits in their work with schools, such as artistic inspiration, increased self-esteem, and confidence.

8. TAs should provide continued support between and following training events. This final recommendation closely resembles school mentoring programs and ongoing professional development opportunities. Classroom teachers need this support, as do other types of music educators, including TAs.

Flynn expresses her concern for high standards among teaching artists. She proposes that it might be best to have fewer TAs. She states, “Start with a number of qualified teaching artists and then retain only those whose work shows the most potential for growth and whose dedication to workshop development and presentation is strong. ‘Make cuts’ and then groom the remaining teaching artists further so that although the pool is smaller, the experience and quality are greater” (p. 173). Flynn’s perspective here

could be an attempt to add validity to the field in making use of only those who reach the highest criteria; however, her perspective could arguably be interpreted as elitist.

Flynn also mentions that working with educators can benefit TAs, as “educators can offer teaching artists valuable insights about pedagogy and their own professional development needs” through an “exchange of information, knowledge, and skills” (p. 173). It is obvious that the relationship between the classroom teacher and the TA is important to Flynn. It is unclear, however, how these partnerships and relationships might be promoted, balanced, or built upon over time.

Connections

Chapters 1 and 2 draw attention to the disparate types of music teaching careers that exist throughout the greater professional field of music and music teaching. Chapter 1 discusses the wide array of organizations, professional journals, degree programs, and professional development opportunities available or provided for various music teachers over time and at present. This assortment of professional preparation programs, associations, and support systems maintains a divide between music teachers of different types which in turn reproduces different professional pathways by which individuals enter into the field of music teaching. These differing systems also create different and sometimes unrelated professional storehouses of knowledge for music teachers, which further section music teachers into differing lifeworlds, norms, mindsets, and practices.

The literature we viewed in Chapter 2 discusses a number of music teaching types of people, including public school music teachers, studio teachers, community music teachers, and teaching artists. This literature also includes other topics that affect music teachers in differing ways, such as educational partnerships, the preparation and

socialization of future music teachers, and role and identity. In all of this, some matters arise repeatedly and are of concern, such as professional status, isolation, and sense of self. These issues exist to some degree within all areas of the music teaching field, drawing attention to the wide-ranging challenges for music teachers of all types. These concerns are also related to the questions of this study:

- *Who do the participants conceive of themselves to be as music professionals and music teachers?*
- *How do they construct and enact their professional selves, including their teaching selves?*
- *How is their construction of professional self, including teaching self, supported and sustained by interactions in their social worlds?*
- *What implications does this have for the music profession as a whole?*

CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

Characteristics of Qualitative Research

Qualitative research seeks to gain an in-depth understanding of human behavior, and investigates “why” and “how” questions through an interpretive, naturalistic approach to the world. Qualitative research does not attempt to locate a “truth;” a fundamental assumption is that reality is socially constructed while individually understood, and therefore not entirely knowable (Creswell, 2007). Each person’s understandings are unique, and therefore qualitative research is inherently situational, as the participants are studied within the context of the natural world around them. Small focused samples are often used in qualitative research in order to gain a depth of participants’ understandings in their particular circumstances. Although findings are particular to participants and cannot be generalized, qualitative research seeks to observe or locate meaning within a context and to provide findings that readers may transfer to their own circumstances.

Qualitative research questions how people make sense or make meaning in their lives. Data are empirical and guided by experiences, and can include field notes, interviews, conversations, photographs, recordings, and self-reflections. Researchers interpret the data, creating a series of representations in a process, which may be revised and adapted continually throughout the study. Researchers engage in reflexivity in order to best interpret data and maintain a design study that is functional, as well as to check their own biases. One type of qualitative research is phenomenology. For this study, I have chosen a social phenomenological framework, which is described below.

Social Phenomenology

Chapter One included an introductory description of social phenomenology, which provided a brief overview of the social phenomenological lens used in this study. Below, I review and elaborate on the social phenomenological framework of Alfred Schutz.

Alfred Schutz (1899-1959) was an Austrian citizen who worked throughout his life as a bank executive. He also studied and wrote about phenomenology and the social world. He served in the Austrian army during World War I and fled Austria during World War II, eventually settling in New York. He wrote the majority of his philosophical writings in the evenings and on weekends. In fact, he wrote to one of his friends, “by night I am a phenomenologist, but by day an executive” (Schutz, 1940 in Rogers, 2003, p. 356). His early works brought together the writings of phenomenologist Edmund Husserl and sociologist Max Weber. Thus, his philosophy has been described as both phenomenological sociology and social phenomenology (Endress, 2005; Wagner, 1970; Walsh, 1967).

Throughout his life Schutz corresponded with other intellectuals and friends from a broad range of other disciplines and read widely, including the works of Henri Bergson, William James, John Dewey, and George Herbert Mead (Wagner, 1970). Toward the end of his life he taught courses in sociology and philosophy at The New School for Social Research in New York. According to Endress (2005), however,

Alfred Schutz never showed any interest in founding a school of scholars around him. From the beginning his thought concentrated on theoretical problems in various disciplines and intellectual fields of interest. This open-mindedness is reflected in contemporary social and human sciences: there is a great variety of theoretical and empirical research using

conceptions and analytical differentiations introduced by Schutz. Thus, it turns out that there is no specific research program that Schutz developed in his work, but rather a certain style of thinking which is demonstrated in different fields of social theory and social research. (p. 2)

In fact, Rogers (2003) suggests, “Wherever qualitative methodologies are taken seriously, for instance, [Schutz’s] ideas have a sound chance of being heard, if only indirectly” (p. 373). In educational philosophy, Maxine Greene quotes Schutz extensively in her 1975 book, *Landscapes of Learning*, where she attributes the idea of wide-awakeness to the work of Schutz.

Lifeworld and Social Phenomenology. Although Schutz wrote about many topics, at the core of his social phenomenology is the lifeworld, or “the taken-for-granted stream of everyday routines, interactions, and events that are seen as the source of not only individual experience but the shape of groups and societies” (Johnson, 1995, p. 204). For Schutz, individuals’ understandings of their own appearances and experiences (phenomena) are considered in relationship to their lifeworlds or their everyday social knowledge. All understanding is socially situated, and therefore the context surrounding individuals, including different groups of people with whom they are involved and the settings associated with them, are important. Social phenomenology examines connections between human consciousness and social life or social structures.

Individuals’ interactions with others create individual and shared understandings or perceptions in relationship to socially constructed realities. These understandings may occur over a period of time, and come to shape social understandings. Social understandings may be taken for granted or, as Rogers (2003) mentions, operate on the periphery of one’s experience. Group knowledge or understanding may unique for

different groups, and individuals may simultaneously belong to multiple, potentially overlapping groups.

A reciprocity of perspective involves coming to common understandings with others who might share in some of individuals' perspective or knowledge about their lifeworld, which exists within the social world. This helps to build commonsense knowledge, cultural understandings, or socially recognized ways of thinking or operating within the world. In this study these socially recognized understandings could take many forms or operate with and from differing levels. The macro-picture could involve musical people, or "musicians," and then deeper shared understandings or socially constructed commonsense ways of being or thinking as musicians. These could be felt among music educators or at deeper levels with the sub-fields of private teaching, artist teaching, or public school music educating. Understandings among groups of general music public school teachers, or part time band directors that also teach studio lessons, for example, might be even more specific. The more specifically defined the field becomes, the less potential may exist for broadly shared meanings and understandings, potentially resulting in what Jary and Jary (1991) refer to as less reciprocity of perspective, in this case among differing music educators. Socially constructed understandings must be considered in terms of micro/macro levels, levels of involvement (some music educators are involved in non-education music professional activities as well), and the interconnections between those that bridge more than one type of music education position.

Storehouse of Knowledge and Typification. One's lifeworld is comprised of all experiences, understandings, and people which one encounters. Individuals must make

sense of their lifeworld, and in so doing, each develops his or her own unique storehouse of knowledge. Individuals develop their storehouse of knowledge through everyday experiences and interactions with others, and it comprises all of their understandings about the world around them. This includes their social world(s) and social professional world(s). A storehouse of knowledge may come to be understood by particular groups of people who share a social world. Over time, group understandings may come to be “taken for granted” (Johnson, 1995), and this is one of the ways in which Schutz explains the lifeworld. Groups maintain these socially situated understandings, and therefore solidify their involvement with one another. An important part of creating commonly understood group knowledge involves typifying, or naming symbols and objects within the storehouse of knowledge.

Symbols and objects can aid in the process of interpreting one another’s meanings. According to Johnson (1995) we use symbols or objects to not only interpret understandings, but we also assign objects and symbols to perceptions and experiences in order to create meanings. Without common symbol systems, nor necessarily language, individuals could have difficulty relating to or making sense of one another’s meanings. Individuals who simultaneously operate within more than one system may cope with these difficulties by altering language use and symbol systems as needed to participate within each system, and therefore creating unique challenges for them throughout their varying work roles.

Typification is a conceptual process that organizes knowledge of the social world and becomes shared social understanding, or “typical features.” Jary and Jary (1991)

describe typifications in terms of the ways people organize their everyday actions and understandings intersubjectively, or within the realm of their taken-for-granted social interactions.

Typifications are constructed from all past experiences and are referred to when making meaning of future understandings or current experiences (Rogers, 2003). This involves looking for subconscious knowledge that results in a “natural attitude” and reciprocated perspectives with those around us (Jary & Jary, 1991). We typify our knowledge (or construct it) in ways that resemble prior experiences and understandings. We use this information to formulate future expectations and understandings (Rogers, 2003), which may contribute to challenges associated with change. By typifying symbols and objects, the group understandings become embedded in language specific to one another. Speaking in the “mother tongue” as Schutz describes (Rogers, 2003), affords not only meaning-making but the ability to facilitate discussion within different spheres (that have an understanding of these symbols, objects, typifications, and shared meanings). As Johnson (1995) mentions, words play an important role in constructing what is experienced as one’s individual reality. (He explains that social constructions can exist for long periods of time, but can also be adapted, or expanded upon at any time).

These common understandings may include compartmentalized views of their place or position, such as, “I am an artist who also sometimes provides workshops for students,” “I am a teaching artist who also performs in a band,” or “I am a songwriter who performs and sometimes teaches lessons in schools as a teaching artist.” The presence of “I am” statements implies the role identity of the music educator, which may be in process. In part, these formulations of identity and role are tied to specific language

constructions (Johnson, 1995; Lacey, 1996), an aspect of importance in social phenomenology. For example, teaching artists may hold some common understandings of their professional roles or their personal and professional meanings associated with being a teaching artist. For the music educator who simultaneously operates within many changing structures, knowledge may be difficult to typify, and therefore poses its own professional challenge.

Consociates. Schutz explains that within the overarching social world, we have fellow humans, who also have directly experienced social realities (Schutz, 1967), and who are in different levels of intensity and proximity to the individual. Schutz describes these fellow humans as consociates, contemporaries, predecessors, and successors. Consociates share time and space with the individual, and are in an intense relationship and close proximity. An individual is both an active observer and actor in consociate circles, directly experiencing the realities of their “fellow man.” In this way, the individuals’ consociates simultaneously live within and among him or herself. In Schutz’s phenomenology, consociates are in “we-relationships” with each other.

Consociates make up one’s social world, and for the purposes of this study may exist as, but are not limited to, one’s colleagues, members of the same organization, classmates, fellow types of teachers, teachers of the same grade level or within the same district, or friends. An individual’s consociates may also be made of up “outside people,” who do not fit into these categories. Consociate relationships may exist on different levels and fluctuate throughout one’s life. Furthermore, an individual may have multiple consociate circles because of their multiple social worlds within the lifeworld. Individuals build consociate relationships with others who live within them.

Contemporaries. Contemporary relationships, however, exist in lesser affiliation to the individual. Contemporaries live among the individual as opposed to within them and therefore their subjective experiences must be inferred based on indirect evidence (Schutz, 1967). Although one's contemporaries live among him or her, the individual is only an observer toward them, and not an actor. In Schutz's phenomenology, contemporaries are considered "they-relationships." Individuals are in less proximity to their contemporaries than they are to their consociates, and therefore cannot experience these people directly. Contemporaries do not live within the individual. Individuals can only indirectly infer what subjective experiences he or she imagines his contemporaries "must be having." For the purposes of this study, contemporaries may also take the form of one's colleagues, organizational members, and so on, the difference being that they do not exist in the same immediate social world, only the same world of time. They do not live within the individual, but only among them. Experiences with these individuals are likely to be indirectly experienced.

Predecessors and Successors. Other people also exist within an individual's social worlds, yet although these others may play an important role in the social world, the individual may not necessarily be in contact with them. Schutz identified these people as predecessors and successors. Predecessors, he describes, are those who existed before the individual, but lived within his or her social worlds. The individual can observe his predecessors, but does not exist as an actor among them. For this study, predecessors may include past music teachers who helped shape the music teaching world as it now is, whether private instructors, those working within schools, communities, churches, and so on. Predecessors may be known to the individual, or exist

in history, for instance the history of the field of music teaching. Predecessors are those who have come before the individual, shaping the social world in particular ways, yet not necessarily continuing to live within it.

Similarly, successors are those existing in one's social world who come to act in the social world after him or her. The individual is not an actor among them, nor can he or she observe them. The successors are a hypothetical group that will exist in the future. The individual cannot know the subjective experiences of successors, and can only vaguely imagine that they might be something like his or her own. For the purposes of this study, successors may include one's students imagined as future music teachers, or future generations of music teachers. In this way, the students would eventually exist within the same social-professional world of music teaching, but they, as music teachers, and the world, itself, would be only imagined based on one's current experiences and knowledge.

While different people exist within varying social worlds in relationship to individuals, these social worlds may shift, overlap, and adapt continuously throughout everyday experiences. Schutz (1967) notes that a contemporary might once have been a consociate, or could become a consociate in the future, yet this does not change their current status as contemporary. As a result, different groups' influence or association to individuals will change over time and potentially in different settings.

Lacey (1996) mentions that the phenomenological study of appearances can be particular to those ideas or understandings that penetrate communities. These communities may be made of differing consociate relationships. Understandings can involve different groups of people, and create common knowledge or expectations of the

music educator (or whatever language might be used particular to the teaching situation). Sub-groups of music educators (such as private instructors, teaching artists, itinerant teachers, etc.) may share common understandings of their profession and/or sub-profession based on common knowledge among their consociates, and typified symbols and objects unique to their community. These may be socially constructed over time and now shape group understandings (including those, who Rogers [2003] states, operate on the periphery of one's experience), or as I imagine who may come after the individual as a successor.

Within the individual lifeworld of understanding, the types of music educators one has experienced could influence meaning construction involving their professional role. Participants may also be influenced by parents and parental expectations (particularly when voiced), by students, and by community perceptions of the music teacher role. These could be based on prior music educators, even those whom the individual has never met, located on the periphery of their consociate circles or as a predecessor. Rogers (2003) states that those individuals and groups who are located closely within consociate circles help to shape our cultural and social understandings. Many people, however make up the lifeworld and exist within or beyond concentric circles of vicinity, sometimes referred to simply as cultural artifacts. Because cultural artifacts can also play an important role in constructing one's social understandings, cultural artifacts must be sought in terms of data, particularly tied to the meanings music teachers hold about them, their proximity to the participant within their consociate circles, and the language used within and about them. One's sense of self as a teacher is a

social construction and shaped by the ways he or she talks about him or herself as a music teacher, ways he or she acts and with whom he or she acts and interacts.

Social Phenomenological Research Specific to This Study

In this section I explain how social phenomenology may be particularly well suited to this study. Because I seek to uncover the everyday life of different kinds of music educators, it will be important to investigate participants' consciously and subconsciously acquired human experiences (Johnson, 1995) and socially constructed realities, therefore a social phenomenological framework was used for this qualitative study. The socially constructed realities of participants includes those meanings known and consciously constructed by them in their respective music teaching situations, as well as the taken-for-granted assumptions participants hold about their positions, settings, and the processes by which they teach music, which may be unique to different groups to which they belong.

I sought to investigate ways participants act as music teachers within the knowledge and understandings of their individual lifeworlds and social lives, including positioning within their field (music), sub-discipline (music education), and micro-discipline (for example, studio teaching, artist teaching, or public school music teaching). Because some music teachers operate simultaneously within multiple micro-disciplines and sub-disciplines, socially constructed knowledge could be located in many different and simultaneous or overlapping social worlds and at a variety of different levels within social worlds.

Johnson (1995) states that ways people perceive, think, and talk about their realities can be an important part of phenomenology, and therefore in my study, data primarily

stemmed from interviews in an attempt to locate participants' own interpretations of their socially and individually constructed understandings. These understandings become clear through participants' storehouses of knowledge, consociate and contemporary relationships, predecessors and successors, and typifications. In other words, what participants have to say about themselves, their positions and social worlds, how they say it, and the ways they may have acquired these understandings and meanings are crucial in this study.

From a social phenomenological perspective, understandings evolve in differing levels of socially constructed communities of practice that may overlap, intersect, and interact for each, individual participant. It was important in this study to gain insight into the groups and communities with which participants affiliated and within which they operated during the study, or in the past. I observed participants in their social worlds, asked questions about their past experiences, and asked questions about present experiences that I was not able to observe.

Over time some music educators come to understand their role through their experience as students, and later as teachers. Each new experience adds to the overarching understandings of each one's own reality, and therefore to their storehouse of knowledge and lifeworld. Therefore, I engaged with participants in multiple interviews, and when possible observations, and asked about past and potential future teaching experiences.

The ways participants described and discussed their understandings were also important in this study, as understandings tie closely to use of language. Rogers (2003) refers to this as naming our experiences, and Johnson (1995) notes that words play an

important role in constructing what is experienced as one's individual reality. (He explains that social constructions can exist for long periods of time, but can also be adapted, or expanded upon at any time.) Not only can words be used to describe a situation or experience as it changes over time, but their use can alter (in changing social or cultural times, or among differing groups) as well. A particularly appropriate example of this might be the term "music educator." Among a variety of different social and individual understandings, this term can take on any number of different meanings or draw a variety of associations or connotations for different people. Therefore, I attended to how participants used words in the data collection. I also considered how words were used in the literature and how each sub-discipline of music education may have unique meanings and typifications.

The social phenomenological framework allowed a focus on the ways participants constructed their social and individual worlds of music teaching. Although one aspect of this study involved an investigation of participants' conceptions of themselves as music professionals and music teachers, their role-taking selves were also studied through the lens of social phenomenology, therefore focusing on the ways in which their role-taking selves took shape *in relationship to* their social worlds. Their understandings centered on their prior experiences and socially understood conventions and the ways in which these shaped their current belief, value, and knowledge systems.

Participants

Maximum variation and snowball sampling were used to locate participants for this study. Glesne (2011) defines maximum variation sampling as purposeful selection of cases from a wide range of variation (p. 45). Because this study necessitated a deep

understanding about participants from wide ranging types of music teaching settings and experiences, I used maximum variation sampling. This enabled me to locate different potential participants with different kinds of experiences.

In this study I sought eight participants who represented different types of music teaching experiences. I developed a list of types of music teaching based on the literature. Potential participants could be engaged in only one or in more than one type of music teaching:

- public school music educator (full-time)
- part-time or itinerant public school music educator
- private, religious, or independent school music educator
- studio music educator (private lessons for voice or instrument(s))
- church choir or children's choir (or ensemble) director
- teaching artist (associated with a corporation or association) or artist-in-residence associated with a nonprofit arts education organization
- community music teacher (community ensemble director or music teacher associated with a community music or arts education school)
- composer, performer, or arranger providing workshops or lessons

Additional criteria included the following: Each participant had to be involved in the music education of children (ages 0-17). Those who educated or taught both adults and children were also eligible for participation in this study. Participants needed to have multiple years teaching experience in order to ensure that they had adequate experience to discuss during interviews. This did not necessarily necessitate working at the same position; for example, location may have changed, while the type of position (studio

private lessons, community choir director, etc.) remained the same, or the individual may have engaged in different kinds of teaching continuously or intermittently. Participants also had to live within a similar geographic area as I did to ensure ease and continuation of prolonged contact.

A larger than necessary number of potential participants was screened for potential inclusion in this study. To begin identifying participants, I asked ASU School of Music faculty members and local arts administrators (from schools, private, and public organizations) for recommendations of excellent educators. I also scanned numerous local music and arts websites in order to locate additional music educators.

When potential participants were identified, I screened them for enrollment in the study during micro-interviews consisting of five total questions. The five micro-interview questions were:

- *If a stranger asked you what you do for a living, what might you typically say?*
- *What do you consider to be the most important part of your job(s)?*
- *How did you become a music teacher?*
- *Where, what, how, and whom do you teach?*
- *How long have you been teaching music (in any way)?*

Although I intended to ask only these five questions, some interviewees elaborated on these questions conversationally, providing a more in-depth understanding of themselves as music teachers, and on occasion, I asked follow-up questions. Micro-interviews took place in person, over the telephone, or by Skype. Two potential participants emailed their answers to me. Snowball sampling is defined by Glesne (2011) as a technique that “obtains knowledge of potential cases from people who know people who meet research

interests” (p. 45). Some participants who took part in an initial micro interview recommended friends and colleagues who also taught music. Thirty music educators participated in the initial micro-interview screening phase.

After micro-interviews I narrowed the list of participants. The kind of music teaching position was of fundamental importance for the research questions considered, and therefore the primary consideration for inclusion in this study. Consideration of participants’ backgrounds, ages, cultures, educational levels or types, views, and experiences was secondary and helped to further narrow the list of potential participants, providing variation among the participants while simultaneously maintaining maximum variation in teaching experiences.

After eight final participants were identified, they were given a consent form approved by the Arizona State University Office of Research Integrity (see Appendix C) at or before their first interview. Pseudonyms were used for all participants and for institutions and organizations of employment in order to protect them from identifying information.

In summary, an initial list of potential “excellent teachers” was formulated in consultation with faculty and also identified through schools, ensembles, organizations, websites, and other participants. Emails and phone calls were made to recruit potential participants, who led to other potential participants. I informally interviewed thirty music teachers and considered them in relation to the multiple categories of music teaching. Secondary considerations of gender, race, ethnicity, and background were considered. The list was then narrowed to eight final participants.

Data Collection Procedures

For this study, data were collected in the following ways: individual and group interviews, observations, and collection of artifacts. Interviews, observations, and document (or artifact) collection contribute to a deep, complex understanding in qualitative research (Glesne, 2011). Through multiple types of data collection I aimed for triangulation, discussed later in this section.

Interviews. Interviews are a crucial part of data collection for phenomenological research. According to Creswell (2007), the phenomenological interview attempts to investigate two broad questions: *What have participants experienced in terms of the phenomenon?* and *What contexts or situations have played a role in their experience of the phenomenon?* Questions in interviews related closely to the research questions and the phenomenon of music teaching. Interview data were used to construct both a textural and structural description of the phenomenon. Creswell (2007) explains that textural descriptions involve what the participants have experienced, whereas structural descriptions focus on the contexts in which the phenomenon was experienced. These descriptions aided in locating common themes across participants' variety of experiences, a process Creswell refers to as horizontalization.

I conducted three individual interviews with each participant (beyond the initial micro-interview). When applying to multiple categories of music teaching, the participant was interviewed according to their entire music teaching career(s). Some participants had multiple types of music teaching experiences, and in these cases all were discussed in their interviews. I audio recorded and transcribed each interview. Participants were interviewed at times and places of convenience for them. Interviews

took place in a variety of locations in order to encourage potentially different perspectives or responses. Settings differed for each participant and included public and community schools, community centers, churches, home studios, offices, coffee shops, restaurants, and so on. A list of interview questions was compiled for each of the three semi-structured interviews (see Appendix B). The interview questions allowed the focus to remain on topic, yet provided space for interviewees' elaboration, storytelling, and for follow up questions. Interviews were the primary data source for this study.

Observations. Observations were a secondary data source in this study. Between one and three observations took place for each participant. As Froehlich (2007b) notes, musical behaviors can serve to provide context, but additional context can be observed during gatherings, events, professional meetings, or leisure-time pursuits (p. 44). Observations of participants took place while they taught private lessons, ensembles, taught classes, performances, and so on. At times, themes discussed in interviews demanded closer attention in subsequent observations. Observations varied for the individual participant.

I took observation notes both during the observation and following the observation. Post-observation notes allowed my focus to be fully engaged in the observation so as not to miss important details. Post observation notes also included my initial reactions, questions, and thoughts, which led to additional researcher memos in some cases.

Information recorded during observations included data such as a description or portrait of the participant, the setting, the people involved, and events and activities that took place during the time spent observing (Creswell, 2007). By conducting

observations, I also had the opportunity to see teachers in action, which helped to clarify, inform, solidify, or question the information they provided in their interviews.

Artifacts. Artifacts collected in this study included concert programs, event flyers, emails, studio policies, lesson plans, method books, business cards, and information from personal and professional websites. Artifacts varied for each participant and, as Glesne (2011) notes, were helpful in raising questions and shaping subsequent interviews and observations. For example, one participant provided his business card, personal and band websites, and the flyer for an upcoming gig. I found the business card telling in terms of the way he marketed his professional self, and the websites and flyer offered additional information, which led to follow up questions at later interviews.

Researcher Memos. I maintained researcher memos throughout the data collection and analysis process in order to keep track of questions, insights, and notes. My researcher memos consisted of what Maxwell (2005) refers to as researcher identity memos and analytic memos. Maxwell describes researcher identity memos as helpful in order to “examine your goals, experiences, assumptions, feelings, and values as they relate to your research, and to discover what resources and potential concerns your identity and experience may create” (p. 27). Initial analysis also took place in researcher memos. I reviewed analytic memos throughout the process of data collection in order to become aware of potential themes as they emerged, remember important questions, and address potential bias. Analysis is described further in the next section.

Organization and Analysis of Data.

Audio recordings of participant interviews were transcribed, and observations and field notes were also transcribed throughout the data collection process. During the

process of transcription, I made additional researcher memos to ensure my initial thinking about analysis could be remembered. Researcher memos at this stage included keywords to be used later for searching transcripts for thematic ideas. Once a participant had completed three interviews, the transcripts were pasted into one document.

Based on the overall transcript document, observations, and researcher memos for each participant, I wrote a portrait for each participant, outlining their job or jobs in music teaching and their backgrounds, teaching approaches, and personalities. I shared these portraits with peers, answered questions, and received feedback about them, then revised each portrait. Portraits are presented in Chapter 4.

After a thorough review and consideration of social phenomenology, and consociate theory in particular, as well as readings of participant transcripts, researcher memos, and participant portraits, I outlined a consociate essay. I discussed the outline with other researchers, then elaborated this outline and drafted a consociate essay. In this consociate essay I discuss consociate types, responsibilities of individuals in building consociate relationships, and the importance of having strong consociate relationships. As I wrote, I searched for keywords and themes in interview transcripts, my researcher memos, and literature to provide examples and documentation throughout the essay.

After writing the consociates essay, I considered the differing mindsets and perspectives of each participant. I constructed a figure for each participant based on three mindsets I had outlined in earlier researcher memos: performing, teaching, and musical (see Figure 1). While drawing the figures, it became clear that although these three mindsets were somewhat uniformly found among participants, some participants required additional mindsets, and others did not include all three. Further, each participant's

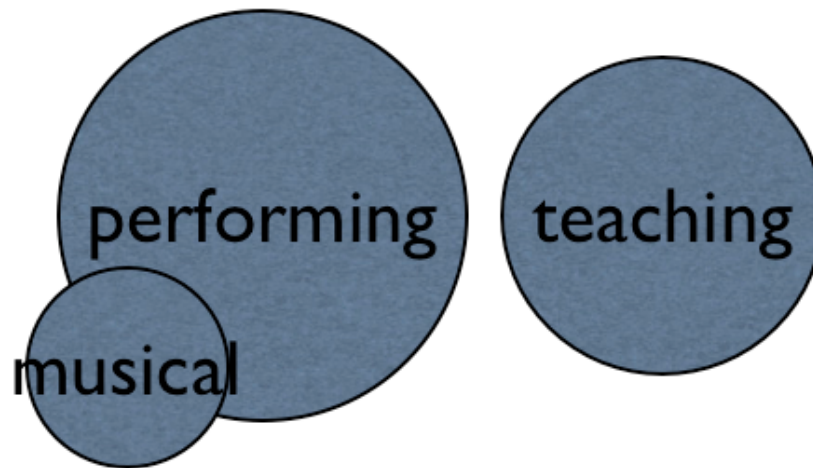


Figure 1. Participant Mindset Example

configuration of the three mindsets was unique. After each figure was completed and discussed with other researchers, I composed corresponding explanations and examples detailing the ways in which I was thinking about the figures and their representation of participants' senses of self. The figures and descriptions of participant mindsets are found in Chapter 5.

Finally, I looked at participants' senses of self and mindsets through the social phenomenological framework. I elaborated the mindset figures of Chapter 5 to include participants' social worlds, including important consociates, contemporaries, predecessors, and successors. These figures are found in Chapter 6.

Next, in analysis and discussion of participant mindsets and social worlds, I drafted a series of essays, which discussed various topics of concern that came about across participants, illustrated through the figures of their mindsets and social worlds, and

in interview and observation data, and researcher memos. Each of the essays was discussed with other researchers, which provided me opportunities to offer explanation of my analysis, answer questions, and articulate and clarify my analysis. Multiple revisions were made of each essay through this process of revision and discussion. The final essays are entitled *Status and Positioning*, *Self and the Social World*, *Self and Structure*, and *Entrepreneurship*, and are found in Chapter 7.

Trustworthiness

Claims of validity in terms of truth or accuracy are not sought in qualitative research (Glesne, 2011), as participant realities are individually experienced, socially constructed, and therefore not entirely knowable. Trustworthiness provides credibility in qualitative research (Glesne, 2011) and may be sought through a number of different procedures. In this study, examination of researcher bias, multiple interviews, prolonged engagement, researcher memos, member checking, peer review, triangulation, and reflexivity contribute to trustworthiness of the study. These procedures are elaborated below.

Acknowledging Researcher Bias. Acknowledging and making explicit my potential bias was one way in which I actively worked toward trustworthiness throughout this study. Keeping researcher memos with my own thoughts and interpretations as they arose throughout the study helped with this process (Glesne, 2011). Articulating my thoughts in researcher memos helped me separate personal thoughts from those of participants to acknowledge potential bias and interpretations colored by my own experiences or potentially unrealized partiality.

For example, in mid-July, 2012, I wrote a researcher memo that I later recognized as what could be my bias. I wrote:

I can't help but think of my own answers when participants give me their answers to interview questions. I think about what I would say if I were in their shoes. I think this is especially so because I have held many of their jobs and so I think about what I would have done, what I would have said, or how I feel about the question or topic. I find myself thinking "I agree with you," or "I'm not sure why you would think that." I don't reveal these thoughts to participants or make comment, but I wonder if these thoughts could color the ways I interpret what participants are saying.

Knowing that my biases could creep in at any time throughout the research process, I continually revisited my researcher memos and sought identification of potential bias.

I also recognized that personal experiences and my own background teaching in various music education settings could shape my expectations in this study. These experiences include public school music teaching, religious and private school music teaching, and independent studio piano teaching. In addition, I recognized that my expectations of nonprofit organizations and entrepreneurial arts ventures could be shaped somewhat by my experience coordinating an arts entrepreneurship course at the time of data collection, and the insight I gained from social and business-minded entrepreneurial arts advocates, educators, and organizations.

Finally, I was aware that my expectations about the participants varied for each person. For example, I anticipated that participants who qualified for the study by engaging in one category of music teaching consistent with the criteria I initially outlined might also engage in a variety of other music teaching contexts and positions. I anticipated that context and setting played a role in the ways music teachers shape their practice, their professional selves, and their actions. I also initially expected that themes

of balancing responsibilities, career management, burnout, budget and resources, isolation and support, professional development, evaluation, expectations, autonomy, and parental involvement could surface during this study. I noted these expectations in memos about my researcher bias in order to maintain awareness of my own thinking.

Multiple Session Interviews. Glesne (2011) describes multiple interviews as an important means of ensuring trustworthiness. Multiple interviews, Glesne (2011) states, help provide the participants time to think through their feelings, reactions, and beliefs (p. 50). I considered that although participants may not intend to be untruthful, it was possible that they could have difficulty discussing their professional views or values; participants may not have attempted to articulate these prior to the study. Multiple interviews allowed for further questioning and clarification of what participants said in prior interviews.

Glesne (2011) also suggests conducting interviews at multiple sites. I felt that the presence of a new setting could potentially elicit different types of responses from interviewees, providing further opportunities to gain understanding. In this study, multiple interview sites were possible for most participants and seemed to be most helpful when interviewing at different *work* sites, for example, a community music school, a home studio space, and a school. Participants who interviewed at locations such as at different coffee shops or restaurants did not seem to provide noticeably different answers, perspectives, or tones in their interviews.

Prolonged Engagement. Multiple observations of and multiple interviews with each participant required prolonged engagement (Glesne, 2011), or what Maxwell (2005) describes as “intensive, long-term involvement” (p. 110). Glesne (2011) points out that

when involved in a study, participants might act differently than they normally would because they are aware of being interviewed and observed. In order to gain an in-depth understanding of each participant, I interviewed and observed them over time and, when possible, on different days of the week, in different places, during different school seasons, teaching different classes / students, and teaching in unexpected situations. For example, when one participant prepared to lead a tone chime rehearsal and half of the group did not attend, observation of the ways she handled the unexpected situation provided insight about her teaching. Multiple interviews and observations over time, along with attention to when, where, and how interviews and observations occurred, allowed me an informed perspective of the overall essence of the person and the situation.

Researcher Memos. Throughout the study, I recorded experiences, hunches, and perspectives in researcher memos, or, as Creswell (2007) identifies them, “descriptive and reflective notes” (p. 134). I also recorded feelings in relation to my own experiences and background as researcher memos (Maxwell, 2005). Maxwell explains that these can be used to reflect on one’s own goals for research and the role that one’s goals and one’s personal experiences, past and present, play in the research. Initially, identifying personal, practical, and intellectual goals (Maxwell, 2005) was helpful. I noted these goals for myself at the outset of the study (see Chapter 1), and continually revisited them throughout the research process. Identifying my position, including goals, and reflecting on them through researcher memos aided in identifying ways my own perspectives are implicated in this study.

Thick, Rich Description and Writing as Analysis. Denzin (1989) defines thick, rich description as a detailed account that provides context and evokes emotion. Thick description tells a story and can include voices, feelings, actions, meanings, and interactions within social relationships, thereby painting a vivid picture (p. 83). In this study, I was conscious of the quality of thick description (Geertz, 1977) as I wrote participant portraits (Chapter 4), mindset (Chapter 5) and consociate essays and descriptions (Chapter 6), and the thematic essays in Chapters 4 and 5.

Creswell (2007) notes that the way we write is a reflection of our own interpretations, which we cannot help but base on ourselves and on our experiences. This includes considerations of gender, culture, society, class, and personal politics, all of which are brought into the research and positions our understandings within the study (p. 179). While writing, I was conscious of and remained open to critiques of my choices of words and language structures in my representations of participants.

Member Checking. Member checking seeks the perspectives of the participants in response to researcher interpretation. Creswell (2007) describes member checking as a request for participants' viewpoints involving the accuracy of the information and the credibility of the interpretations made by the researcher (p. 208). Member checks help to protect participants from potential marginalization, feelings of offense, or lack of safety to provide honest, open responses (Creswell, 2007). I invited participants to review their transcripts and make changes, ensuring that their intentions and the ways they wanted to describe or explain themselves were accurately represented.

I emailed participants their individual interview and observation transcripts. The email reminded them that they were welcome to edit the transcript in any way, including

deletions, additions, elaborations, or clarifications as they saw fit. I hoped that by seeking feedback from participants, I would be able to further reflect on their viewpoints, possibly through new wording or further explanation, which could supplement my understandings with new perspectives, wording, or angles. Although some participants replied with an acknowledgement of receipt or thanks, only one indicated that he had read through all of the transcripts. He commented that he disliked his own tone in the transcripts, however, no participant chose to make any changes.

Peer Review. Throughout the process of data collection and analysis, I engaged in discussion with knowledgeable others. I shared transcripts, drafts of participant portraits, analytic essays, and models and notes about my analysis process. These interactions helped enable me to articulate my thoughts, consider new perspectives and questions, or confirm my thinking through the study.

Reflexivity. In order to recognize the impact of this study on myself as researcher, the participants, and the audience (Creswell, 2007), I sought to be reflexive in my approach. Maxwell (2005) describes reflexivity as seeking to discover how to minimize the researcher's effect on this study. I assumed my influence on the participants, data, and interpretations and continually questioned myself as a research instrument. This occurred prior to as well as throughout the process of the study. Critical reflection and questioning about the participants, setting, procedures, and how these interact and influence each other as well as reflection and questioning my interpretations and representations helped to enable reflexivity in my research practice.

This study incorporated an approach that included both a micro and macro view of society in what is sometimes referred to interactionism. According to Froehlich

(2007), interactionist approaches to inquiry view all of society as loosely connected and in constant change (p. 46). In this way, I am implicated in the context of the research as the researcher. Each contextual component is shaped in some ways by the larger context of society, including each classroom, studio, and person (including myself as researcher). Politics, culture, economy, and race shape society in multiple ways, playing a role in the ways organizations (such as schools, churches, and studios) and individuals (music teachers) act and interact. Being conscious of these interactions is consistent with my reflexive stance and the social phenomenological framework of this study.

My interest in this study stemmed from my own experiences. As a music educator who worked in a number of music education settings, my experiences played a role in the way I interpreted the experiences of participants in this study, particularly those whose careers overlap with my own. In this study I investigated the meanings of participants in a number of different music teaching roles and settings; some of these roles I have personally experienced and some I have not.

I began teaching music to students at a private Catholic school prior to my student teaching experience as an undergraduate music education student. This position did not require state certification, and therefore I was eligible. At the same time I taught a large piano studio in my home while completing my undergraduate degree. In order to live in the area and maintain the piano studio after graduating, I took six part-time music teaching positions, located in five different districts, requiring five job applications, interviews, contracts, performance expectations, communities, administrations, and groups of colleagues. The jobs included two Catholic schools, an independent school, and three public schools, one of which was a two-room schoolhouse on an island off the

east coast of the U.S. The positions included many combinations of students in grades preK through grade eight, some of which included multi-age classes. At the same time I maintained my piano studio. In my own career, feelings of conflict arose in my multiple music education capacities and in my multi-faceted roles as “music educator.” Throughout the study I remained aware that my own experiences, which fueled my interest in this project, could play a role in my analysis and my interpretations.

Ethical Considerations

Because ethical issues should be considered along with “plans, thoughts, and discussions about each aspect of qualitative research” (Glesne, 2011, p. 162), I attempted to anticipate potential ethical dilemmas in relation to this research. Obvious safeguards such as informed consent, avoidance of harm and risk, and confidentiality (Glesne, 2011) were used to protect informants and pseudonyms are used throughout the document. These precautions cannot satisfy, however, the potentially subtle, underlying ethical difficulties that may arise.

Prior to data collection, an anticipated ethical dilemma involved the researcher-researched relationship. Developing a relationship with participants was certain, however and I gave careful consideration to the type of relationship formed, not only prior to data collection, but also throughout the processes of fieldwork. I positioned myself neither aloof nor as a friend. Maintaining this middle ground demanded continual consideration.

Prior to data collection I considered that it was possible a teacher may ask for feedback on their teaching from my observations, as the participant may be accustomed to associating teaching observations with evaluation, or that a teacher might ask for my advice as a fellow music educator. In these cases I intended to reestablish the purpose of

my observations and planned to ask questions of the teacher, such as, “I noticed that you did/said _____, could you talk a bit about that?” I anticipated that type of redirection might put the teacher at ease and likewise set a tone more consistent with the research purpose.

Although no teacher sought my teaching advice or evaluation, I found the relationship between researcher-researched challenging to navigate. Some of the participants expressed that they were “nervous” during their first interview or observation, and I was conscious about putting them at ease in order to encourage comfortable, conversational interviews. The tone may have, at times, been too conversational, however, because while the participants’ comfort level led to in-depth interviews about their music teaching lives, many participants wanted to know about me, too. One participant expressed interest in the doctoral program in which I was enrolled and had questions about it. Another interviewee sometimes answered my questions and then followed with questions for me such as, “I don’t know, I mean what would *you* do?” or “Well, what do *you* think about that?” Two participants asked me what other participants had answered in their interviews and what kinds of other people were involved in my study.

I answered questions about the doctoral program, but waited until the interview was completed so that the topic did not delve far from the research and interview questions. I handled questions about myself similarly, providing basic answers to participant questions about my professional self, but after the interview had ended. I felt that some of the participants opened up more after gaining this knowledge, because I then was potentially “like them,” having taught in a public school, having been an itinerant

teacher, or having had a piano studio. When my own questions were posited back to me, I smiled at the participant and said, “That’s a good question.” She then stopped and said, “Oh, you probably don’t want to sway me, so you won’t say,” which allowed for the interview to continue.

When participants asked about other interviewees I told them about the basic categories of music teachers I had intended to find, such as public school music teacher, itinerant music teacher, private school music teacher, teaching artist, studio lesson teacher, and so on. When participants asked me what other people had answered, I told them there had been a variety of responses but did not elaborate. In addition to maintaining confidentiality, I felt that it was important that participants not know what other participants said or felt, because it may have an effect on their responses.

One participant was particularly challenging to interview, as he spoke at length and did not allow for many questions to be asked. Typically I allowed interviewees to elaborate their responses to any extent, but in this case the topics became far removed from my research questions and oftentimes the interview questions were actually left unanswered. Interviews lasted hours and transcripts were lengthy, yet I was not getting at the information I intended. In fact, I felt the participant was rude throughout all interviews. I struggled with my own role in the interviews, as I was concerned with maintaining a perspective unclouded by my distaste of the participant’s attitude and behavior.

In this case, I conducted a fourth interview over the phone in order to address all of my remaining questions. I emailed the interview questions to the participant beforehand, and I asked that the participant consider answers prior to the interview. This

approach was somewhat helpful. I also wrote researcher memos, which detailed my feelings about the situation. Reading these memos at later times helped me to understand my own feelings in later writing of descriptions and analysis.

Another participant insinuated that a nineteen-year-old, female student had a crush on him and explained that he encouraged her to call him with any musical questions or issues at any time, even late into the night. He stated that he knew this was not the right thing to do. When I questioned him about how he described private lessons to potential students he asked me to clarify. I asked, “If I were to come to you and say I was interested in private lessons and wondered what they would be like, what would you say?” He answered that he would ask me for my number. These comments made me uneasy with a person who had already raised red flags in what I felt was his lack of professionalism. I wondered whether I should continue to include him in this study, as he only had one student at the time, was not initially invited to be a participant but came into the study through snowball sampling, and had raised other ethical concerns. In the end, I felt it was important to include him as a participant because, although unfortunate, music teachers like the participant *do exist*, and therefore they must be acknowledged and addressed.

Because many ethical dilemmas cannot possibly be anticipated but rather must be considered and dealt with in some way during the research process, I assumed a situational relativist ethical position as described by Glesne (2011). This stance undoubtedly has some weaknesses, including that each individual potential ethical dilemma required specific attention, consideration, and time. I anticipated the strengths of relativist positioning, however, in terms of thinking through and dealing with ethical

situations that could arise in creative, context-specific ways. Each participant teaches music in contexts unique and specific to them. What becomes an ethical dilemma for one participant may not be for another; what provides a solution for one participant dilemma may not work well for another. I discussed ethical dilemmas with colleagues and mentors in an attempt to consider alternative perspectives and to aid in thinking through potential solutions in advance and situations as they arose throughout the study.

Role of the Researcher

In an attempt to refrain from interfering (however possible) with the teaching situations of the participants, my role was primarily that of observer when I watched them teach. During the process of data collection, however, time spent with the participants in interviews and observations permitted me to become somewhat an insider (Creswell, 2007). Froehlich (2007b) describes the role of participant observer as seeking to become a member of the group, spending time getting to know the people in these groups, and refraining from using research terminology in favor of the group's own language norms (p. 47). In some cases, insider status may have been furthered by the fact that some participants' professional settings were their own homes, providing a sense of informality. I most often interacted with the participants one-to-one during interviews. Research protocol was passive and friendly (Creswell, 2007). This allowed the participants and the situation to dictate the direction of conversations and observations.

In this study I investigate others' conceptions of selves as music professionals and music teachers. Throughout the study I continually explored my own subjectivity (Glesne, 2011), within the realm of my prior experiences and understandings of music education careers. In order to avoid operating from a positivistic view, which Glesne

(2011) describes as a separation between researcher and subject(s), I acknowledge my subjectivity in this document and throughout the study. I position myself with an interpretivist stance, involving researcher-researched interactions (p. 162). Creswell (2007) draws attention to the fact that without subjectivity, the disembodied, authoritative voice of the researcher can cause participants' voices to be silenced. In an attempt to give voice to participants, I continue to be conscious of, and have acknowledged, my potential researcher bias.

Timeline

This study was conducted from August, 2011 through October, 2013. The dissertation proposal was written in the fall of 2011. I submitted human subjects paperwork to the ASU Office of Research Integrity, and the study was approved in October, 2011. The proposal was defended in November, 2011. Participant selection began in November, 2011 following the criteria selection outlined above and approval by the Independent Review Board (IRB) at Arizona State University.

Data were collected from November, 2011 through August, 2012. Transcriptions of recorded interviews were completed in the summer of 2012 (June-August), along with initial analysis and the beginning stages of writing. Detailed analysis and writing continued into late spring of the following year (May, 2013) with revisions in the following months. The dissertation defense took place in November, 2013.

Chapter 4 of this document includes portraits of each participant, providing character sketches that illustrate their job(s) in music education, backgrounds, teaching approaches, and personal views of themselves and their worlds. Chapter 5 discusses ways in which participants construct their role-taking selves with descriptions of their

performing, teaching, and musical mindsets. In this chapter, figures are included to represent each participant's role-taking selves and overall sense of self; participants are also discussed in relationship to others within their lifeworlds (consociates, contemporaries, predecessors, and successors). Chapter 6 then describes the ways in which participants' role-taking selves and senses of self are formed, supported, and changing through the social phenomenological lens. Chapter 7 examines issues associated with participants' role identities in relationship to their social worlds, including topics of *Status and Positioning*, *Self and the Social World*, *Self and Structure*, and *Entrepreneurship*. Chapter eight discusses tensions and recommendations for the field.

CHAPTER FOUR: PORTRAITS

The following chapter includes character sketches of the eight participants. In line with the research questions involving participants' conceptions of self-making, place, and practice, these brief portraits allow a glimpse into each of the participants' careers and lives as music teachers. Topics of their job(s) in music education, backgrounds, teaching approaches, identities, and personalities are addressed in this chapter.

The character sketches are loosely grouped pairs. Tara and Josh both teach music in public school settings and both direct ensembles. Josh supplements his public school music teaching position with private students, and Tara leads workshops and publishes books. Anne and Andrea are piano studio teachers. Anne supplements this position with a large variety of other jobs in music teaching, while Andrea accompanies choirs at a private religious high school. Erin and Jessica are both involved in community music schools, primarily teaching private lessons as well as additional workshops, classes, and ensembles. The final two participants, Sid and Dennis, do not seem to be doing much music teaching, yet identify themselves as involved in music teaching, while positioning their occupational roles as professional performing musicians.

Tara

A colleague recommended I contact Tara as a potential participant. I did not know Tara, but had previously attended her workshop presentations to local elementary general music educators. During an initial micro interview, I learned that Tara had taught general music and band for six years, then solely elementary general music for the next eight years, then switched to a job teaching only middle school band, a position she had now held for two years.

I observed Tara directing a middle school band concert in her district. We met at various local coffee shops and in her band classroom for three in-depth interviews. While interviewing in her classroom, I also met her daughter, who attended the school in which Tara taught and took part in the music program.

Tara was in her early forties at the time of the study. She earned the bulk of her income as a full-time, public school music teacher. This position was salaried and included benefits. Her responsibilities included public performances with her student ensembles after school hours, participating in meetings, serving on committees, and performing “duties,” which had ranged from supervising recess to monitoring the crosswalk.

Tara enjoyed presenting workshops for other music teachers, often affiliated with the local Orff organization, and she also had begun writing and publishing manuals for other music teachers and for university music students. These ventures supplemented her income, although Tara never mentioned the financial aspect of them as helpful or necessary. Rather, Tara enthused that she simply “loved teaching teachers,” “loved student teachers,” and enjoyed sharing what she had learned and created over time with her colleagues. She explained that one of the books she had published was “basically a ‘how-to’ book of how to teach elementary general music, because so many people try to reinvent the wheel.” She also mentioned that the book had been inspired in part from her work with student teachers over the years. She explained:

Basically any time anybody asked a question, even if they had already left me [after graduating], like they're in their second year teaching and ask, “How did you do this, again?,” I typed it up and put it in this book, and that's basically what became my student teaching handbook.

The handbook, she explained, was later compiled to create what would become a published book.

Tara's preparation for becoming a music teacher involved university study in a school of music. She began studying French horn performance as an undergraduate before changing her major to music education halfway through her degree program. She recalled:

I was a performance major at first and my, I think it was my sophomore or junior year I can't remember now, but friends of mine were going to the MENC workshop, or conference, the New York one, and just wanted me to go just for fun, and I came home from that and I was in education ever since.

After completing her bachelor's degree in music education, Tara's French horn professor encouraged her to enter into a graduate program.

Tara intended to become a band director, and said she was happy to have worked with some guiding mentors. One of these mentors, during her graduate studies, invited Tara to video record general music student teachers for an undergraduate class at her university. Although Tara considered herself "a band person," she agreed and was able to later watch the videos and provide feedback and evaluation for the student teachers. Tara credits this experience with evolving her own teaching approach in powerful ways. She said, "I learned more about teaching that year and a half than I ever did teaching myself, because you see everything you shouldn't do, and then you have to think about telling [the student teachers], 'Okay, well, that didn't work, so let's try this,' so it was neat." During the beginning stages of her teaching career, Tara became involved with the

Orff approach. She achieved three levels of Orff certification and mentioned that this training played an enormous role in the ways she taught general music classes and, later, ensembles.

Tara displayed much enthusiasm for teaching and for the well-being of students. She commented that others would probably describe her as having a passion for her job. She identified herself as energetic and often mentioned that pacing had proven to be an important part of her classroom management style. She said, “In elementary I always controlled [classroom management] with pacing, so I would be going so fast (snaps fingers) they wouldn't have time to think unless they really needed time to think.” While interviewing Tara I found that she spoke quickly with high energy and tremendous enthusiasm on the topic of music teaching.

Tara strove to be in touch and honest with students. She mentioned that she often discussed her own personal tastes in music with students, noting that although she loved much classical music and some composers in particular, she normally listened to classic rock. She said she also loved contemporary popular music, in part due to the influence of her teenage daughter. She liked to incorporate different types of music in her classes whenever the appropriateness of the lyrics allowed. She laughingly wondered what some of her students thought of her musical tastes, in particular one student whose father played in the city symphony orchestra.

In addition to being fast paced and in touch with students, Tara's teaching self seemed to center on her ability to feel successful in her career and take on leadership among colleagues. When asked what keeps her teaching music, she said:

In elementary I'd say it's because I was good at it. That's, like, what I'm best at, you know what I mean? There's still times in middle school that I think I was much better at the other job. I guess I like being good at what I do, and I feel sometimes I'm better at the other, you know?

Tara said that colleagues often sought her out for help and advice, particularly when working in her well-established elementary general music career. Although she also described looking to her colleagues for support and ideas, she made it clear that they often looked to her for leadership. When talking about giving advice, she noted: “It was funny because, again at the elementary school, I'd been team leader forever so if I did something I would always . . . or if anybody needed anything or we were going to do something we'd all, you know, they'd just come to me, and I'd say, ‘Oh yeah. How's this [idea]?’” and she gave them advice.

In addition, Tara said that positive evaluations and feedback from administrators had helped her to grow in confidence and confirmed her ability to teach music successfully despite personal hesitations. She said, “That first year I must have been trained well because the principal gave me raving reviews, but at first I was freaked out, thinking, ‘What am I going to do here?’” The positive evaluations helped to confirm her teaching abilities and allowed her to feel successful in her career.

Tara's successes as a music educator encouraged her to share her love of music with students. She said that she loved her students, and although she described high expectations for their learning, she also enthused that the students should be having fun. Tara seemed to find personal motivation in students' music learning as well as their personal, human growth. She seemed to be concerned with helping guide students to become good people. For example, Tara described an elementary-aged boy who had

made an impact on her. Although she spoke of him as her “most challenging student,” she also clearly had invested in him as not only a music student, but as a person. She said, “His parents had lost him to like Child Protective Services five times, and of course they kept giving him back to them. And the kid, his parents would tell him he was stupid every morning . . . he'd repeat it back to me enough where I was like, 'He's hearing this somewhere.'” She said the boy had neurological challenges as well as other health issues with which he struggled. She described her approach with him:

I related to him. I would take him aside and be like, ‘I know it's hard to think before you do it,’ because he was very impulsive. But I’d be like, ‘I know you can because I believe in you.’ And he and I really clicked. Other teachers always complained about him, and I can understand why they did, but if you take a kid aside even in kindergarten and say, ‘Okay, tell me what's going on,’ ... like ‘What's happened today?’ . . . like ‘Tell me what,’ and it's always something that you eventually catch on.

Tara enjoyed laughing with her students, challenging them, and providing many opportunities for what she described as student ownership. For example, she described allowing the middle school students to choose their own concert repertoire, voting in a variety of categorized genres with specific pieces she had previously identified. She said that this system allowed for a balanced concert program, which addressed the musical concepts she felt necessary while providing ownership for students in a democratic way. At times she included pop songs that the students requested.

Tara also held high expectations for herself. She explained that she spent much time reading books, watching videos, and seeking out new educational resources and techniques in order to improve her teaching. She was reflective about her own practice and described ways in which some of these resources could have improved her teaching in the past as well as ways she envisioned incorporating them in the future. Tara did not

seem to shy away from addressing improvements or goals for herself and was thoughtful about the different resources she encountered. Some of this reflection occurred over the summer breaks. She stated, “I read a lot in the summer, mostly because we travel a lot and I can read in the car, so that's when I read my professional books and stuff, and every summer I learn so much more about teaching band that I didn't remember.”

One of the resources Tara described as helpful throughout her career was a book about classroom management techniques. She found the student-centered approach so helpful that she has continually suggested the book to colleagues, student teachers, and family members. She described how she implemented this approach:

The biggest [problem] is whining . . . complaining or arguing. So [the] biggest line is, "I would love to hear what you're saying because obviously it's really important to you, but my arguing time is . . ." and you always say recess. "I'd love to see you then. Let's tell your teacher and you can come, then." You know? And they just drop it because they don't want to lose their recess! I'm trying to think of another one, like, "What's the consequence . . ." or "I noticed that you did this. We need to learn from this, so what do you think the consequence should be?" and they usually come out with, "My recess," and I say, "Okay that sounds fair." Then they can't come back and say, "You took my recess," because they took it, you know what I mean?

And then the other thing and one of my biggest things is “you may.” I call it “you may” comments or expressions. I always have my student teachers do them: If you say something like “You may,” it wasn't a question and it wasn't a demand so they can't really argue. So you say, “You may sit,” so they sit, right? Or “You may stand,” or “you may stop talking.” I use them all the time because [students] can't say, “You told me to,” because I didn't tell them to, I said “You may.” It works like a charm. “You-may-messages,” that's what I call them.

Josh

Josh was recommended as a potential participant by one of his colleagues, who described him as a music teacher with an atypical journey into teaching who also played electric bass in rock and metal bands. I interviewed Josh on three different occasions in his office or in his band room at the high school in his district. He was a tall, broad man

with long, curly hair looking every bit a rocker. Josh was soft spoken and reflective about his teaching practice.

Josh was employed in a large school district as a music teacher. This position served as his primary income source. His duties shifted somewhat from year to year as the district seemed to continually reorganize faculty responsibilities. Josh described traveling at times between “up to four schools” and teaching everything from elementary general music to high school ensembles and guitar classes. He also began an orchestra program, which was initially held before school and grew to become offered during the school day. At the time of this study, Josh taught orchestra and guitar classes for high school and middle school students. He also traveled to one elementary school to teach beginning/intermediate band.

Josh enjoyed the traveling aspects of his career. Although many of his colleagues asked him how he dealt with the challenges of itinerancy, Josh said that it was one of the best parts of his position. He said:

I love it. I think it's great. I just, I don't know, something maybe about my personality enables me to go from place to place to place. I like it. People think, they're like, “Ooh how many schools you got this year?” and two years ago it was four schools. They're like, “Ooh! That must be terrible!” And “Nope.” (laughs) It totally rocks.

“On the side,” Josh taught private lessons, usually for guitar or bass students. At the time of this study, he had one ‘cello student, and he also had taught flute, clarinet, piano, and violin lessons. Although Josh had taught private lessons in his home, he was divorced at the time of this study, and his apartment could not accommodate lessons. Josh told his students, “I don’t have a house anymore, so now I’m going to come to you.”

He said that it worked for him because he could charge more for the travel involved. His students' homes covered a wide-ranging geographic area.

In the past, Josh had also taught private lessons at a music store. He commented that lessons in this setting differed greatly from the lessons he now taught in students' homes. Although he himself had taken bass lessons at a music store, he felt that music store students tended to be less dedicated and the lessons less academic than those occurring in his home studio or students' homes. "In-home lessons," he said, often acted as a "school supplement," preparing students for auditions, festivals, and so on. Those lessons, Josh commented, often came with built-in goals, whereas students at the music store might be interested in simply learning song after song, without a clear progression or goal in place. Josh described the motivations of "music store students" as centering on playing popular songs, which he referred to as "the flavor of the month." He described his initial music store teaching experiences:

Music store lessons have a tendency to be a lot different [than in-home lessons]. Kids come in wanting to learn the flavor of the day, the flavor of the month, that kind of thing. I got that job when I was in college, so it was when I first started teaching privately, and then when I moved here I tried to get a teaching job at a couple of different music stores and they were full. Finally I got one, but they were like, "Okay we give these students trial lessons on a half hour basis," and they came in and I'm like, "Man," (sighs) like Mom and Dad just kind of insisted they were there, and so I had a couple of lessons, and then that fizzled out and there were just no more lessons, which was fine.

In addition to private lessons and his district position, Josh also earned income from gigs. He had played in a variety of bands and maintained his position in them, although different groups sometimes took breaks from rehearsing and performing. Although Josh preferred to dedicate himself to only one band at a time, he explained that

old bands always have the potential to pick up again, but that scheduling made it difficult to participate in more than one band at a time. He explained:

It gets really, you know, people want to rehearse too much. There were a couple times I was in three bands at once and that was insanity. Yeah, it was crazy . . . but that's just scheduling . . . but once I commit to something . . . that's more of a personality trait. I try not to commit to something unless I can, because I really don't like being flakey, like, I'm in and then, "I'm sorry I'm out." So I might test the waters but, "Okay, looking at this, can I really commit?" Because once I commit, I'm in. Totally.

Josh explained that performing in a band was always his original career goal:

I'm in a band. I've always been in bands, that's always been a personal, that was the whole goal. As soon as I started I was, "I want to be in a band, I want to play in a band, I want to play in a band." My focus is original music so, that's what interests me most, the creative process and being in groups that are creative and line up with what I've got going on. Most of my early groups were metal bands (laughs). I've done some jazz, I was in a jazz band, which doesn't really count as original, but I was in a jazz band for awhile, and then I was in a rock band here. That one's on hiatus right now but that was a rock band with upright bass so that was cool. And then my old metal band is doing a new show so we're rehearsing old music so that's kind of where I'm at, now, but I've always been in a band.

Josh's pathway to a music teaching career was unconventional. His preparation for teaching included a performance degree in upright bass at a college in Nebraska and his own experiences as a student taking private lessons, both at a music store and in his degree program. He said that as a child he had taken piano lessons and participated in the school band program playing tuba. He did not continue participating in music, however, until he began taking electric bass lessons in his twenties. Josh said:

When I was twenty-one I picked up the electric bass, and I played, I got some lessons. And then after awhile I said, "I want to learn everything I can about the bass, so I'm going to go and enroll in music school." And so I did. They let me in on a trial semester. They said, "We don't have an electric bass program here, you're going to have to learn the upright bass." I said, "Oh, all right, where do I sign up?" So they let me in, and music

school was the most humbling experience of my entire life. I had to learn everything (laughs) from the ground up in college. Watching the eighteen- and nineteen-year-olds just shred all over me, it was humbling, like I said.

After college, Josh taught some private lessons at a music store, but for some time did not continue to work in the field of music outside of his bands' gigs. Having taken no music education classes and no other education-specific training, Josh felt unprepared to teach music. He worked primarily as a manual laborer until an opportunity to teach "fell in his lap." His ex-wife's district was in desperate need of a music teacher well into the semester, and the principal told her to make sure he applied, as he was "a music person." Josh was hired as an elementary general music teacher and beginning band director. He later went to a local university to receive his teaching endorsement. Josh described the experience of obtaining his teaching endorsement as not terribly applicable to his position as a music teacher. He felt he was not well prepared to teach and acknowledged that the first year was difficult. Despite this, however, Josh also described his first year as "fairly successful." He said:

I remember I thought it was fairly successful for a first year. I mean I hear nightmare stories about teachers hating their first year of teaching, like . . . nightmarish experiences. Sure, it was crazy and it was, could be considered nightmarish, but I wasn't dejected and I didn't feel sad about anything. I felt pretty confident. I was like, "Yay! I did it." The kids really seemed to see some successes in the three quarters that I was there, so I was like, I mean, I felt pretty good about that first year. So even though it wasn't, you know, like the worst first year ever, it definitely had its challenges.

Josh's sense of self as a teacher seemed to revolve around his evolution. He felt that he had grown tremendously as a teacher and had become more comfortable identifying himself as a teacher due to experiences and successes. Josh stated many times that he would always continue to learn and grow in his teaching. He remained open to

the possibility of a performing career, however, and to other career opportunities as well and he maintained the flexible attitude that led him to accept his initial school teaching opportunity in the first place. Although Josh clearly loved his school teaching position, he described his future as undecided:

I don't know where I'm going to end up, I don't know where I'm going to be. The music industry is so huge and so vast and so wide. There's no reason I can't make a comfortable living with a little slice of that pie. You know, sure, my original stuff, I'm going for gold! I'm like, "Hey, you know what? I want to tour. I would love to be able to tour," but practicality? That's taken me in a lot of different directions, more zigging and zagging, and then finally I've landed here. So I don't necessarily know if I have a purpose, because I've always kept it open-ended, but I don't know where I'm going to go next.

As a teacher, Josh described himself as mellow and low-key. He wanted his students to enjoy music classes and have fun with him and with the music. Josh described joking with his students and maintaining a happy energy in the classroom. He explained:

I have a laid back style, I don't like to raise my voice. I don't get mad. If I do get mad the kids are like, (wide-eyed) like, "Oh, yeah, he really means it this time." But [my co-worker's] like, "Man, they don't even know how good they have it. I get so angry my head hurts." I'm like, "If that's your style that's fine, if that works for you. That's not for me (laughs)." I don't recommend the angry way, personally something might work for somebody else that might not work for me. I'm just super mellow.

While describing himself as mellow and low-key, Josh also discussed the high expectations he held for his students and performing groups. He strove to grow his programs and achieve the high levels of other student ensembles that he respected. He often found ensemble repertoire through local and regional youth symphonies, and Josh seemed proud that he could challenge his groups with these types of pieces while remaining confident that they were appropriate for the particular age group. When his

private students who attended other schools wanted help with their school band or orchestra repertoire, or help preparing audition pieces for festivals, Josh was happy to allow lessons to address students' particular interests. Josh saw student concerns as opportunities to supplement what was learned in their school settings. He said that he also learned a lot about music teaching vicariously through these private students' school music teachers. He described these lessons as "more school-based," with built-in goals that students wanted to address with him. Some of Josh's students, however, took private lessons that he described as "academically-based." These students, he felt, were content to progress through traditional repertoire (in a genre of their interest) and learn musical concepts and skills through warm-up exercises, etudes, and musical literature without necessarily engaging in culminating moments such as an audition, concert, or festival.

Part of Josh's motivation to teach involved having what he described as a "real career." Having gone from working as a manual laborer to his full-time salaried teaching position in the district was a major life change for him. He described his parents' views of his work as a music teacher, saying:

My parents are really proud, they're really happy. I'm pretty sure they brag all the time. I don't think they necessarily know what goes into it day in and day out . . . I don't think they really understand that aspect of it, but I know they think it's great. 'Cause I mean, I actually have a career so that makes them happy.

One facet of his work that motivated Josh involved the freedom he felt in traveling between schools in his district. Although many of his colleagues felt that itinerancy was one of the downsides of his job, he described thoroughly enjoying it. Josh said that getting out of the school buildings helped transition him from his former jobs

working outside, and that when he began, traveling allowed him to smoke. Long after he quit smoking, however, traveling still appealed to him:

I still like being outside, so that's one of the reasons I like the traveling. I also don't smoke anymore but I still like the traveling because it gets me out and about and I can see how the walls could close in if I stayed in the same spot for too long, so I've always really embraced that aspect of it. People are like, "Oh! How do you do it? How do you deal?" and I'm like, "Trust me, it's awesome. It's great." So the actual transition from [working as a manual laborer outside to teaching school music], it was okay, I mean I could spend a little bit of time outside so it was kind of like weeding myself off of it.

Despite what he felt were the perks of traveling between schools, Josh also mentioned some challenges associated with this type of work. He said that he was generally unknown to his co-workers and described himself as “the ghost faculty member.” He told me about a bus evacuation at one of his high schools. Leading his group of students outside, one of the teachers asked if he was a student, to which he laughingly answered that he had worked in the district for the past eight years. Josh also said that at one point he had worked under every principal in the district. He coped with these challenges by identifying a “home school” for himself each year. He said that this helped alleviate being asked to perform duties at three or four different locations, turn in paperwork at three or four different locations, or participate in professional development or on committees at three or four different locations. Josh explained his concept of a “home school:”

My home school this year is the high school. Last year it was the middle school. And so I had to make this shift, like, "Now I'm going to attend my meetings here, so I turn in all my stuff, here." Most schools are pretty good about stepping back because they understand that I'm traveling and they can't ask me, "You need to turn in what this teacher has to turn in." While this school may not do that . . . they might be asking something

different, so it would just be completely overwhelming. But like I said, they're pretty good about it, so I kind of go with my home school and what my home school needs and work with them and the administration there.

Anne

I located Anne through her Internet blog for parents of young children and for other music educators. Her blog provided advice for both music learning and parenting, complete with video, colorful images of children engaging with music, tips for teaching, and so on. I was immediately interested in her music teaching career, as the blog made it clear that she taught private piano lessons as well as parent-toddler music classes, some of which involved multi-generational groups. In blog posts, Anne indicated that she infused her teaching with joy, high standards, appreciation for children, and humor. In a brief biography section of her website, Anne stated, “I want every family to experience the power of music and use it to enrich their lives.”

Anne took part in one of my first micro-interviews. She was friendly and candid, happy to answer all of my questions and elaborate in helpful ways. Anne agreed to become a participant early on and patiently awaited my data collection phase. I spoke with Anne on the telephone, emailed with her, and met with her in her home on three different occasions. I also observed a group tone chime rehearsal held at her home that included children of various ages from her church community and private studio.

Anne earned her income teaching music in various ways. She seemed to consider her piano studio her main income source as well as her primary focus in teaching music. She had been teaching piano lessons for about twenty-five years at the time of this study, and she emphasized in interviews the commitment that someone entering into a career like hers would need to have, stating, “If you want to make money doing piano lessons,

or whatever . . . [you have] to be consistent . . . so that it will be, you know, your main focus all the time.” She encouraged other types of music teaching ventures, as well, however, she also stated that one cannot do everything all of the time, something which Anne herself may have found challenging.

Anne taught in her home, using both a living room space for piano lessons and a back sitting room for group rehearsals. Each space had its own entrance and was comfortable and inviting, with couches for parents and a home-like atmosphere. During the tone chime rehearsal some of the children jumped on the couch, which did not seem to bother Anne.

In addition to her piano teaching, Anne worked part-time in a public school district that offered classes for homeschooled children in one of its elementary schools. Here, Anne taught elementary-aged homeschooled students, some in multi-age classes. Although Anne earned a steady paycheck through this contracted position, she indicated that she considered this “extra money” on which she did not rely. Discussing the rigid rules and changing standards of the school district, she said, “I don't want to play by those rules anymore, like, I don't have to, financially. I can find money elsewhere or else I'll . . . I don't need it. I just won't have that much extra because that's what it is, more . . . extra money.”

Anne also did many other types of music teaching and made it clear she taught music in these other ways in order to broaden and motivate herself, not to make money. Many of these jobs were volunteer or unpaid, such as the children's choir and tone chime ensemble she organized at her church and rehearsed at her home, and the multi-generational music classes she offered at a local assisted living facility. Some students

partook in more than one type of music learning with Anne. For instance, some of the homeschooled children at the public school also took piano lessons with her in her home studio, and some of the children from her church choir, or their younger siblings, also participated in the multi-generational music classes. In this way some of the boundaries of Anne's positions were blurred; although some positions were unpaid, they may have supported some of her income-earning positions by building strong relationships with different families.

Anne often mentioned the possibility of getting bored herself, and therefore she continued to work hard and in varied ways both across different jobs and within each job she did. Anne explained:

Because I get bored easily I like to have variety . . . or I go crazy, and so that's why I keep all these little things going. Because you can't do some things, like [using] my props and stuff and imagination and twirling and dancing [that I do at the school], you can't do that with piano students. You're more geared toward teaching them. And then with [the public school], I have, like, from Kindergarten to 6th and 7th graders. Well, I love that because you can do fun things with the little kids that you can't get away with the older kids, but yet you can do music and do so many complicated rhythms and fun stuff with the older kids that you can't do with the younger kids, and so I love that! And then with the Mom-Tot, you're reaching out to the community and then you're involving a different generation and so that utilizes a whole different set of activities and fun things. So it's just the variety, that's what keeps me going.

Similarly to the way Anne felt free to be creative in her teaching approach, she felt freedom in having multiple teaching jobs, not necessarily relying on any one position at any time. Part of Anne's sense of independence may have been related to a certain degree of financial security. Anne owned her own home, which provided the studio space she used to teach lessons and group classes. Her children were grown and her husband had recently passed. Anne indicated that she felt free to discontinue or pick up

any of her music teaching positions at any time, whether or not they were volunteer or paid positions. This sense of security may have provided the autonomy she needed to deal with the challenges of each job on a daily basis.

Throughout the interviews, Anne seemed to remind herself of the options she had. For example, as she described the struggles of her part-time public school position, she said:

I feel more stressed out, more rigid that I have to follow the guidelines, more unhappy. (I want to tell them,) I'm not going to jump through these hoops too much longer, so that I'll be ready to quit, so you're losing a really good teacher (laughs)! Because I don't want to play by those rules anymore.

When a local university discontinued the Kindermusik program in which she taught, Anne said, “It was, like, ‘Good, I’ll write my own curriculum.’” Anne also discussed the struggles of seasonal schedules for her clients:

In August I would get really overwhelmed, so now I’ve learned to take a couple weeks off of piano and not teach the first week of school or even the first or second because I have so many parents call and cancel, too, and I think, “They’re overwhelmed, I’m overwhelmed,” so let’s not . . . and I don’t need the money. I’m not relying on that salary so I can afford to do that. Same thing with holiday time and with the [class in the assisted living facility].

Anne had been teaching music for more than twenty-five years at the time of this study. Her preparation for doing so included a degree in elementary education, which led eventually to a music endorsement gained through taking university-level music education classes. She was also certified in Kindermusik, Kodály, and Suzuki. In the past Anne had taught Suzuki choir at a summer festival as well as Suzuki theory and movement classes. In addition, she had also conducted workshops that focused on parenting and grand-parenting skills, using music as a medium for developing these

abilities. Although Anne did not hold a formal Orff certification, she described attending many local chapter workshops, and using the Orff approach often in her teaching.

Anne felt that her personal involvement in music also informed her teaching. She had taken part in a handbell choir, learned different instruments for her own enjoyment, and maintained her blog with music and parenting suggestions. In addition, Anne considered that her own role as a mother and now grandmother played a part in her preparation for teaching music. She stated, “I can look at kids and think, ‘You’re not a brat, you’re a kid!’ You know? And so I’ve used a lot of my mothering and grandmothing skills in my teaching.”

Anne’s teaching approach was inviting and upbeat. While working with a group of children in a tone chime rehearsal, Anne seemed patient and cheerful. Children’s questions and comments seemed to lead the way for continued learning, as Anne responded to them even when the learning took a new turn or highlighted an unexpected topic. I saw children smiling, asking questions, and expressing their thoughts.

During one observation, I noticed that Anne provided time for the children to experiment with their tone chimes before providing direction. Similarly, she allowed time for their comments before providing answers. For instance, one boy asked how the highest note could be an “A” and the lowest note a “B” for a particular song. Anne asked the children why they thought this might be. The children brainstormed together and then she showed them the storage box with the extra chimes. The boy then exclaimed, “Oh! You just took random ones out!” Another boy said that she had taken out only the notes that existed in the song, and then the first boy said, “Oh! And there’s more than one B!” Anne’s approach involved questioning students, prompting their thinking, allowing

for their ownership and discovery, and maintaining their attention and enthusiasm with props such as hula hoops, black lights, and colored paper with rhythmic values, as well as bells, stickers, and sheet music written in different ways.

Of all her music teaching positions, Anne spoke of herself mainly as a piano teacher. She explained that this had evolved into what she now considers her professional career as a music teacher (although during her interviews she rarely used the term “music teacher”). She said:

I always thought of myself as a piano teacher, but you know, anybody can do piano, but then . . . probably about twenty-five years ago I got trained as a Suzuki teacher and then felt myself elevated to like, “Oh, now I’m more of a professional teacher,” and then when I got my endorsement and started . . . then I was just like, “Okay I am a professional music teacher, now,” I’m not just, “Oh, yeah I know how to play the piano. Come in and I’ll teach you how to play the piano.” So it’s been about twenty-five years that I’ve felt, “Okay, I’m professional.”

Anne was enthusiastic when she spoke about teaching music, and she centered her sense of music teaching self on fun and creativity. She continually expressed her love of working with students and families, drawing attention to the need for student enjoyment in any lesson or class. Anne mentioned:

I like to have fun, and so I’m more of a fun [as opposed to strict] teacher . . . because I’m a visual learner . . . I do a lot of props, a lot of visual things to help the visual learners and more kinesthetic, hands-on, and so I think that’s where I differ [from other teachers]. I just love a lot of those, and I love to find the most weird props and things just to catch their interest. That’s my style.

In addition, Anne described ways in which she created games, tips, and ways to engage students stemming from her own creativity both in her general music classes and piano lessons. These included cross-disciplinary projects with the visual arts, the use of the aforementioned props, as well as dance and bucket drums in general music. She also

used bells and games in piano lessons. Anne expressed her drive to be a creative person and hoped that her students and colleagues would regard her in this way. She said, “People have called me creative and that's what I want . . . I want to be known as creative, and so I just think they would say in general that ‘She teaches music and she does it in a fun, creative way.’ And that's good enough (laughs).”

Anne also discussed the hardworking, easygoing nature of the students with whom she tended to work. She described the classes of homeschooled children she taught in the local school’s community program as consisting of “such good kids.” She mentioned that the classes had little to no discipline issues, and students were ready to learn. Many of these same homeschooled children also took private piano lessons from her, and some attended the same church as she did. She appreciated these children and said that she might not otherwise continue to teach, pointing once again to the open options she felt she had in her music teaching career:

I did teach a little bit in the regular schools for general music, and it was not fun because you just had to discipline constantly. You couldn't get the music in there at all, and so if I had to do that full time I wouldn't. I just . . . I would not do it. And if I had to do piano full time I would go crazy (laughs), so I just wouldn't do it [either].

Anne stayed motivated in her career in large part through her love of working with children and families. She continually expressed her enjoyment of the students themselves, particularly because they were, in general, well behaved and from what she considered to be “good families.” Variety was important to Anne, both in lessons and classes and across different types of music teaching scenarios. She enjoyed the autonomy

her career provided, which she felt allowed her to be creative, entrepreneurial, and innovative. She conducted her career in her own way and was proud of what she had built over time.

Andrea

I located Andrea online. She was listed as a local, private piano teacher. During an initial micro interview, Andrea told me that she not only taught piano lessons, but also accompanied and worked with boys' choirs at a private parochial high school and had previously worked with parents and toddlers through a local community music school. I observed Andrea's spring choir concert at the high school and also observed her teaching a private piano lesson to a teenage girl in her home studio. I interviewed Andrea in her home and at nearby coffee shops.

Prior to this study, Andrea's private piano studio was her primary income source. At the time she was single and without children, and in order to provide for herself she maintained a large piano studio, teaching what she estimated to be fifty lessons per week. Her finances dictated the large numbers of students. "I was on my own," she commented, "so I had to teach that many students so I could eat and pay my rent, which meant that they weren't always the most desirable students." Andrea traveled to students' homes for lessons and also taught parent and toddler music classes through a local community music school.

At the time of this study, however, Andrea was married with three small children and no longer taught the same number of private students. She admitted she had become worn out from the experience. "I built up that large studio, and I thought that's what I wanted to do all the time," she said. "Then I just found I really got burned out with

teaching that many students . . . As my life circumstances changed I was able to get rid of most of the students that I didn't want to teach anymore and keep the ones that were really working and that I really enjoyed.” She now taught five private students each week, a number she found enjoyable. Andrea commented:

I guess I do like the teaching part of it, but it's probably not my favorite thing to do in all honesty, teaching private piano lessons. I think I really would much rather play than teach, but I do know that I am a really good teacher and so it's just . . . I like what I've got going now. I've got five students and I like all of them. I have fun with them and they're varied in ages.

Andrea appreciated the flexibility she now had in terms of which students she chose to teach and where she chose to teach them. Where she once traveled to students' homes for lessons, Andrea now had a home of her own and over time had altered her studio so that all students traveled to her. She said, “Up until two years ago all of my students were in [other towns], but now . . . it's too far. I want my students closer to me.” Andrea also mentioned that she was now able to teach only students who were motivated to learn and fun to teach. She noted:

I really like motivated students. I do love teaching, but I found myself much pickier now with the kinds of students. Like, if I don't like the student then I really don't want to teach them and then I really don't like it. I used to teach whoever came through the door mostly because financially I needed to. Now I don't really need to do that.

Although her current studio was small, Andrea made it clear that the income it provided was nevertheless important. She maintained a strict studio payment policy, which she enforced with all students and parents. She had found parents' attitudes toward the importance of timely payment disappointing. When presented with an

enforced policy, she believed parents usually respected her studio as a business and herself as a professional. She explained:

There's a lot of that, "Well, she's a piano teacher," and people will be like, "Oh, well you're married and you have a husband," and I'm like, "Yeah, I do, and so do you, but I still need to eat. My income, regardless of how large or small is still important to our family."

Andrea recommended that all studio teachers draw out a professional policy and rarely make exceptions:

Have a policy and get a contract . . . and I am not the only one who has run into issues like this, but oftentimes people think, "Well, it's just one lesson," or "If I don't pay you you'll be okay because you've got twenty other students," or . . . whatever. You need to cover your back, especially in the private side because, again, you get three or four people who decide, "Oh, she's got twenty other students," and you haven't been paid or they decide to quit and give you no notice and all of the sudden, boom, you're out a couple of students and you've lost that income. So most of it is related to . . . just have a policy and stick to it. I very rarely make exceptions to my policy. So if I don't do make up lessons, I don't do make up lessons. And you'd be surprised at how many people just, once you draw the line in the sand, don't push it. But they'll kind of push you the first few times and then if you just say, "No, I'm sorry I won't do that," or "That's not my policy," then usually they'll honor that.

During this study Andrea earned the majority of her current income from accompanying three choirs at a private Catholic boys high school. She said that her current schedule of lessons and accompanying allowed for the flexibility she desired for herself and her family. Andrea worked at the school Mondays and Tuesdays, playing for the freshman choir, middle choir, and honor chorale. She was present at all concerts and rehearsals, and at times ran sectional rehearsals. She also accompanied students for festival auditions and served as a cantor for the Saturday afternoon Mass held at a church on the school campus. Her schedule, although flexible, dictated that she worked

additional hours at different times, such as weekend festival auditions, extra rehearsals with soloists, evening and weekend concerts, and filling in on occasion for the church organist.

Andrea reflected that she did not initially intend to teach music in such varied ways, but originally foresaw teaching only piano lessons. She explained that she enjoyed the ways in which she taught music now and allowed the opportunities that came her way to direct her path somewhat. Recollecting her prior experiences, she said:

I never saw myself as teaching the Parent-Tot stuff, I kind of just fell into that, [and now it's over]. And I figured I would do accompanying, but I never thought I would have a church job or anything like that. So just different opportunities have come up, and I've just taken them.

Andrea's preparation for teaching included her own private piano studio and performance and pedagogy degrees. She began piano lessons at age thirteen when her parents moved from Vancouver to the Yukon Territory. Although she felt that she began late, she moved through the Royal Conservatory piano system quickly and took on her first private students during her high school years. She majored in piano performance as an undergraduate student in eastern Canada and recalled extremely positive experiences studying with her university studio teacher throughout this degree program. Andrea continued into graduate school, moving to the southwestern United States, and earned master's degrees in both piano performance and piano pedagogy. During this time she took education and pedagogy classes, taught individual and group lessons, and eventually directed the university's piano preparatory program.

In addition to these experiences, Andrea had attended regional and national conferences of the Music Teachers National Association and, with a colleague, brought

the Royal Conservatory program to the local area. Although the name of the program had changed in the U.S., it mirrored the Canadian Royal Conservatory program with which she was familiar. She explained, “We opened up the first center and we basically helped bring the program down into the states. Now it's called the Achievement Program with Carnegie Hall . . . It's the exact same curriculum, just with a different name.” Andrea also described learning much about teaching by observing a good friend and colleague who lived in California and taught at what Andrea described as a “phenomenal private school” with an extensive early childhood music program. Each time she was in California, Andrea went to this school and observed. In addition, she and her friend provided professional support for one another. They shared resources and often “bounce[d] ideas off of each other.”

Andrea’s professional self was centered on her music teaching in general. She did not refer to herself as a piano teacher specifically, but as a music educator. She explained that she is careful about the terminology she uses to describe her professional self, saying, “I kind of shy away from the term ‘piano teacher’ because that just reminds me of the little old lady piano teacher, you know? So I usually put ‘instructor’ or ‘music educator’ [in my policy], something like that. That reminds [your clients], you're an instructor.”

One of the hallmarks of Andrea’s professional self was her sense of personal proficiency in teaching and musical ability, and the musical proficiency of her students. She felt proud when two of her private piano students went on to study music in a university program. The experience of helping to prepare the students for auditions to

schools which then accepted them provided a sense of personal validation for her own teaching efforts. Describing the experience as one of her “prouder moments,” Andrea explained:

I've had some of my students go on to music school and so I've prepped them for auditions. And that was very nerve-wracking for me, because I thought, "God, what if they don't get in?" you know? So yeah, I've got one student at [Arizona State University] and one student who's at St. Olaf's College in Minnesota and they went one after another . . . they're still in college. So that was great. I was like, "I can actually do that" (laughs). Because you kind of get to that point where you're like, "Can I teach? Should I really be teaching beyond this level?" And a lot of people don't recognize [that they are] really only good to teach to about level three or four, you know? So it kind of validated that I can really teach advanced students and be successful with them, or they can be successful with me.

Feeling that not all piano teachers are necessarily qualified to teach students beyond particular levels, her students' successes reaffirmed for Andrea her own level of expertise and skills in piano pedagogy.

While Andrea held high expectations for the proficiency of her students in general, she also emphasized the importance of students' enjoyment in their musical efforts. She strove to provide a balance between these two priorities for her students. She explained that regardless of the student's ability, proficiency was always a focus. She said, “I really want them to be proficient, and obviously you want them to like it, but I really want them to be good at whatever level they're at. So I don't care if they're five or if they're 30, I want them to be as good as they can be, wherever they're at.”

At the same time, Andrea wanted her students to enjoy their music study. She described relaxing over time in the repertoire she included in students' piano lessons. In the beginning of her teaching career she focused heavily on Classical repertoire, in large part replicating the lessons she herself had taken as a student. Over time, however, she

said that the students' own musical interests became more of a priority, and although she insisted on some of the classics, she also allowed room for students' repertoire choices. This, she felt, did not detract from the high expectations she had for their musical proficiency, but helped to motivate them and allowed her to show respect for their own musical goals. She found that by including some of the students' musical choices, she could encourage their long-term involvement in music, regardless of some students' learning paces. Andrea explained:

If my kids are proficient at whatever level they're at, [if] they can [play] well and they like it, I think I'm being effective . . . my kids don't have all Classical music. Ideally, I want them to be well rounded, but if it comes down to them liking music and wanting to play music versus, "You have to play one piece from each time period," I don't really care, as long as they're okay with music. Some students are only going to ever get to a certain point, and that's as far as they're going to go. They might stay at that point for years, you know? And I'm okay with that, as long as they still like it and they're good where they're at.

Andrea felt that her ability to respect and include students' musical interests set her apart from her own former teachers and many music teaching colleagues. She told me about a young student who, at the age of nine, was only interested in playing the music of the band Ben Folds Five, an interest that she accommodated in his lessons. Another example included two young female piano students who were interested in vocal instruction, training she did not typically offer. She described them:

I have two little girls now who really want to sing. I'm not a singing teacher. I know enough about singing to get them by, you know. They don't really want to learn proper technique or how to sing, they just want to sing [songs by] a Disney band I know nothing about. One little girl wants to sing all Lemonademouth. So I bought the Lemonademouth book. She goes home and learns the songs, and she comes back and I play and she sings, which I probably would've never done [in the past].

Andrea summed up her approach by saying, “They can still be excellent musicians and love it, and they can have their own goals and things they want to accomplish, and I’m working to help get them there, so I think that it’s one of the things that I’m good at.”

Andrea’s motivation to teach piano lessons, parent-toddler music classes, and work as an accompanist came in part from her own long term involvement in music, which provided a profession that made sense for her. While she found her positions enjoyable and the hours a good fit with her life at the moment, she was more motivated by her personal love of music and music making itself. She said that she loved playing the piano and performing, and although she was not sure she would be interested in forging a solo performing career, she enthused about her love of accompanying. Andrea commented:

I would go now more collaborative. I don't want to be in a practice room by myself anymore. I've been there, done that, and really don't have the motivation to go and do that again, but I really love playing for choirs and playing with instrumentalists and vocalists. Vocalists, especially. That's probably what I would do if I could pick my dream musical job.

Despite her enjoyment of teaching and, in particular, teaching motivated students, Andrea was currently exploring other career possibilities. She mentioned a new venture that involved working as a distributor for a health and wellness company. This side business stemmed from research she had done to create a natural, organic lifestyle for her family. She felt passionately about the products and described loving the experience not only of distributing the products but also of “teaching people different alternatives” for their own lifestyles. She said that she enjoyed researching products, sharing her knowledge, and educating others about them. She felt her teaching skills came into play, as she found herself working as an educator in this role. At the time of this study, Andrea

was able to maintain her part-time music teaching positions and schedule while also working for the wellness company.

Erin

I met Erin at an early January all-faculty meeting held at City Music Center, a community school at which she worked. The director of the school and many studio teachers and teaching artists were also present. Erin later explained that studio teachers taught only private lessons at the Center, while teaching artists were also involved in community outreach programs. The atmosphere was informal and inviting, with coffee, juice, and homemade chili brought by one of the teaching artists. I was given a few minutes during the meeting to introduce myself and my research topic to the group, inviting interested parties to speak with me further and participate. Erin was immediately friendly and expressed an interest in my study. After her initial micro interview she offered suggestions for more participants I might contact through her own network of music teaching family and friends.

Erin was in her late twenties at the time of this study. She had taught music for six years and earned her income teaching music in a variety of ways. Her jobs were, in fact, complex. Erin taught at three different community music schools: City Music Center, Studio Jayne, and the Music Learning School. At City Music Center, Erin taught private lessons, ensembles and classes, and held some administrative duties such as answering phones and facilitating recitals. At City Music Center Erin also was involved in outreach services as a teaching artist. Some of her teaching artist jobs were at schools, where she taught after-school music classes and workshops. She also taught workshops at local Guitar Center stores in order to provide education for the community and to recruit

new students to City Music Center. In addition, Erin taught individual lessons at Studio Jayne, where she also organized recitals. During the course of this study, Erin was hired and began an additional job at the Music Learning Center, where she taught private lessons. Erin also traveled to private students' homes, where she maintained her own guitar studio.

Erin's positions differed slightly within each school and her overall responsibilities included leading ensembles, initiating new programs, teaching private lessons, and performing administrative duties. Erin's primary job in all of the community schools, however, centered on teaching private lessons. Her private students studied a range of instruments. She explained, "At City Music Center I just do guitar but over at Studio Jayne I do violin, ukulele, piano, bass, and guitar." In addition, Erin taught group classes and ensembles, and filled a teaching artist position for City Music Center that included teaching in an after-school community outreach guitar preparatory program for fifth and sixth grade students at a local private arts school. This was one of many workshops or classes she had taught over her six years as a teaching artist. In order to drum up interest in private lessons for the school, Erin also volunteered to teach clinics throughout the community. At times she traveled to a local Guitar Center store to lead these workshops. She explained, "I design the topics and I create the curriculum and you know I normally see about twenty participants at each clinic."

In the past Erin had also led parent-toddler music classes and many types of after-school or community college guitar workshops and classes. She also worked at City Music Center, facilitating student rock bands and leading an online college preparatory music program for high school students through Berklee College of Music. The

partnership between Berklee and City Music Center was one which Erin herself had worked to establish and organize.

She mentioned that Studio Jayne was available only for private lessons, which she taught on a variety of instruments four days each week. Erin was also responsible to arrange recitals for two of the community schools and had even worked for Studio Jayne in a marketing capacity as well. In addition to these positions, Erin also privately taught in-home lessons, traveling to students' homes. These lessons were not affiliated with any of her community music school positions.

When I asked about the differences between City Music Center and Studio Jayne, Erin explained:

I would put an emphasis on community [at City Music Center] because it's so much more about creating programs that involve whole, entire family groups rather than one specific individual, and it's very tailored to multiple interests and goals. I mean [at CMC] we can provide traditional education through pop, rock, classical, and blues, which is similar to Studio Jayne, but you have that chance to study it as an individual or in a small group or in a large group, or you know, take all those ideas and then develop them on a weekly basis and hang. So you know it's just much more community-minded.

In addition to these jobs, Erin had recently undertaken a new position at the Music Learning School, where she taught private lessons on Thursday evenings and Sundays. The Music Learning School, a job Erin began during the course of this study, was a franchised, national chain. She mentioned that this position seemed to provide structure in ways the two local community music schools did not. As Erin described it, the Music Learning School was part of a . . .

. . . national company and before anything gets implemented here, it's at their headquarters going through, you know, revision, revision, revision. "How do we successfully implement this in every single store across the

U.S.?” “Where is it going to?” We know for sure it's going to be successful, easy to integrate into the work we're already doing. I mean, by the time we're doing something here, it's already been evaluated for months.

Although Erin described enjoying her multiple jobs as a teacher and mentor to young people, she also painted an honest picture of the struggles and challenges associated with her career. When she took on the additional position at The Music Learning School, the hours and days she spent at various places shifted. Although Erin was a tremendously organized person, she described adjusting to different locations, students, policies, colleagues, and structures throughout each unique workday, all seven days of most weeks. Erin also discussed the financial burdens associated with teaching in multiple places and ways, and she sought more consistency in her income, as a steady income at a full-time position with benefits was something both she and her family discussed as an important professional goal. She exclaimed, “My parents are always telling me to get a regular job!” She went on to say that most people who have “regular jobs” would not necessarily understand why anyone would work at multiple part-time positions.

Erin and I met twice during the late spring at City Music Center for interviews, which occurred late after her long workdays. I also went to the City Music Center on another occasion to observe her work facilitating teens and pre-teens who took part in two different Saturday afternoon rock band rehearsals. We held a third interview at The Music Learning School.

Erin had been involved in music all her life, studying the violin from an early age. She attended an arts high school and had considered majoring in violin performance in

college. She was able to enter into community college early, thanks to an accelerated, home-schooled education, where she excelled in academics, took violin lessons, and participated in community orchestras and her church community. She discovered the guitar while attending community college and worked with an influential private teacher. She then earned a bachelor's degree in art history.

Erin credited her own private instrumental lessons as a student with helping to prepare her for a career as a teaching artist and private music instructor. She felt that her experiences as a private violin student during her childhood and later guitar student during her late teens and early adult years played a role in the ways she was able to relate to her current students. She explained, "I think I can really communicate to students in [private lessons] because I experienced and I lived it, not just for a year or three years, but for a huge part of my life."

Despite this preparation, Erin mentioned that she wanted to earn a degree in music. Based on the fact that she spent so much of her time teaching, I wrongly assumed that she meant a music education degree. She corrected me, stating that she would prefer a performance degree. She explained:

I think it would just give me confidence, but I feel like I would go through a more knowledge, a higher set of skills, I mean, yeah, I've learned all these skill sets and performance is totally different than teaching, but I just feel like me, personally going through that process of achieving something greater would help me be more confident and also add to my skill sets as a teacher.

Erin also mentioned that her experiences playing in ensembles and accompanying ensembles helped her identify student interests, which played a role in her ability to

teach. She said that observing her private teachers as a student and observing colleagues teach private lessons also helped her to grow in her own teaching. Erin reflected:

I think I learn better from personal experience rather than reading a book. I'm also good at observing, like, if I watch somebody then, you know, I figure it out and I learn from being in that environment and reading other people and trial and error. And so yeah, my private violin teacher, all my teachers at [my private arts high school], all the experiences of performing, you know, the community colleges, and I've played at lots of different master classes as well, so the training that goes into building yourself up for, like, a master class is also a very specific type of education and way to think. And I think all of my personal experiences helped me kind of use those when I'm teaching my students, I guess.

While Erin mentioned that her own performances enhanced her ability to teach, she also felt that it was important to make time in her schedule to practice and perform for herself because it would maintain her perspective when teaching. Although she admitted she struggled to find the time to keep up with her own practicing, she did play guitar in a band that gigged locally at the time of this study. Erin said, "It's important, it makes me a better teacher if I can become a better musician."

Erin's interviews were thoughtful and deliberate. The evenness of her tone of voice and her calm, mellow personality somewhat masked the energy and enthusiasm she expressed feeling toward, and putting into, her jobs. The care she took in all of her positions was always evident. Erin described her professional role as a teaching artist, and although music was a passion for her, she also expressed a passion for the visual arts. She regretted that no "musical arts" degree program existed which would have combined her two primary interests. She said that despite this, both music and visual arts played a role in her professional life. She explained, "I guess music and art, I've been interested in both, and they're really not so separate in my mind. It's just like for school purposes,

there's no musical art degree, so you have to kind of choose, and then from there make your own career path out of it.” Erin also identified herself as a creative, innovative person. She described new programs she had implemented and changes she incorporated for her various community music school positions and within private lessons.

Erin expressed a concern not only for teaching musical skills, but also for helping to shape students personally. She described taking on a supportive, mentoring role with her students, investing energy and concern not only in their musical selves, but also in their overall wellbeing. One of her students came to regard Erin as her mentor. The student’s mother had spoken with Erin about her concern for her teenage daughter’s grades and attitude. The mother expressed interest in discontinuing guitar lessons with Erin so that her daughter might focus more on her schoolwork. Because the mother said her daughter regarded Erin so highly, however, they decided together that Erin would tutor the student, as her grades were falling in some academic subjects. To accomplish this, the student came early to each weekly guitar lesson to do homework with Erin. Erin said that she gladly made time for this in her busy schedule because she cared about the student. When the student began to improve, Erin said she was surprised, remembering, “It's like, ‘Wow, I didn't realize she respected my opinion this much,’” and she said that she began to realize the role she played in the student’s life. Erin commented that going through this process “helped me see who I was to her, like an older sister-type of person.”

Erin proudly told me that the student had been accepted into the Berklee online music program and may be eligible for a scholarship in the future. Although Erin had considered quitting her job at City Music Center for a number of reasons, she stated that this student was counting on her and therefore she would stay. She later said, “I love

teaching, I love being a mentor, that's a huge element in whatever career path I'm in. There's always going to be time reserved for helping students, even if it's just in a kind of fun way.”

Some of the reasons Erin mentioned wanting to leave her position at City Music Center involved colleague relations and at times, a lack of autonomy to carry out her own programs. Erin was proud of the programs she had created and grown, which were popular among students and parents. Erin felt ownership over these programs and worked hard to ensure their success. Her programs, like the student rock bands and the Berklee online program, also provided new musical niches for the community music school. Erin mentioned that colleagues seemed to show interest in her programs only after their success became evident, and that direction for these programs was sometimes discussed or taken over without her involvement. Erin said:

Sometimes, like with the rock band, I did run into somebody who wanted to take over the program from me after they thought the kids sounded good. And then I kind of had to almost say, "No, this is my group, I started it." And then even now, because it's taken off and gotten so out of control, like, they had a planning meeting about the ensemble, which I wasn't involved with, the other day. And then decisions are made on decisions that I already created . . . I don't know, so it's like even though you may start something, you don't necessarily have ownership over it, and then anybody can just jump in. I don't know, it's weird.

Although Erin mentioned detailed ambitions for her future as a music teacher as well as overall professional goals, she also admitted that a stable career outside of music would be desirable in terms of finances, scheduling, and work-life balance. As a young adult in her twenties, Erin foresaw a future career that could provide a reliable salary, schedule, and benefits. She stated, “Bottom line I have to take care of myself, too. I need health insurance. I need a 401k plan. So this type of work [multiple, part-time positions

teaching music], it's great, but it doesn't set the teacher up for a successful future, and it's really hard to get ahead with those types of things doing this type of work.” In discussing feelings of burnout, Erin stated that she did not know many studio teachers or teaching artists who had continued this type of career into retirement. Most of her colleagues were young and focused primarily on personal performance goals, teaching “on the side” in order to earn income.

Money was a concern for Erin and a motivating factor in continuing to work her multiple, part-time positions. In addition, Erin was professionally motivated by the autonomy her jobs offered as well as opportunities to explore her own creativity by incorporating new repertoire and teaching approaches in private lessons and by developing new courses, ensembles, or programs in the community music schools.

She also continually mentioned her desire to help students in every way that she could, from being a good role model to supporting their own budding performing careers.

When asked about her ultimate reason was for teaching music, Erin stated:

I think it's a way for me to make money. It's also a way for me to express myself creatively, because I feel like my skill sets can support my creative ideas when it comes to teaching for the time being and I have all sorts of other ideas I can't really do anything about right now, but I guess for right now it's really interesting so that's why I'm doing it.

Jessica

During the initial micro-interviews, one potential participant recommended I contact Jessica. Jessica taught almost exclusively private guitar lessons and had done so for twelve years. Although she had, in the past, taught large guitar classes and group lessons, at the time of this study she taught individual lessons at three different community music schools or stores and in her home studio. She also led student rock

bands comprised of private students grouped by ability level in her home studio. She described her current studio as having slightly less than forty students, though indicated she had downsized slightly from numbers as high as sixty student lessons per week. She said:

I've had close to, like, fifty or sixty [students]. It's almost a balancing act, 'cause if you take on too many students it does drain you to have to teach because you're always "on." I usually do a block of three to nine [o'clock] and go from student to student. It's really good money but you have to balance it out. I would never do, like, fifty or sixty again.

Jessica's income came from teaching private lessons. Her rates differed depending on the location in which she taught. She explained, "Location is everything. Like, here [at my home studio] I would never charge what I charge [at a studio in a neighboring town]. So it's ridiculous. Just because of the location and the cost of renting a store there, everything, you have to add that all into the price." Jessica also noted that it was important that she was aware of the local market, charging rates within a general ballpark range, each unique to the particular community. She also said that she did not want to undercut any other studio teachers.

During Jessica's first two interviews I also met Sid, a drummer who played in bands with her. Sid assisted Jessica during her student rock band rehearsals and taught one of his own private drum students in her home studio. Neither Jessica nor Sid indicated that he paid her to use the studio space, however it is possible Jessica earned additional income in this way.

Jessica's preparation for studio teaching was broad. As a child she had played the piano and clarinet, taking private lessons and participating in school ensembles. She continued to participate in music through participation in her college's pep band, and at

the age of nineteen she began to take private guitar lessons. Jessica described her instructor as very influential. She earned her associate's degree in music performance and continued to study privately. Her instructor involved Jessica in teaching at a private arts school where she also taught. Jessica commented:

She's the one that really got my foot in the door with teaching . . . she taught with a lot of love and caring, like, whenever you leave from the lesson you feel good about yourself. Even if, say, that wasn't your best lesson, just to keep going. You want to keep that passion alive.

In the early years of her teaching career, Jessica taught beginning through advanced guitar players in groups of 15-20 high school students per class at an arts high school. When asked about these early teaching experiences, Jessica remembered:

I was so overwhelmed and stressed out, 'cause I'm, like, a lot of these kids are able to play better than me, 'cause really I'd only been playing three or four years, and some of these kids started when they were itty-bitty, like seven. So I would run across students that were on the same level as me. So it was definitely stressful because sometimes I felt like, "Why am I teaching here? I'm almost at the same level as them, just a little bit ahead."

Jessica recognized that her years of experience and knowledge in music theory provided her with understanding and ability that helped her feel prepared to teach the students, regardless of her initial hesitation.

Jessica similarly felt intimidated when she began teaching private lessons at a local community center. She said:

In the very beginning I didn't think I could do it because I had only been playing guitar for a year. I'd been playing other instruments like piano and clarinet. At the very beginning I was like, "What am I doing? I'm in way over my head," but thankfully they're just little kids and like I said it takes little kids forever to get one concept down, to get one chord down, so it's slow progress even though they do understand. They are sponges and they can learn so much more, but it takes them time.

Jessica said that much of her initial teaching approach came about through trial and error. She described her experience:

I did not feel comfortable at all teaching. It was almost at the level where I was learning something and then teaching it to them. It just, uh, I just learned how to teach on my own, nobody really tells you how to do it. You just go by trial and error, what works, and what encourages the kids to keep going, what inspires them to keep going. I just tried different ways, different approaches. And then you'll get the blank stare, "I don't understand," so you have to come up with different ways to explain something, like, the same exact concept that this kid will get this way and this kid will get that way.

Jessica commented that during this time she was able to gain footing as a teacher. She used method books to help provide structure for student learning, as in the books it was "all written out for you." Over time, Jessica explained, she relied less and less on method books in favor of incorporating recordings, improvisation, transcription, and songwriting.

In addition to teaching individual and group guitar lessons, Jessica had taught music at a band camp associated with a community music school at which she worked. She made it clear that she saw value in these types of experiences for students, yet she no longer participated as a teacher due to organizational problems and the sometimes difficult attitudes of the high school students.

Jessica wrote her own music and performed frequently in local bands. While she identified herself as a guitar instructor, she seemed slightly conflicted in her description. She stated:

I consider myself a guitar instructor. That's the way I make my income, and then I supplement it with a gig here and there. Playing out is not really my main focus. Teaching is such a stable way of getting income that that's where my main focus is, there, and [I] just see myself as a teacher, I guess, since I fell into it and I've done it for so long. I consider myself a guitar instructor, but I also consider myself a player and an artist at the same time.

When describing her now more mature teaching approach, Jessica often mentioned that it was important that the students had fun, enjoyed the experience, and left lessons feeling good about themselves and their musicianship in order to make progress. Jessica also acknowledged that some students took private guitar lessons for extra-musical reasons, which included gaining social skills and as a type of therapy. Jessica felt these reasons were valid and important. She said:

I have quite a few students [whose] parents sign [them] up because they do have problems with being negative. They feel bad about themselves and a lot of their comments are just a reflection of how they feel about themselves, so taking music is therapeutic for them. It helps build up their self-esteem. You do see a difference in kids.

Jessica also repeatedly made reference to treating students with respect and speaking to them like adults. She said that her expectations for their playing were high, but she was careful to consider students' feelings when discussing attitude or progress with them. Jessica explained to me that one of the students I observed in her rock band had been encouraged by his parents to take music lessons as a way to develop social skills and self-esteem. Jessica was sensitive to her students' differing needs and challenges. Some of her other students faced similar challenges, and she shared that many of their attitudes had improved tremendously through their musical experiences. She said:

I have quite a few students that the parents sign the kids up because they have problems with being negative and they feel bad about themselves. A lot of their comments are just a reflection of how they feel about themselves, so taking music is therapeutic for them. It helps build up their self-esteem. You do see a difference in kids.

Jessica hoped that her students would grow to become independent musicians. In addition to the musical goals she mentioned, she also felt it was important that students learn not to be hard on themselves. She said:

I hope that they've learned how to learn something, how to process something, how to see a new concept and be able to on their own teach themselves how to learn it, to go through the process of learning a new song without somebody there. To think to themselves, "How do you learn a new song?" Teach them the process and the steps to get that result every time, and then have them do it on their own and learn new things on their own and just do it through patience. Be patient with yourself, don't be so hard on yourself or judgmental.

Jessica's motivation to continue teaching centered on student growth and passion, as well as her own financial gain. She mentioned that she was extremely motivated by students who worked hard and displayed a passion for their learning. "I would say for that one or two students that really take to the instrument and you can see that passionate look in their eyes and they come in every week and their growth is just in leaps and bounds," she reflected, "that right there hardly ever happens, but when you see that and you come across a student like that, that's inspirational to you." Despite experiencing cycles of burnout and re-invigoration, Jessica said that motivated students continued to motivate her. "There's a look when a kid is super excited about learning guitar and they're doing that," she said. "They're able to play guitar really well and they're super pumped, and at the same time I'm realizing this is awesome and I'm getting paid lots of money for it."

Throughout our interviews, Jessica continually made reference to the fact that teaching private lessons allowed her the free time she desired to write and perform her

own music. At the same time, Jessica felt the money from teaching was substantial. She said:

I feel like the place that I work at pays me very well. I'm like . . . what's crazy is that I get paid, a lot of times, a lot more than some of these professional people that have their degrees that are working in 9 to 5 jobs. I feel very fortunate that I only have to work a small block of time each week. And I'm getting paid this much money to teach you a Taylor Swift song? And I'm like, "Sweet!" It sucks that it's Taylor Swift, but it's this much money? It can be very lucrative if you find the right place to teach at and you have just the right amount of students. I don't have to get a day job at all, which is nice. I feel really good about it. I almost feel kind of guilty sometimes.

Dennis

I reached Dennis through a local performing arts center. The director provided me with names of musicians who taught music, and Dennis was one of them. Although his primary home was located in a town over an hour away, Dennis occasionally traveled to the city where I lived to teach workshops and attended events. We scheduled interviews at those times, meeting in a variety of convenient locations including a sandwich shop, coffee shop, and a bar. We completed a fourth interview over the phone. I traveled to observe Dennis presenting his teaching method at a small community arts festival near his town. Dennis was open and honest in his interviews, expressing much enthusiasm for his efforts as well as insight into his perspectives and goals related to teaching and performing music.

Although Dennis did spend some time teaching, it remained unclear throughout our interviews how, in fact, he earned his income, or whether he brought in an income at all. Dennis was married and had a teenage son; his wife had a job of her own, which either supplemented his income or perhaps provided the sole income for the family.

Earlier in his life, Dennis had been employed as a jazz trumpet performer at a well-known theme park, a position he held for twenty-one years. While working at the park, Dennis said, his schedule included many short breaks between sets. Several years into his employment, he decided to broaden himself and began learning other instruments. He also began learning tap dance informally from some dance colleagues during the set breaks. Although Dennis had previously learned some tap from a girlfriend, at this point he worked hard and took it more seriously. As his dance skills improved, tap dance numbers were added to some of his band's sets, allowing him to put his dance abilities on display.

Upon leaving his position at the theme park, Dennis had the option of taking on more studio trumpet work. He commented, "Before I left town I started getting quite a few calls to do studio work, so I probably would've ended up doing studio work [if I wasn't doing what I'm doing now], but I never really gave it too much thought." Dennis felt called, however, to develop a new notation system for tap dance. He explained:

Once I started learning tap routines the second time, I wasn't satisfied with how quickly I could learn the routines, plus I would forget what I was taught, and that's what prompted me to start writing it down, which turned into its own notation system.

His plan for the notation derived from a childhood experience. His father had begun teaching him the trumpet at the age of five with a simple form of notation based on pictures representing song lyrics. Dennis recalled:

I was reading music in its simplest form when I was five years old. So I don't know if that has anything to do with it subconsciously or not, but I'm so happy that [my dad] did that for me.

Dennis began writing exercises for tap dance with his own written notation system, eventually producing a method-book-style compilation of exercises that helped students gain an understanding of the notation while learning tap steps. I bought a copy of this book; a wire bound collection of eleven progressive lessons totaling 34 pages. The title is trademarked, the book copyrighted, and the manual subtitled “Book 1: Beginning,” with a logo that Dennis created displayed on the front and inside covers.

In the foreword, Dennis explains his method and rationale for his tap dancing notation system:

Since tap dancing makes rhythmical sound, it follows that tap dancing is musical in nature; the feet become a musical instrument. If tap steps could be written as music, then tap students could benefit from the same methods and advantages as music students. It’s no secret that learning to read written notation develops aptitude and increases the capacity for learning. This book was written to address exactly these issues.

In the foreword Dennis also lists the benefits of his system, including that memorization of tap steps can now be unnecessary; students can practice at their own pace; students learn how to read music “at least from a rhythmic standpoint”; students will understand form, melody, phrasing, and dynamics; students can “save” the steps they create; and that tap dance repertoire can be compiled and collected. The foreword concludes with Dennis’s handwritten signature.

Dennis compared his book to a beginning music method book and explained his future plans for a second book. He said:

I mean the [first] book is ten lessons and I, you know, it's kind of slow at the beginning, but if it's ten lessons, it's a week per lesson, it's three pages per week. That's about what I was taking, studying as a trumpet player. It would be three pages, a page-and-a-half, two pages, three pages. It's really slow at first, so that's what I kind of decided upon, and then, like I say, the second book would be totally different and focus on much longer periods.

So it would obviously have much more material in it . . . you know, so it would be a different experience, once people get to that level.

The first book begins with four pages of photographs, presumably of Dennis's own feet, demonstrating various steps, with small captions explaining them in detail. These captions also include the written notation for the steps. The book continues with a page of legend, detailing various steps and musical symbols such as accent marks and slurs. The lessons are indeed modeled after a method-style instrument book. The concepts to be covered, such as time signature and the rhythmic values of various notes, are displayed at the top of the page, followed by a few pages or more of numbered exercises.

In addition to writing the tap book, Dennis also spent much time creating video tutorials, which he described as "a by-product of getting my music out." He explained that he had become "a little bit more passionate about [video editing] recently," and described it as a related "creative industry." He said, "It's not just pointing a camera at something and shooting it and then dumping it onto the Internet. It's, 'How do I make that interesting?'" He also mentioned that some family members were helping him build tap boards and create marketing materials.

Despite Dennis' lack of students, his marketing efforts were well underway. When I observed his tap demonstration at a local arts festival, he had a booth selling his book and t-shirts with his logo. He wore one of these t-shirts to our second interview. Dennis hoped the involvement of his family could become more consistent in the future in order to build more tap boards, which he planned to sell, and continue his marketing approach through his websites:

I'm just trying to get them to commit to more time and say, "Let's meet regularly so we can get some of this stuff done," because it really is about content. I have four websites that I have up running, and I don't maintain any of them because it's just a lot of work. I have my own personal website, I have the tap website, my band website, and another band website . . . it's very basic stuff but it really is going to depend on, in order to get traffic, you have to have content. And if you have content happening on a regular basis, people will get used to it and show up, and that's the only way to distribute . . . that's the best way to distribute the material and just start putting out these videos . . . you can see how deep this can go, and I can put out a video on any one aspect of any of these concepts.

In addition to the materials and products Dennis planned to sell, including books, t-shirts, and tap boards, Dennis also spoke at length about his desire to create tap shoes. Dennis anticipated creating and marketing the shoes in the future, in particular to future groups of students. The shoes were to be fastened over a student's regular street shoe, alleviating the need for expensive tap shoes. Dennis thought this would make his classes more accessible to a wide range of students who may not own, be interested in, or able to purchase tap shoes.

Although Dennis continually pointed to what he felt was his own lack of teaching experience, he also described a variety of past teaching scenarios in which he had taken part. For example, while employed at the theme park, a colleague asked if he would work as an instructor at the Woodland Jazz Camp for two weeks in the summer, as they were in need of a brass instructor. Dennis agreed. He recalled, "I was a little nervous because . . . I'm not a teacher, and I know that's a different mindset than playing, obviously. I've been playing all my life professionally, but . . . teaching requires a lot different set of skills." Although he had worked with some beginning trumpet students while in high

school, Dennis felt “that almost doesn’t even count,” and he considered the Woodland Jazz Camp his first experience as a music teacher.

Despite his initial hesitation, Dennis felt successful. He returned to the two-week jazz camp each summer. The first week welcomed students ages twelve to eighteen, and the second week brought in students over the age of eighteen. Over the years Dennis took on new roles at the camp, including not only private brass lessons (sometimes with two students per lesson), but also teaching advanced music theory with another teacher, and directing a Dixieland band with two to three other teachers. He was proud of his position at the camp because he said he had “graduated” to teaching the advanced theory class. He commented:

All of the students who are in that class have the most knowledge about music, and so that puts the pressure on me that if they ask a question I have to have the answer. So it's a little . . . intimidation there, but I have to show them that they don't know everything, and . . . nor do I. But hopefully I know more than they do (laughs) at their age, you know? A lot of kids, though, hear things but just don't know what they are. So my job is to help them identify what they're listening to. So that's kind of fun, to give them those tools.

In addition to teaching at the camp, Dennis described working with his own son, a high school percussionist who was learning the drum set and who took part in the school marching band’s drum line. Dennis said that he had worked with his son’s drum line on occasion.

Dennis considered that his preparation for teaching music began at the age of five as he began to learn to play the trumpet, guided by his father and his pictures-for-song-lyrics notation system. His father encouraged Dennis to develop his embouchure by focusing on mouthpiece playing. Dennis also listened to many recordings, and he

described these early years as involving the development of aural skills and tone. In the fourth grade, Dennis joined a school band program that required all students to take private lessons. He felt strongly that this was one strength of the program and believed that all students in school music programs should be required to take private lessons. Because his son was not required to take private lessons in his school band program, Dennis described working with him at home, putting a focus on keeping accurate time:

My son can hit all the drums and he can actually play the drum beat, but the time is the most important thing . . . he's one who I would teach regularly even though we don't have private lessons. And I constantly harp on him about you have to do this slowly with the metronome in order to become better. [I tell him that his playing] sounds like I understand what you're trying to do as a drummer, but it's just not very accurate. And if it's not accurate that means it's not right. I mean, it resembles a beat, but it's not a very solid beat, so if you want to do that better you have to do it slowly, you know. He understands it because that's all I talk to him about . . . repetition and metronome and time.

Dennis earned a bachelor's degree in trumpet performance. He felt that his experiences in private lessons, in a university school of music, and in ensembles helped to prepare him for his current teaching roles. He clearly and repeatedly stated, however, that his occupational self was mainly centered on his career as a professional performing musician. He described performing in "some pretty high profile places" and touring, particularly throughout the 1990s. Dennis repeatedly steered interviews toward his performing experiences, and my attempts to turn the interview to a focus on teaching music were mostly unsuccessful. It seemed Dennis was more comfortable discussing his knowledge of music performance, having had more experiences in this realm. The topic of performance allowed him to name-drop, provide specific examples, and perhaps feel more competent than the topic of teaching might allow. Although he admitted that his

education-specific experiences were lacking, he had definite opinions about what music education should be, or at least what teachers should do. He explained:

A capacity to be an instructor is, you have to first of all know what you're teaching. Secondly listen to what the students are playing, assess what they're doing wrong, and then impart the information that they need in a way that they understand. That was a big concern of mine [when beginning to teach at the jazz camp] because I'd never done that.

In addition to teaching at the jazz camp, helping his son, and his books and video tutorials for tap dance notation, Dennis taught in other ways as well. For example, Dennis had recently taken part in a tap dance conference in a nearby city, where he taught one of his own classes and co-taught another. Although the students and workshop leaders had substantial experience, he felt he had much to offer them with his notation technique, particularly with a focus on time:

One of the things I notice, even the tap instructors have lousy time. The other class that I was to teach at the tap festival last year was an improv class with a nineteen-year-old tapper who . . . was teaching it with me, she was teaching an advanced class. She was good in the tap world. So, you know, she started by saying, "We're going to tap eighth notes to the song." So we were doing that, and it was okay, it was fine, it was . . . no, it was awful, actually. So I said, "All right, now let's do it to a metronome." And what that does is it completely takes the focus off the music, 'cause everybody is listening to the song, they're not listening to where their taps are with the music. So they're just having fun with the music and going, "Oh, this is fun, I'm tap-dancing to music." So I said, "Now let's do it with the metronome," and it was awful, but they noticed it right away. And the teacher goes, "Wow! I should get one of those metronomes!" And I said, "Yes, you should!" (laughs) The teacher's saying! So I think that's in a nutshell pretty much where it is. I mean, maybe there's some teachers out there who think that rhythm and time is important, but I just don't think they realize from a musical standpoint how important that is, you know. From a professional standpoint, I'll tell ya, there's nothing . . . if your time isn't good you're not there.

Dennis also described teaching a four-week series of tap workshops to five and six-year-old children who attended an arts summer camp for underprivileged children. He

said that he began by performing an improvised solo in order to “get their attention right at the beginning.” Dennis then asked the children to brainstorm examples of rhythm in their lives. He said they discussed examples such as the human heartbeat, windshield wipers, and walking. From there, Dennis explained:

What we did was we took a metronome and I measured how fast everybody in the class was walking. So when they would take a step, I would tap the tempo into the metronome, and I could show them what the reading was, and so they really got a kick out of that because it was very . . . it involved them.

Dennis said that he introduced the children to the musical staff, rhythmic values of different notes and rests, right and left foot, and the concept of four beats in a measure during the second class. He said that he asked students to volunteer to perform a written example as a solo for the group, and he described it as successful.

Based on this and other experiences, Dennis had high hopes for the future of his tap notation system:

I think that's a pretty big victory in terms of seeing what they're reading and listening to the beat, to be in time, and in four lessons. I thought that was pretty cool. And they were very excited about getting able to do that as a communication thing, that they understood something at that level. And that's why I'm excited to do that for a group of kids for an extended period of time, to see what they can get out of that. And you know, it's really my own fault for not pursuing it hard enough that I already have my own studio, or even . . . because it just needs to be done and my idea is I should also document with video a huge part of it . . . I just would love to see where that would go within a year. Where would they be if they could pursue that for a year? Their ability to read, not only tap steps but their knowledge of music by then . . . because it will be everything that a music student gets, plus their instrument just happens to be their feet, so I'm excited. I know it's in the future. It hasn't happened, yet, and like I said it needs the help of some people. I'm going to try to fast-track this a little bit more.

Although Dennis continued to describe himself as a professional performing musician, he hoped to bring his tap notation system to mainstream tap teaching and music learning. He did not describe his own teaching as part of this effort or as a primary focus or a main part of his future. Instead, Dennis foresaw teaching a group of advanced students who would become ambassadors for his approach and “change the course of tap . . . in terms of a pedagogy.” Still, he did teach, and when discussing his teaching style, he continually used terms such as directing, telling, showing, demonstrating, and imparting information. He said, “The more I teach the better I get at it, and I say I’m at the very beginning even though I’ve been teaching at the camp for ten years.” He mentioned, “I’m sure there’s a lot of stuff that I don’t know about, certainly the administrative side of education.”

Having had a performing career, Dennis felt, enabled him to speak from direct experience, providing examples for students about his own achievements and what might be important in order for them to do the same. In fact, Dennis stated that not only were his friends and family supportive of his performance and now his teaching career, but that they also regarded him “as a celebrity” due to the “high profile” venues in which he had performed, including on the radio, television, and the internet. He described recognition as an important achievement for his efforts, saying, “That’s what I want to do, I want to get worldwide notoriety for my notation system because I believe in it. I believe that it is the right thing for this art form.”

Dennis said that one of the challenges for him as a teacher centered on being able to effectively explain himself in a way that he could “impart information to students.” He spoke about the importance of providing his knowledge and experience for students, and

passing along and preserving the traditions he had learned as a music student and performing musician. He said that it was important to stay “one step ahead of those students who are knowledgeable,” prove his expertise, provide students with information they did not previously have, and challenge them. Dennis also felt it was important that he provide examples and presentations of his musicianship as a way to motivate student interest and to validate himself to them as a knowledgeable and proficient musician.

Dennis was enthusiastic about his career, though what it actually was remained vague to me (and possibly to him). He had high aspirations for the future of his dance teaching method and was motivated to have his own dance studio in the future. He said, “I think about that . . . I’m going to get a tap troupe of kids and take them through the book and beyond and see where it takes them.” Although Dennis said he hadn’t yet found “that perfect [dance] student” nor had the opportunity to work with students consistently beyond the scope of a four-week workshop or one-week camp, he hoped to eventually train students long-term, allowing them to achieve a high level of proficiency with his particular system. He hoped that these students would then be qualified to go forth and put his system into practice with more classes. When asked what he hoped he could say about his career by the time he retired, Dennis emphasized that he did not intend to retire. He hoped, instead, to continue to spread his tap notation approach throughout the world.

Sid

I met Sid at Jessica’s first interview. I had traveled to Jessica’s home, which also served as her studio space, to meet her, but no one was there. I called her just as she and Sid pulled into the driveway. Jessica and I had never met before, so we introduced

ourselves. Sid then said, “I’m Sid. I guess I’m going to be part of this, too.” I asked Sid if he was a music teacher, and he said that he taught drums. Sid and Jessica said that they played in some bands together. Sid also used Jessica’s home as a studio space for, as it turned out, his one private drum student at the time. In addition, Sid played the drums for some of Jessica’s student rock bands, serving as both a teacher-assistant and participant. Jessica said that they sometimes discussed his teaching approach after rehearsals.

Sid’s main source of income came from performing in a number of local bands. He mentioned his experiences playing in bands frequently and promoted their upcoming gigs every time we talked. Sid had a personal website and business cards, and he supplied me with both at the first interview. In fact, interviews with and observations of Sid proved challenging. His dominant personality and loud opinions set the tone for lengthy interviews and at times unclear responses. His dry sense of humor tended to coat many responses, leaving me wondering about his level of seriousness. At times Sid and Jessica interviewed together. In these instances Sid frequently interrupted her and disagreed with her. Sometimes he posed my own questions back to me and also wondered what other participants’ responses had been. During one observation of a student rock band rehearsal, he stopped playing in order to walk to the corner of the room where I sat and look over my shoulder to read the notes I typed on my laptop, explaining he was “just curious.”

At the time of this study Sid was thirty and had one private drum student, a nineteen-year-old girl, though he claimed to have taught others previously. Sid said, “I think she likes me,” and commented that he encouraged her to feel free to call him. He said, “She’ll call me with questions any time, I mean I’m real loose as far as that. I mean,

it's probably not ethically right, but I tell her to call me anytime, you know? She probably shouldn't call past ten, but, you know, to me I don't care because it's music.” Prior to this study, Sid had taught drum set to a variety of private students, and he had also worked with one student during his band rehearsals. Sid said that he helped the student learn the drums within the context of playing with a band, an experience he had himself, thus qualifying him in this effort.

Sid had taken private drum lessons for a long time, starting “probably at four years old.” He claimed that he didn’t mind the discipline lessons required, and at the age of ten he began taking those lessons very seriously. More recently he had attended the Musician’s Institute in Los Angeles, an experience that he described as “intense in an extremely positive way.” He spoke highly of his private teachers and the overall experience at the MI, in particular the high level of commitment of the students.

Although Sid stated that he was “still learning” how to teach, he believed his own private lessons had helped prepare him to teach as he had also been “taught for twenty years.” He explained:

I just observed my teachers. I don't know, I teach my own way. I have a different method. I come from a player's perspective. I don't really concern myself with sounding like a teacher. I mean, I prefer to take students that actually are . . . that want to do it for a career, because that is something that makes me feel like I'm making a difference, not just teaching as a hobby or therapy or to be better socially.

Sid also developed his teaching through assisting Jessica’s student rock band. He said that he learned from her approach, although he argued with her perspectives at almost every turn throughout their two joint interviews. Although Sid took care to draw stark contrasts between her teaching approach and his own, I often wondered if it was

partly for the sake of argument. One example involved a disagreement the two had about teaching approach:

Sid: If I made a mistake [as a student in a private lesson] I was told it . . . if I was having a bad attitude my teacher would tell me to leave. If I pulled that shit on my teacher he'd tell me to leave, like, "Get the fuck out of the room," you know, and that's - that's the challenge for me. I have to shut my mouth. It's really hard . . . see I think you can have a bad - you can be cynical and even negative, but as long as you care about the music, that's the thing. To me, it's not what you're saying, it's your energy, because I used to get mad at my lessons all the time, or goofy or whatever, and that didn't matter. The teacher knew I cared.

Jessica: But it's not like you would have to take it [as an adult]. You can't just go up to a little kid and say, "Get the fuck out of here if you're going to have a bad attitude." You can spin it and say, "It's really important that you have a positive attitude right now. You have two choices: you can think positively or negatively about something right now. But right now you being negative isn't getting you anywhere."

Sid: Well, see, that's interesting though. It's kind of semantics but sometimes I feel like being negative really is a positive because that's what got through to me. That's really a positive. If I had a teacher that was sugar coating everything all the time then I would . . .

Jessica: I'm not sugar coating it, I'm talking to them like an adult. Like, if you have conflict, you don't want to resolve conflict with yelling and putting the other person down. You want to resolve that conflict and explain to them that it's not good behavior to have without making them feel like crap!

Sid: I think the bottom line is if I were to continue teaching and have a real career out of it I would really want to be at the college level, and that's why it's kind of a moot argument . . . we can sit here and argue all day but really it's not worth it because she's right and I'm right, I feel.

Sid mentioned that he sometimes taught in informal ways by helping others in his own bands. Sid believed this type of experience informed his current teaching. He told me about an occasion in which he helped a drummer:

I remember I was teaching this one guy and I would show up to band rehearsal which is really neat. See, I prefer to have the group stuff, you know? So I showed up to band rehearsal, and he was playing and he couldn't get the right sound out of the snare. I knew what to do and I knew what to tell him, and with a minor adjustment he sounded great and it only

took 20 seconds and that was cool. But if I didn't tell him then he would've continued to sound crappy, but when I told him it was cool.

When I asked if he had ever encountered a challenge in an attempt to help a bandmate or teach a student, Sid did not provide detail, but said:

Not really, because all they would have to do is just sit there and shut up and listen, and it'd be fine. They just have to sit there and listen, because I can sit there and get them to do it, you know, but they have to be quiet and listen to me (laughs). If they don't, then they're not going to get it. But I don't really have that problem. And it does take some time. I mean, I'm still trying to figure out my teaching method.

Although Sid declared that he hadn't encountered difficulties teaching others, he later described the frustration he sometimes felt in his attempts to teach, explaining that he was "a player." He stated,

Teaching does take a lot out of me though, you know, because if someone doesn't understand something and I'm explaining it to them . . . like I'm a player, so sometimes it's just like, "Fuck! Just give me the sticks I'll do it!" You know?

Sid's sense of self was clearly centered on musical performance. Although he talked about teaching, he repeatedly declared that he was not a teacher and did not wish to take on many students. He contrasted his stance with Jessica's large studio, often pointing out the fact that she taught students of all ages and abilities whereas he held the standard that his students would be college-age, high achieving, and highly motivated. He considered that his performing experiences would someday qualify him for a college-level teaching position, commenting:

If I were to continue teaching and have a real career out of it I would really want to be at the college level . . . I have the knowledge and the background and even the experience to eventually teach at Berklee or Juilliard. I have, really. It's a totally different world because those kids are paying a lot of money to do that for real.

Similarly, Sid expressed exasperation with any current unmotivated students. He declared more than once that he would not hesitate to tell unprepared students to leave a lesson with him because he felt strongly “that’s how college is.”

Although seemingly confident, Sid nevertheless wondered aloud whether his teaching approach contributed to the high numbers of students who discontinued working with him. He explained:

I have had a problem with tenure in the past with students. Now maybe that's just because they're old and whatever. It . . . they wouldn't come back . . . I don't know. Maybe I was too strict or maybe too loose. Now I'm trying to do both. Like you say (acknowledging Jessica), maybe it is a balance, and I'm trying to figure out my own balance.

Sid was not entirely clear about his own motivation to teach. He said that people often sought him out as a drum teacher despite the fact that he did not advertise himself as a teacher. He said his students often desired lessons with him not only because they wished to learn the drums, but also because they wanted to work with him personally and knew of him through his performances. He explained:

They all want to come to me. I don't market myself as a teacher. Maybe I should, but they all specifically call me, so that makes it - that does make it fun for me because I really get to be me because they wonder how I play the way I do. So they all want to play like me. You know? They don't want to just learn drums, you know? They want to know what I'm thinking, how I'm playing, how I do things differently than other drummers.

Sid recognized that many well-known performers also teach, which may have played a role in his own thinking. He did not indicate that money played a part in his decision to take on students, although he spoke often about the difficulties associated with earning income as a musician, the money that accompanied certain gigs, the “good

money” he might make as a college instructor, and the enormous prices famous musicians charged their students.

Despite Sid’s aversion to labeling himself a teacher and the tough ways he described working with students, he did seem somewhat motivated by student successes.

He said:

Teaching takes a lot out of me, personally, because I know exactly how it's supposed to sound. I know exactly what to do to get it to sound the way it does, and unfortunately because I do, it's almost a curse. And the cool thing is, if I can see the student can do it, that can get exciting.

CHAPTER FIVE: DISCUSSION

Role-Taking Selves

Before the social phenomenological lens can be applied to participants' senses of self, first it is important to consider the various ways in which these eight individuals construct their overall roles and therefore mindsets. While identity is considered one's visible, known roles, sense of self differs. In this study, identities are comprised of one's mindsets, and center on the individual's professional positioning, their jobs and the ways in which they understand their roles within those particular positions. This is but one possible understanding of identity and the literature includes many interpretations of identity, role, and self. Many of these understandings contradict one another, overlap, or point to the same characteristics, creating a challenge in differentiating between these terms. For the purposes of this study, identity is considered in relationship to role.

Sense of self is personally understood; it can only be known individually, or to oneself. Others may presume to know about one's sense of self based on what is visible to them, such as one's role(s) and identity among groups, social interactions, stated viewpoints, and so on, yet others cannot know another's individual sense of self. As Jary and Jary (1991) state, "self is a mental construction of the person by the person" (p. 436). While the self is formed within social experience, including how the person sees herself reflected by others, self is an individual conception not entirely knowable by others. Schutz (1967) stated that "instead of discrete experiences, we have everywhere continuity, with horizons opening equally into the past and the future. However diverse the lived experiences may be, they are bound together by the fact that they are *mine*" (Schutz, 1967, p. 75, from Rogers, 2003, p. 359).

Throughout the literature, the terms self and identity are often used as synonyms, which creates lack of clarity in discussions. Although within particular studies terms such as self and identity are clearly defined, a lack of clarity exists across different studies within the identity literature and self literature. Oyserman, Elmore, and Smith (2012) suggest that “Self, self-concept, and identity can be considered as nested elements” (p. 74). They describe personal identities as “a person’s traits, characteristics and attributes, goals and values, and ways of being, . . . these are often termed *selves* in the social science literature. *Social identities* are a person’s roles, interpersonal relationships and group memberships, and the traits, characteristics attributes, goals, and values congruent with these roles, relationships, and memberships” (p. 94-95, italics theirs). In this study, I consider that during one’s lifetime he or she may try on different roles, which have to do with groups, people, places, careers, lifestyles, friendships, and so on. If and when one settles into a role, sometimes called an identity, it can become stabilized and fixed. Sense of self, however, is fluid as it continually evolves and changes.

At the same time, identity often acts as a structure into which one chooses to conform, or a preexisting role they take on for themselves. In this way individuals shape themselves as the role demands, or fit themselves into the established structure of the role, which becomes their identity. Identities can adapt according to the structure surrounding them. An established role is generally understood as a particular thing, or having specific characteristics known by others within the social world. This can be taken for granted, or become the commonsense knowledge discussed in social phenomenology. For example, Person A might say to Person B, “I understand your role

as a high school band director, and so I understand your identity, because I have an understanding of what it means to be a high school band director based on my similar experiences.” The way this role is enacted, however, may display very different types of mindsets from person to person, and their overall sense of self can also differ widely.

In this section I discuss participants’ roles as mindsets. Oyserman, Elmore, and Smith (2012) suggest that “*identities* include content and readiness to act and employ mindsets to make meaning” (pp. 94, italics theirs). I avoid the term identity in favor of role-taking self and the constructed mindset. In this study, participants’ individual professional role-taking selves differed widely. In the next section I analyze the data to look at three interconnected mindsets for each participant. Following that, I will examine these mindsets relative to “social position” using the social phenomenological frame.

In this study participants each seemed to focus their identities around variations of three mindsets that included performing, teaching, and musical role-taking selves (see Figure 2). Although elements of these three mindsets could clearly be seen in most cases, participants differed in the ways they enacted each mindset. In other words, in this study, professional role-taking selves revolved around an amalgamation of three mindsets: performing, teaching, and musical.

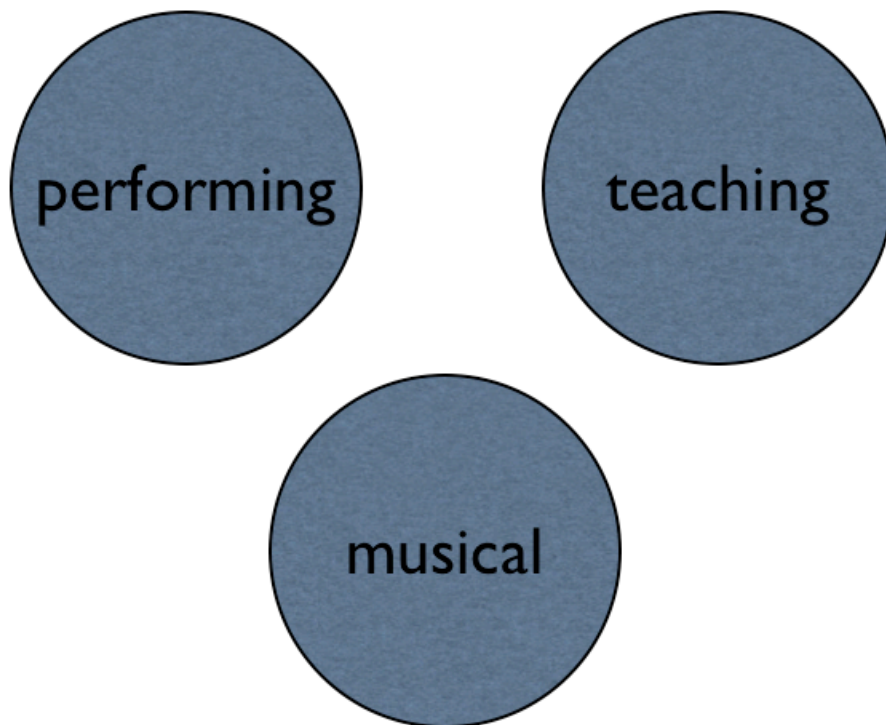


Figure 2. Performing, Teaching, and Musical Role-Taking Selves.

A performing mindset is a perspective that prioritizes musical performance. Participants demonstrated a performance mindset when they focused on performance, for instance, in anticipation of ensemble performances, community performances, gigs, informal concerts, and so on. The performing mindset involved a focus on acts that are

part of or that surround performance, such as attending to performing norms, expectations of the industry or audience roles, marketing for performances, and so on. When participants viewed teaching with a performing mindset, they typically focused on the individual or group in anticipation of sharing music with and/or entertaining an audience.

A teaching mindset is a perspective that prioritizes teaching. Participants who demonstrated a teaching mindset tended to focus on musical concepts, skills, information, and/or practices. The teaching mindset may also involve a focus on students as people, for example, helping students become “good people” and/or caring about students’ personal as well as musical growth and development. When participants viewed teaching with a teaching mindset, they typically felt that instruction (content) and the teaching-learning relationship were fundamentally important aspects of their job.

A musical mindset involves participants’ own sense of personal musicality. This is distinct from the performing mindset as performing has to do with the ways participants consider they share or display their musicality. Musical mindsets may include elements of one’s performing as well as teaching mindsets, but extend further to conceptions of one self as a musical person who may also create music, listen to music, and engage in multiple ways with other musical people. The sense of self as musician, if existent, may act as an underlying foundation on which performing and teaching mindsets take shape and continue to be supported. In other words, the musical mindset may provide avenues through which other role-taking selves can inform one another.

Participants who demonstrated a musical mindset tended to prioritize musical skills over concepts as well as an overall sense of being a musical person in the world. Conceptual learning, or knowledge about music, may be covered through the

accumulation of skills in a musical mindset; however conceptual knowledge such as music theory, vocabulary, and so on receive less attention (if any) and are considered less important than “doing” or the action of music, and musical decision-making in action. Although some music teachers may hope to encourage their students’ sense of being musical, this focus is considered an element of one’s teaching self.

In this chapter, participants are presented in loosely grouped pairs relative to where and who they teach. Tara and Josh both taught music in public school settings and directed ensembles. Tara also wrote books for beginning teachers, and Josh supplemented his public school music teaching position with private students. Anne and Andrea were piano teachers with students in their homes. Anne supplemented her studio position with a large variety of other jobs in music teaching, while Andrea also accompanied choirs at a private religious high school. Erin and Jessica were both involved in community music schools, primarily teaching private lessons, but also workshops, classes, rock bands, or other ensembles. Both combine multiple positions into their individual careers. The final two participants, Sid and Dennis, did not seem to be doing much music teaching. Despite this, they identified themselves as involved in music teaching, while positioning their occupational role-taking selves as professional performing musicians.

Each of the following charts depicts the participant’s role-taking selves in relationship to one another, and these comprise the overall professional sense of self. Dolloff (2007), although speaking specifically about identity, notes that individuals have fragmented, compartmentalized multiple selves, which aids in the negotiation of place within different groups like family, friends, and work, and different settings. Dolloff’s

conception of identity differs from this study; Dolloff considers that Identity (capital “I”) “refer[s] to how a person sees him- or herself in general, and ‘identity’ [lower case] . . . refer[s] to the individual identities we construct for the variety of contexts in which we exist” (p. 4). In this study, participants’ role-taking selves (teaching, performing, musical) are depicted as large or small depending on their relative strength or weakness in the individual’s sense of self, or what Dolloff might refer to as Identity. These selves are likewise shown in close or distant proximity to one another, displaying the individual’s relative harmonization or resolution of role-taking selves, or sub-identities, as described by Dolloff (2007) and Regelski (2007).

Tara

Tara, a public school music teacher, seemed to construct the majority of her sense of professional self around her teaching self. In this study, the professional self is considered an aspect of one’s overall sense of self, specific to their work. In other words, the professional self is a type of overall sense of self, consisting of the beliefs and understandings one has about him or herself specific to their professional life, consisting of their role-taking selves and within their professional social world(s). Further, her teaching self created the foundation for her overall sense of self. Tara referred to herself as a music educator. She associated with other music and arts educators, mentored music education student teachers, and led workshops for colleagues at music education events. Tara also published books aimed toward music educators in public schools and enacted more than one type of music education role in public schools (elementary general music and middle school band). Her teaching self dominated (see Figure 3).

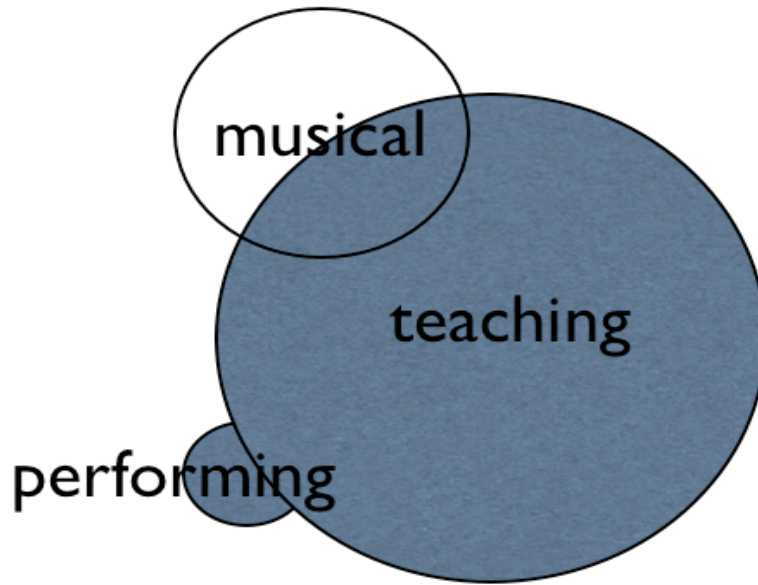


Figure 3. Tara's Role-Taking Selves

Tara's performing self seemed to exist mostly in the past as a former university performance major. Tara eventually switched her performance major focus to music education. As she looked back on her experiences she said, "It's funny because I don't know if I was ever good enough to be a performance major . . . I never really thought that I was going to perform." Whatever elements of a performing mindset may have existed for Tara during this period of time now remain largely separated from her teaching self and in the past, which is represented with her performance self situated behind her teaching self. Some elements of a performance self still existed for Tara, but had morphed into an entirely new type of teaching-based performing self. These elements of a performing self took shape as one facet of teaching, which included leading workshops and "performing" presentations.

Tara did not describe her musical self. Although the topic did not surface in interviews, she clearly felt she was a musical person. Her sense of musical self was

apparent in the design of her class materials and games, repertoire choices, and implementation of creative elements for her classes. For instance, while teaching standard notation and the musical alphabet, Tara wrote and implemented a rap, which involved middle school band students speaking in rhythm, stepping to the beat, and simultaneously playing a game. Tara's musical mindset, although apparent, was not explicitly discussed. Her musical self, while seemingly present, existed within or behind her ever-present teaching self.

Josh

Josh was also a public school music educator. Unlike Tara, he maintained a private studio of individual lessons with various instruments in addition to his school music teaching position. He entered into the field of music education in a unique way. Wanting to learn everything he could about the bass, Josh enrolled in music school as a performance major. Despite his performance degree, he initially worked as a manual laborer until his wife's school expressed interest in hiring him as a music teacher. Josh sought his education endorsement after beginning his public school music teaching career.

Josh's performing and musical selves seemed to exist as one (see Figure 4). In other words, he had harmonized his performing and musical roles and mindsets. Josh did not appear to differentiate between the skills and approaches he used to enact his performing self and his musical self, as they co-existed. For Josh, the two mindsets informed one another and worked seamlessly together. At times, these mindsets informed his teaching self, as well. An example he provided was "the box," which he described as "a whole step on frets all the way across the neck of the bass." Josh said that

not only had this skill become a fundamental part of his performing self, invaluable when playing gigs, but also a part of his musical and teaching selves. He mentioned that he found this skill necessary when playing music with any number of different bands, and that he promoted its importance to his students, providing examples from his own experiences.

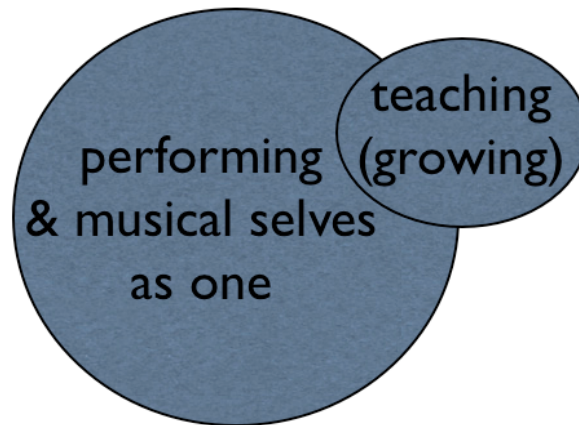


Figure 4. Josh's Role-Taking Selves

In another example of the integration of selves, Josh said that he often helped students learn musical skills that he felt were important based on his own experiences performing in bands. He described helping students learn to respond to other musicians in action, while simultaneously helping prepare them for specific aspects of performance.

For example:

Yeah, and [the book teaches] the pentatonic scale, which is fine, but my practicality is like, "You know what? Even though I'm adding that second in there, this matches up so much better. You can do major or minor over the top of that." So, if the other guys [in a band] are playing major or minor you can play any of those notes, any one of them, and it's going to sound awesome. And [the students] are like, "Really?" And so I'm like, I'll just drone the root note and they'll play over it and [the students] love it! (laughs) They're like, "I had no idea!" And I'm like, "That's why it's so

important!” It's the best thing I ever learned and I use it so like I said, I practice what I preach. I use it all the time. It's in my playing style.

Josh also enacted a growing sense of teaching self. While his teaching self overlapped with his performance and musical selves, as they each worked together in the ways he taught students, teaching remained somewhat separated, as Josh indicated that his sense of teaching mindset was in the process of development. Josh did not, however, hesitate to describe himself as a teacher. He seemed to hold teaching in high regard and described himself as a learner as he grew in this role.

Anne

Anne, a private piano teacher with a host of other music teaching positions, constructed her overall sense of self on the foundation of her teaching role. Anne's teaching self took precedence over all other role-taking selves. Anne taught in many different locations, with various types of students, and in different ways, continually expanding the breadth of her positions and therefore roles. Having originally studied and earned a degree in education may have strengthened Anne's sense of teaching self long before the music-specific types of teaching came into play (see Figure 5).

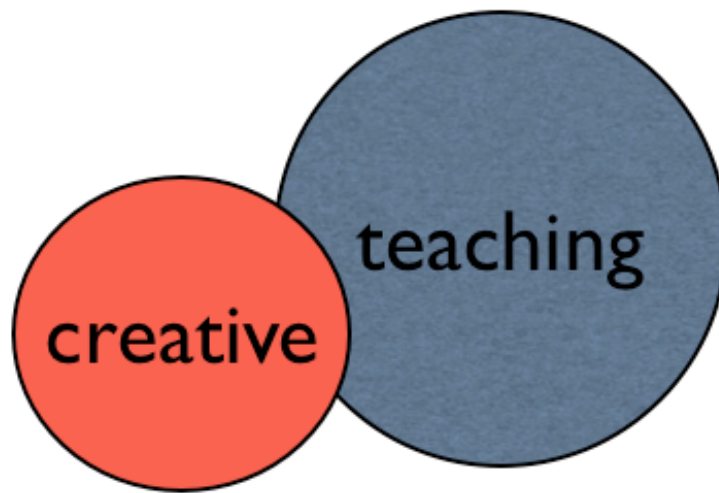


Figure 5. Anne's Role-Taking Selves

Anne did not appear to enact either a performing self or a musical self. Although she clearly considered herself a “musical person,” the musical self as defined in this study did not seem to exist. Similarly, while Anne described the ways in which she chose to nudge students toward performance opportunities, she purposefully stepped to the side and away from what might be considered a performing side of teaching. She said:

I feel like I'm the conductor of an orchestra now. He has to pull all the players together to make something big. And it's not really [the conductor], he doesn't really make any sound. And that's what I feel like I want to do, now. Instead of me performing, like with my chimes, I want to let kids perform. And I'm the one that teaches them how, so that they can be in the limelight. And I'm just orchestrating it in the back so that they can be on display, and that is so much fun to help them be able to become performers.

Interestingly, Anne constructed a separate role-taking self, unique from the other participants; Anne described and enacted a “creative self.” Her creative self overlapped

with her teaching self, as she felt that creativity enabled her to teach in a variety of ways. For example, Anne described various approaches, games, and tactics to engage her students in each of her teaching settings. She clearly felt that her creativity informed every aspect of her multiple professional roles.

Andrea

Andrea also taught private piano lessons, though differed from Anne in her professional preparation. Unlike Anne, Andrea had studied and obtained an undergraduate and graduate degree in piano performance, and a graduate degree in piano pedagogy. Andrea's dominant role-taking self seemed to center on her performing self, which may have been strengthened through the performance degrees she sought and obtained (see Figure 6). Although Andrea's sense of performing self was strong, she enacted her teaching self in a substantial way as well. She felt comfortable with her teaching self and considered herself a pedagogue, or instructor, based on her experiences teaching, and in particular, teaching piano lessons. While secondary and separated from her performing self, Andrea's teaching self remained an important component of her overall sense of self.

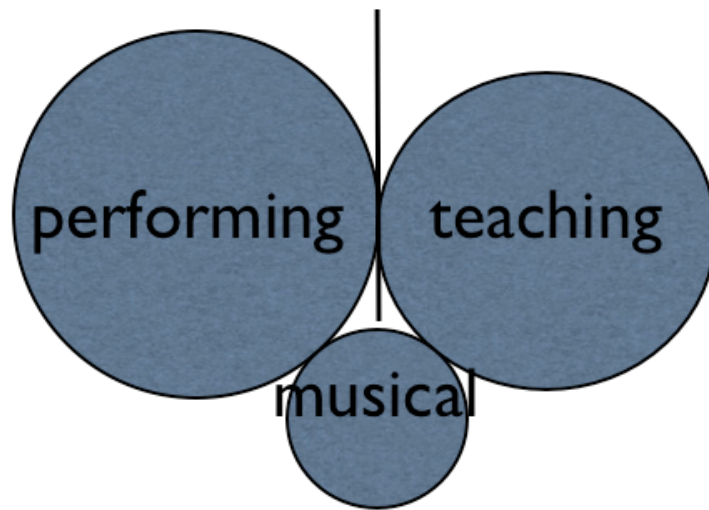


Figure 6. Andrea's Role-Taking Selves

Still, Andrea's performing and teaching selves existed side by side, yet did not overlap. These two role-taking selves remained separated, and Andrea described enacting them individually in differing situations, with one exception. Andrea described enacting both performing and teaching selves, at times, in her choir accompanying position. While accompanying choirs required performance skills, Andrea also was responsible for running sectional rehearsals, which necessitated teaching skills. The teaching self, however, remained subservient to Andrea's performing self in this position, possibly because accompanying was closely associated with Andrea's piano performance degree requirements, and not piano pedagogy, as she described it.

Andrea also clearly enacted a musical self, as well, which grazed against her performing and teaching selves. This was enacted in accompaniment and collaboration with other musicians, including choirs, soloists, and church congregations, where she could demonstrate her personal musicianship.

Erin

Erin, a community music school private instructor and teaching artist, appeared to enact performing, teaching, and musical selves, which intersected in varying degrees. Erin's musical self played an important role in her performing and teaching selves. She seemed concerned with students' abilities to make music with others, and thus, make musical decisions in action. Erin helped students improvise and learn to play by ear as she taught private lessons and group classes and ensembles. However, Erin's teaching role seemed dominant in her overall sense of self. She described spending the majority of her time teaching music, and she envisioned her largest role as a mentor, concerning herself with students' overall well-being (see Figure 7).

Erin incorporated all of her role-taking selves in various teaching contexts. For example, while Erin's teaching self was enacted while facilitating a student rock band, she made use of her musical and performing selves through interactions and conversations with students that showed respect for them and were aimed at helping them grow as both people and musicians. Erin's teaching and musical selves were also apparent as she facilitated students composing their own songs about personal issues, struggles, or experiences.

While Erin did not currently perform, she was confident in her performing self and described her desire to engage more in performance opportunities in the future. Her performance self acted as the weakest of her role-taking selves, though was present and interacted with other roles and mindsets. Erin acknowledged that her performance self complimented other aspects of her sense of self. She mentioned:

I learn from being in [a performing] environment and reading other people and trial and error . . . my private violin teacher, all my teachers at [my private arts high school], all the experiences of performing [there], the community colleges . . . I've played at lots of different master classes as well, so the training that goes into building yourself up for like a master class is also very specific type of education and way to think. And I think all of my personal experiences helped me, [and I] use those when I'm teaching my students.

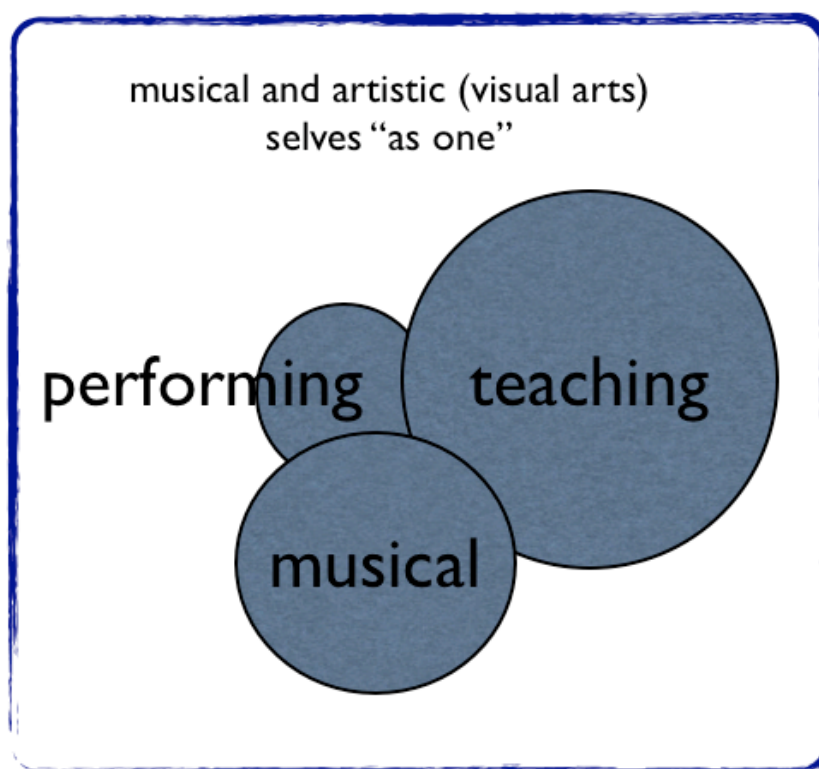


Figure 7. Erin's Role-Taking Selves

Unique in this case, Erin characterized her overall sense of self as encompassing both her musical and visual arts selves as one. She had earned a degree in the visual arts,

and felt strongly that no separation existed between visual and performing arts. Erin's view of her overall "artistic self" colored all of her work and informed all of her role-taking selves.

Jessica

Jessica, who also worked as a teaching artist and private instructor at various community music schools, seemed to construct her overall professional sense of self in equal parts comprised of musical, performing, and teaching role-taking selves (see Figure 9). Jessica considered herself a musician. She performed locally, gigging with other musicians in different groups she described as "her bands." She also spent time songwriting and collaborating with other musicians in writing original music. She enacted her musical self during her teaching, as well, feeling that improvisation, playing by ear, responding to other musicians, playing in groups, making use of recordings, and songwriting were all necessary elements of students' and her own musicianship. She enacted these musician skills and strategies for herself and worked to develop them in her students.

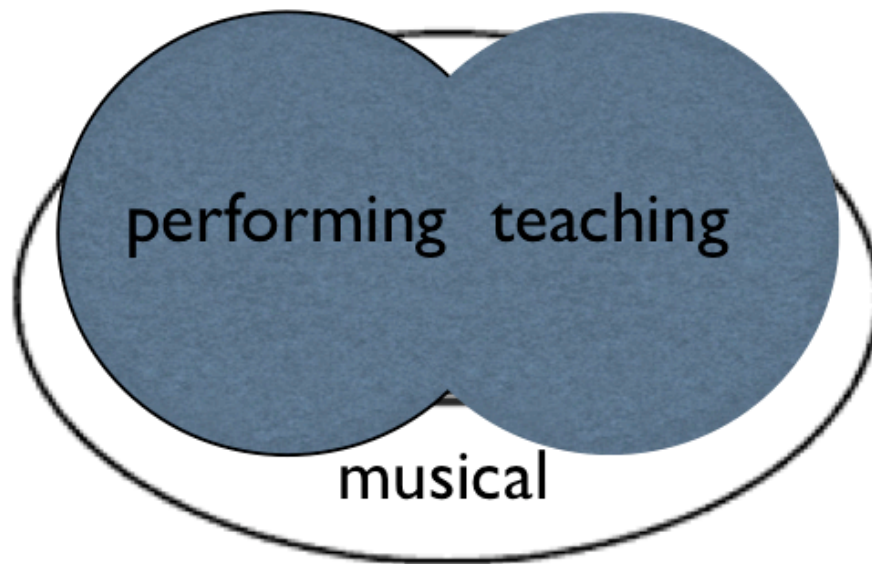


Figure 8. Jessica's Role-Taking Selves

Although coming about later in her life, Jessica's teaching self existed in equal part to her performing and musical selves. Although she had been performing longer than teaching music, she now spent the majority of her time teaching students in her large home studio and in community music school studios. Jessica worked as a teaching artist and had taught group classes at arts schools and community colleges. She was comfortable with her teaching role and described enjoying her work as a music teacher. Jessica described caring about her students "as people" and she was conscious of showing respect for them and for their musical efforts.

Sid

Sid's sense of performing self, unsurprisingly, took precedence as the foundation of his overall self. Sid considered himself a professional performing musician, first and foremost. His musical self took a secondary, but substantial place in his overall sense of self. He focused on the ability to play by ear and responded to other musicians when playing in groups. When he described working with student rock bands of Jessica's, Sid seemed to support these skills as well, emphasizing students' abilities to improvise, and to learn from and play with others (mostly himself) and recordings. For Sid, the musical self was complimentary to the performing self, although less important and therefore of lower status (see Figure 9).

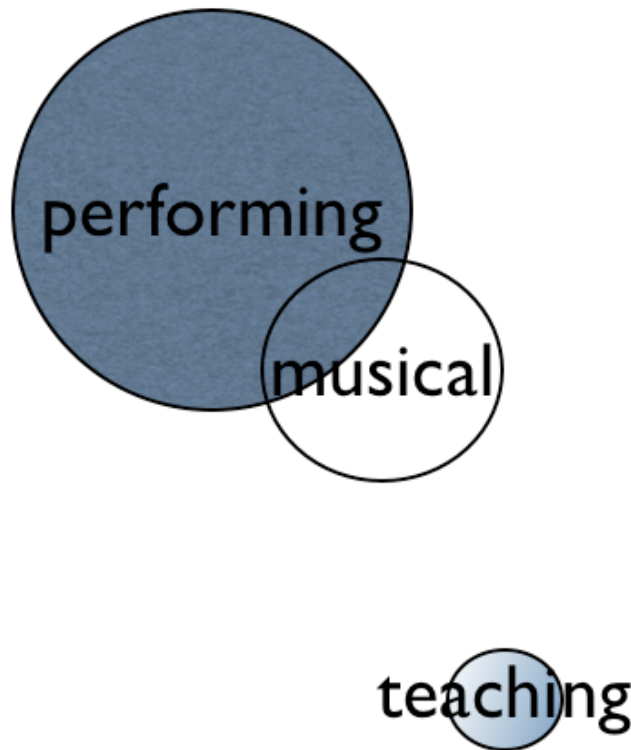


Figure 9. Sid's Role-Taking Selves

Sid's sense of teaching self did exist, although in a minimal way and completely separated from his other selves. He did not feel that his teaching and performing selves complimented one another and did not associate his musical self with his teaching self except in negative ways, to reference the perceived inability of his students. These aspects of Sid's sense of self were not reconciled as he was not comfortable with his sense of teaching self. The performing and musical selves existed with elevated status for Sid, and although he enacted a teacher self now and then, he described not feeling like a teacher and realized, reluctantly, he had room to grow.

Dennis

Dennis, like Sid, constructed his overall sense of self around the foundation of his performing mindset, considering himself primarily a professional performing musician. Although it remained unclear what Dennis's current performing roles were, he spoke often of himself as a performer in past experiences. Dennis's musical self did not seem to play a part in what he described as his teaching approach, and it also remained subservient to his prominent sense of performing self (see Figure 10).

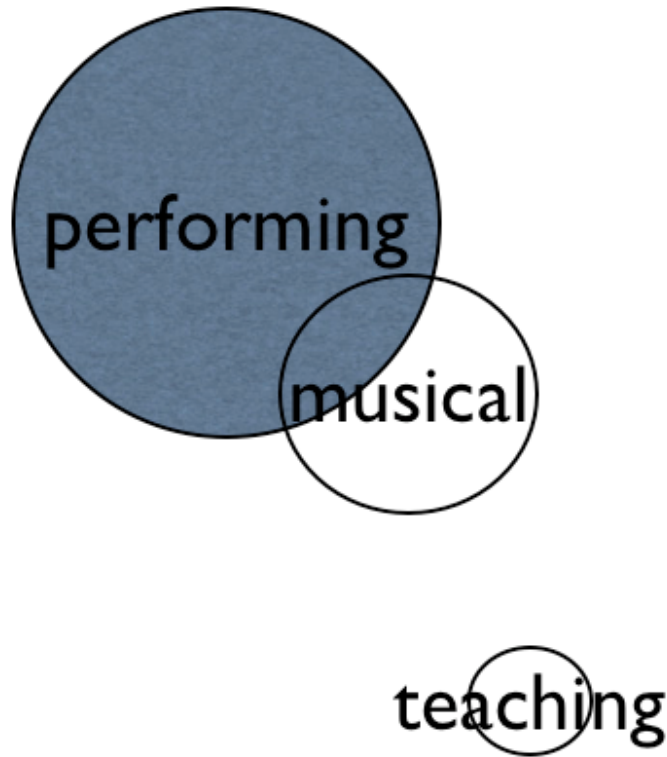


Figure 10. Dennis' Role-Taking Selves

Dennis's teaching self is depicted in the chart below as empty, without color. Dennis's teaching self exists, in part, because he describes himself as a music teacher and has engaged in some, although limited, music teaching experiences. Dennis had not taught any group or individual, however, for an extended period of time (beyond the scope of two weeks during summer camps). While he claims teaching, Dennis' teaching self remains a potential self, which may be enacted in the future. Dennis does not yet identify with his teaching self, and continually spoke in terms of future possibilities. His teaching self was currently an unfulfilled, though possible, role-taking self (see Figure 10).

Role-Taking Selves of Like-Careered Participants

Jessica and Erin

Interestingly, groupings of similarly constructed careers resulted in comparable charts. For example, Erin and Jessica, who both worked as private teachers as well as in other ways as teaching artists in community music schools, clearly integrated performing, teaching, and musical selves into their overall professional senses of self. Although the degree to which each of these three selves was enacted varied, both Erin and Jessica approached their interactions with students with influences of all three role-taking selves (see Figure 11).

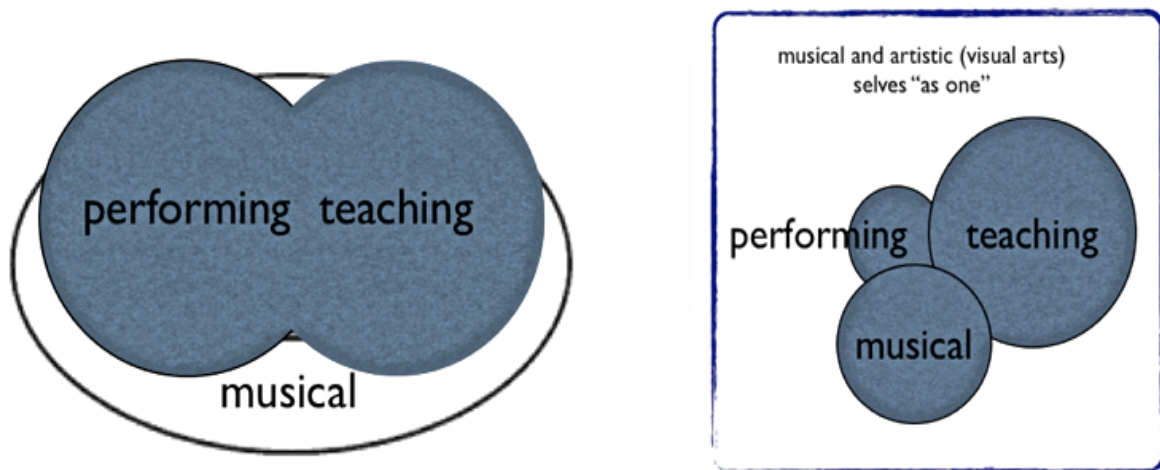


Figure 11. Jessica's (left) and Erin's (right) Role-Taking Selves

In this study, the incorporation of all three sub-identities was particularly strong in the cases of Erin and Jessica, and the career pathways they had chosen may be particularly suited to enacting and integrating these three role-taking selves. As private instructors, both had the autonomy to organize their own schedules. For example, autonomy enabled Jessica to spend mornings, her most creative times, with the freedom to write song material at her leisure or as the creative mood struck. Teaching private

lessons during afternoons and early evenings also provided ample time to rehearse and perform with fellow musicians, which normally occurred in the evenings after lessons had ended. Jessica continually pointed to the small amount of time private lessons took and the relatively large amount of income they could yield as one of the benefits to her as a musician and performer. Each of her role-taking selves seemed strengthened through her various professional activities: teaching, performing, collaborating, and creating musical material.

Erin's and Jessica's careers also allowed for new and different types of challenges as they, themselves, saw fit and felt the need. Erin felt strongly that she needed continual creative opportunities in order to be satisfied with her career. While Jessica chose songwriting as a creative outlet, Erin took on additional responsibilities at community schools such as initiating new programs, facilitating new ensembles, and taking on administrative duties when in need of stimulation or motivation. These types of responsibilities may have been particularly motivating, as they seemed to speak to Erin's overall sense of an artistic self, allowing her opportunities to utilize her visual and performing arts backgrounds and interests.

Their careers as teaching artists may have aided Erin and Jessica in the integration of their multi-faceted role-taking selves by the multiple yet closely related kinds of work experience in which they engaged. Both taught individual and group lessons, large group classes, and ensembles. Each had also conducted a variety of different workshops and public arts events. The various elements within their senses of self seemed to come into play in varying degrees in each different teaching situation as needed. It is possible that experiences in diverse job responsibilities helped to strengthen the integration of role-

taking selves for Erin and Jessica, thus strengthening their sense of confidence in their abilities and themselves.

Dennis and Sid

Sid and Dennis constructed their mindsets in almost identical ways. Both described themselves as professional performing musicians, both focused on their performing selves, with their musical selves overlapping and interacting. Neither Sid nor Dennis had reconciled their sense of teaching self; although both described teaching, neither was comfortable identifying themselves as a music teacher. In fact, both were role-averse to a teaching self. At moments when they used this teaching terminology, both consistently qualified their statements by reminding me that they did not have much experience, preferred performing, or only taught “on the side” for financial reasons, or in Dennis’s case, future recognition (see Figure 12).

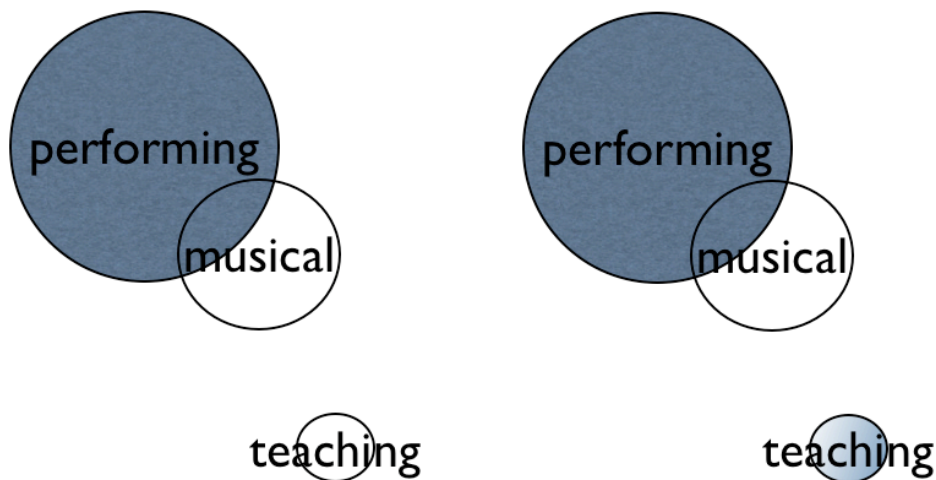


Figure 12. Dennis' (left) and Sid's (right) Role-Taking Selves

Because their teaching selves were largely undeveloped and remained completely separated from their sense of performing and musical selves, Dennis and Sid both taught in ways that seemed unsystematic, or what might be considered careless. Both firmly declared that they taught in ways they themselves were taught, which is not uncommon among performing musicians. Both also felt, however, that their past experiences as students, and as they emphasized, as performers, prepared them for the role of teaching. They envisioned highly motivated and capable students, financial gain, and outstanding success. Neither sought professional development specific to teaching, and instead seemed content to simply maintain their lack of experience while continuing to teach in ways that they believed came naturally to them.

Anne and Andrea

It is interesting to consider Anne and Andrea, whose primary careers revolved around piano studio teaching, but differed in their senses of self (see Figure 13). The first experience one has tends to be strong in terms of role-taking self. For example, Allen (2003) found that music performance students tend to have a strong sense of identity [or role-taking selves] as performers in the beginning of their university study, while music education students grow into their identities as music educators.

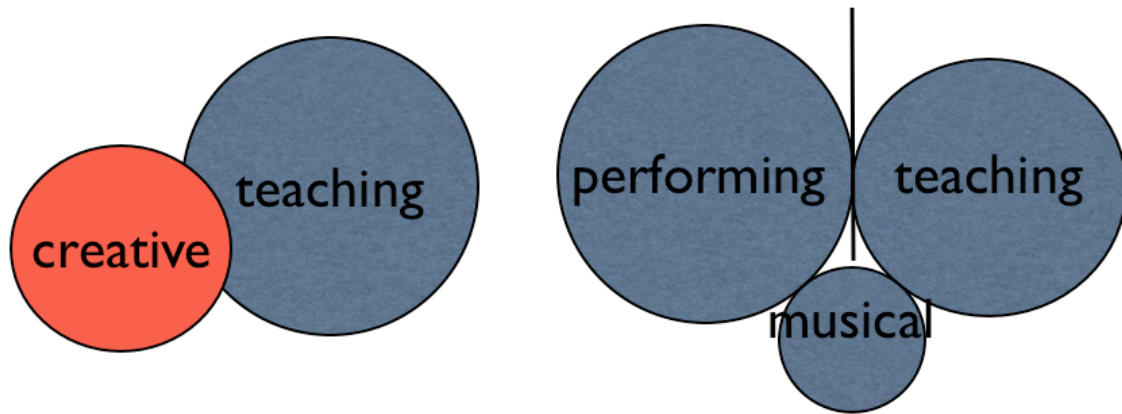


Figure 13. Anne's (left) and Andrea's (right) Role-Taking Selves

Starting places appear to have a great deal to do with mindsets for Anne and Andrea. Anne was first an elementary classroom teacher, who later earned her music endorsement. Although Anne had received her music endorsement years ago, she nevertheless seemed to identify primarily with her teaching self, which seemed both foundational and primary in her overall sense of self and consistent with her starting place in elementary education. Without a strong sense of musical or performing selves, Anne could arguably be hindered in terms of her overall music teaching self.

Andrea's chart, while different than Anne's, is similar in that her first experiences create the overall foundation of her sense of self. Andrea began as a private piano student and developed a strong sense of performing self. She later studied piano performance, further strengthening her performing self through experiences specific to performing. Her sense of teaching self developed later, during her graduate experiences in piano pedagogy. With experiences specific to teaching, including peer support for teaching, classes specific to teaching, teaching experience with individuals and groups of students, and feedback on her teaching approach, Andrea's sense of teaching self grew

tremendously in a relatively short amount of time. Currently, Andrea's senses of performing and teaching selves seem somewhat balanced, although separated. The separation makes sense, however, in that the experiences she had specific to teaching and those specific to performance have always been separated in degree programs and life experiences, clearly identifying one or the other, but rarely both simultaneously.

Josh and Tara

In like manner to Anne and Andrea, Josh and Tara seem to have created the basis for their senses of self based on their initial experiences. Tara's sense of teaching self grew as she switched majors in college and increasingly became a part of the general music teaching world, including her positions at elementary schools and her involvement with local Orff chapters. Although some of her early performing self exists, it gradually receded and remains largely in her past. Tara's teaching self was actually further divided into elementary general music and middle school band directing. Likewise, within her teaching self, elementary general experiences were foundational, which is why Tara acknowledged that her role as a middle school band director was "in progress" (see Figure 14).

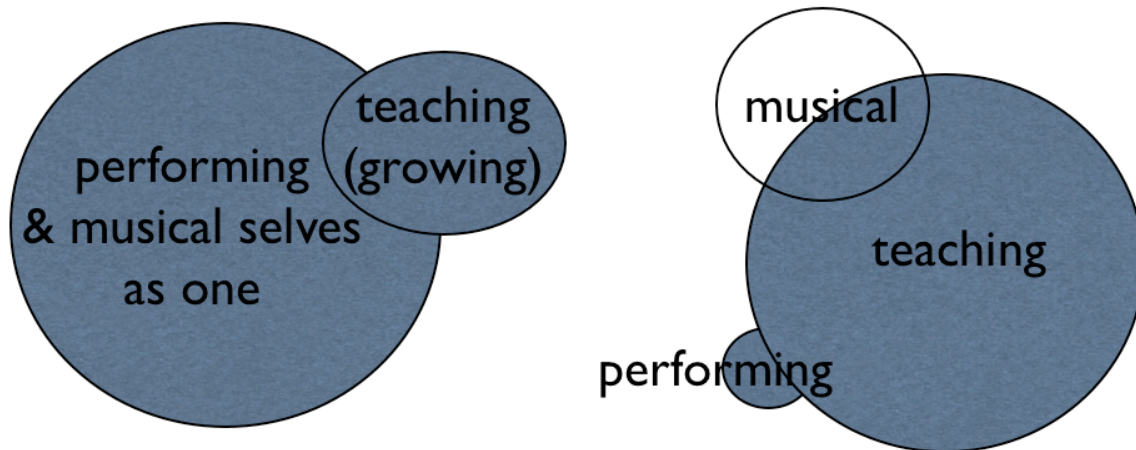


Figure 14. Josh's (left) and Tara's (right) Role-Taking Selves

Josh's firm sense of self was rooted largely in his performing experiences with bands, which empowered his performing and musician selves. He came into teaching with the performing and musical selves fully integrated and strong, and they remain that way. Josh's teaching self was what he referred to as growing and developing. As he strengthened his teaching self through teaching experiences, his performing and musician selves remained integrated. For Josh, it made sense or was almost natural, for each of his role-taking selves to work together and inform one another.

Discussion

Most participants seemed to draw on their experiences in music to create the foundation for their sense of self relative to music teaching. A lack of teaching-specific experience did not automatically create an underdeveloped teaching self. Teaching-specific education, however, when meaningful and in-depth, could help to balance a strong sense of performing mindset, thus creating what seemed to be an evenhanded teaching approach. Those without *any* teaching-specific experiences, however, were undeniably hindered in their ability to teach music with a confident, systematic approach.

Most participants seemed to have some form of performing experience, which influenced the ways in which they began teaching. These experiences, however, did not always continue as teaching took up more and more of these musicians' time.

CHAPTER SIX: ACTORS IN THE LIFEWORLD

Now that participants' mindsets have been discussed, it is important to consider ways in which they may have been formed, are supported, and change over time. The social phenomenological lens will be used in order to frame this discussion. Elements of social phenomenology that will be used to consider participants' formation and continuation of their role-taking selves include the presence or absence of consociates, contemporaries, predecessors, and successors, both positive and negative, weak and strong, in the participants' social worlds.

Each participant in this study worked within a social reality that consisted of many other people, not limited to colleagues, mentors, and friends. Groups of people had the potential to influence the individual and his or her working context. As Schutz (1967) explains, individuals experience others within their social world in immediate ways, which are integral to one's consciousness, the same way individuals experience the physical world around them. As one moves through time, he or she experiences one another; as one exists within the same social world, he or she comes to understand one another in ways that are subconscious and taken for granted. Although some groups and individuals were taken for granted within participants' social worlds, they nevertheless played important roles in their constructions of self.

Schutz (1967) describes these groups in different ways depending on their proximity to the individual and ways in which the individual interprets the groups or individuals within them. Each participant was most effected by, and potentially had effect toward, the collective group that Schutz describes as consociates. The participant is both an active observer and actor in consociate circles, directly experiencing the

realities of their “fellow man” (Schutz, 1967). In this way, the individuals’ consociates simultaneously live within and among him or her. Consociates make up one’s social world, and may exist as, but are not limited to, one’s colleagues, members of the same organization, classmates, fellow types of teachers, teachers of the same grade level or within the same district, or friends. Consociates may even exist as those without direct relationship to the individual, as the individual may know *of* the consociate and allow them to influence or support him or her in their own way. An individual’s consociates may also be made of up others, who do not fit into these categories. Importance lies in the ways consociates influence, support, effect, or are interpreted by the individual.

Participants are also influenced by what Schutz describes as their contemporaries. Although one’s contemporaries live among him or her, the individual is an observer toward them and not an actor. Participants are in less proximity to their contemporaries than they are to their consociates, and therefore cannot experience these people directly. Contemporaries do not live within the individual. Individuals can only indirectly infer what subjective experiences he or she imagines his contemporaries probably have based on individual experiences and informed to the extent one consciously observes or interprets them. Contemporaries may also take the form of one’s colleagues, organizational members, and so on, the difference being that they do not exist in the same *social* world, only the same world. As Schutz notes, even though an individual lives *among* his or her contemporaries, he or she does not live *with them* as in a directly experienced social reality (Schutz, 1967). Therefore the individual’s contemporaries do not live *within* him or her. Experiences with contemporaries are likely indirect.

In addition, Schutz offers the categories of predecessors and successors along the periphery of one's world of experiences. Predecessors, he describes, are those who existed before the individual, but lived within his or her social world. The individual can observe his predecessors, but does not necessarily exist as an actor among them. There may be no overlap with predecessors and the individual's life. Predecessors may include past music teachers who helped shape the music teaching world as it now is, whether private instructors, those working within schools, communities, churches, and so on.

Similarly, successors are those existing in one's social world who come to be after him or her. The individual is not an actor among them, nor can he or she generally observe them. The successors are a hypothetical group that will exist in the future. The individual cannot know their subjective experiences and can only vaguely imagine their experiences might be something like his or her own. Successors may include one's students imagined as future music teachers. In this way, the students would eventually exist within the same social-professional world of music teaching, but they, as music teachers, and the world, itself, would be only imagined based on the individual's current experiences and understandings.

Groups with varying degrees of proximity to one's lived experience shape one's social world and sense of self through a reciprocal process. As one interacts with others in the social world, one reflects on these experiences, conversations, and interactions, which in turn actively work to construct the self. According to Johnson (1995), sense of self cannot be passively acquired. One must invest in their sense of self and actively construct it through interaction and reflection; "self is socially constructed in the sense that it is shaped through interaction with other people and draws upon social materials in

the form of cultural imagery and ideas . . . [and yet] the individual is not a passive participant in this process and can have quite a powerful influence over how this process and its consequences develop” (Johnson, 1995, p. 250).

Contrariwise, sense of self necessitates knowing oneself well and enacting an assuredness in oneself. Sense of self does not necessarily conform to existing structures, but rather may bump up against structures, as they do not alter the strong sense of self. Where identities may easily be shaped by structures, sense of self may not easily mold and can demand reshaping of the structures, themselves, or the building of entirely new structures to suit a sense of self. A strong sense of self is suited to making change within social groups.

Sense of self is enacted within and among structures but informed by society. As stated by Stets and Burke (2003),

The hallmark of this process – of selfhood – is reflexivity. Humans have the ability to reflect back upon themselves, taking themselves as objects. They are able to regard and evaluate themselves, to take account of themselves and plan accordingly to bring about future states, to be self-aware or achieve consciousness with respect to their own existence. In this way, humans are a *processual* entity. They formulate and reflect, and this is ongoing. (p. 5)

Stets and Burke infer that the stronger one’s reflexive capacity, the stronger the sense of self.

Social phenomenology also discusses the importance of one’s social worlds, and as mentioned earlier, a reciprocity of perspective. This reciprocity involves coming to common understandings with others who might share in some of one’s perspective or knowledge about their social world and lifeworld. These shared understandings help to build commonsense knowledge, cultural understandings, or socially recognized ways of

thinking and operating within the social world. These types of group understandings take part in shaping one's sense of self, as they provide feedback on oneself *in the world*.

Groups, or the act of belonging to a group, however, do not become the self.

Self and self-making are of interest in this study because one's sense of self does not involve conforming into a prescribed role. One's self, instead, involves an individualized understanding of one's personhood within society. The self *includes* those structures and roles, yet the structures and roles do not create or define the self. One may hold identities and mindsets, yet still lack a sense of self. In this way they may feel they do not know themselves, or have lost themselves despite specified or enacted roles.

Participants in this study were, indeed shaping and shaped by their social world and those within their social world. In this study, the interplay of consociates and contemporaries with individuals, in particular, played a large role in the evolving nature of participants' differing mindsets and selves. In some ways, this perspective is related to Bouij (2004), who defines role identity, as cited by McCall and Simmons (1978): "A role-identity is 'the character and the role that an individual devises for himself as an occupant of a particular social position.'" Two interconnected parts of this definition are important for this study: "the character and role that an individual devises," and "as an occupant of a particular social position." Each participant employed various levels of involvement and influence in their professional roles and held various positions among a great variety of social-professional spheres, or what Froehlich (2007b) refers to as symbolic communities. Participants' levels of involvement helped to create their social position in relationship to others within their symbolic communities. According to Froehlich, symbolic communities can become problematic in that their members may

have different professional and personal norms and values, creating “different places in the hierarchy of established academic and professional programs as well as institutional core values” (p. 14).

In this chapter I examine how the social worlds work for the participants among their relationships with consociates, contemporaries, predecessors, and successors. Each participant enacts different combinations of these groups and in different ways. All actors within the participants’ lifeworlds serve an important purpose, whether positive or negative, and support the role-taking selves of participants. Each participant’s role-taking selves are discussed in relationship to the actors within their social worlds. The lifeworld is comprised of one’s everyday routines and interactions, whereas the social world is an aspect of this overall lifeworld. For example, one may have multiple social worlds, such as the social world of the public school teaching position, the social world of the home studio, the social world of the gigging band, the social world of collaborative songwriting, and the social world of the community music school, each with its own actors, routines, expectations, typifications, and understandings. These social worlds may or may not be specific to particular settings.

Tara

The largest portion of Tara’s self revolved around her teaching role (see Figure 15), and nearly everyone she described in her interviews related to her teaching self. Tara began her college career as a performance major, yet she had clearly made a personal commitment to teaching, which over time, experience, and through relationships, had become her foundational role-taking self. She described an early professional conference that changed her and led her career into music education rather than performance. Tara

experienced the conference among classmates and friends while acquainting herself with a group of music educators. She was intrigued and began a socialization process into this symbolic community that allowed her to construct her own role as a music educator and as a consociate among them. Tara's performance self existed now only in the past, and if at all present, was buried beneath the strong presence of her teaching self. She mentioned no significant others who provided support for a performance role-taking self.

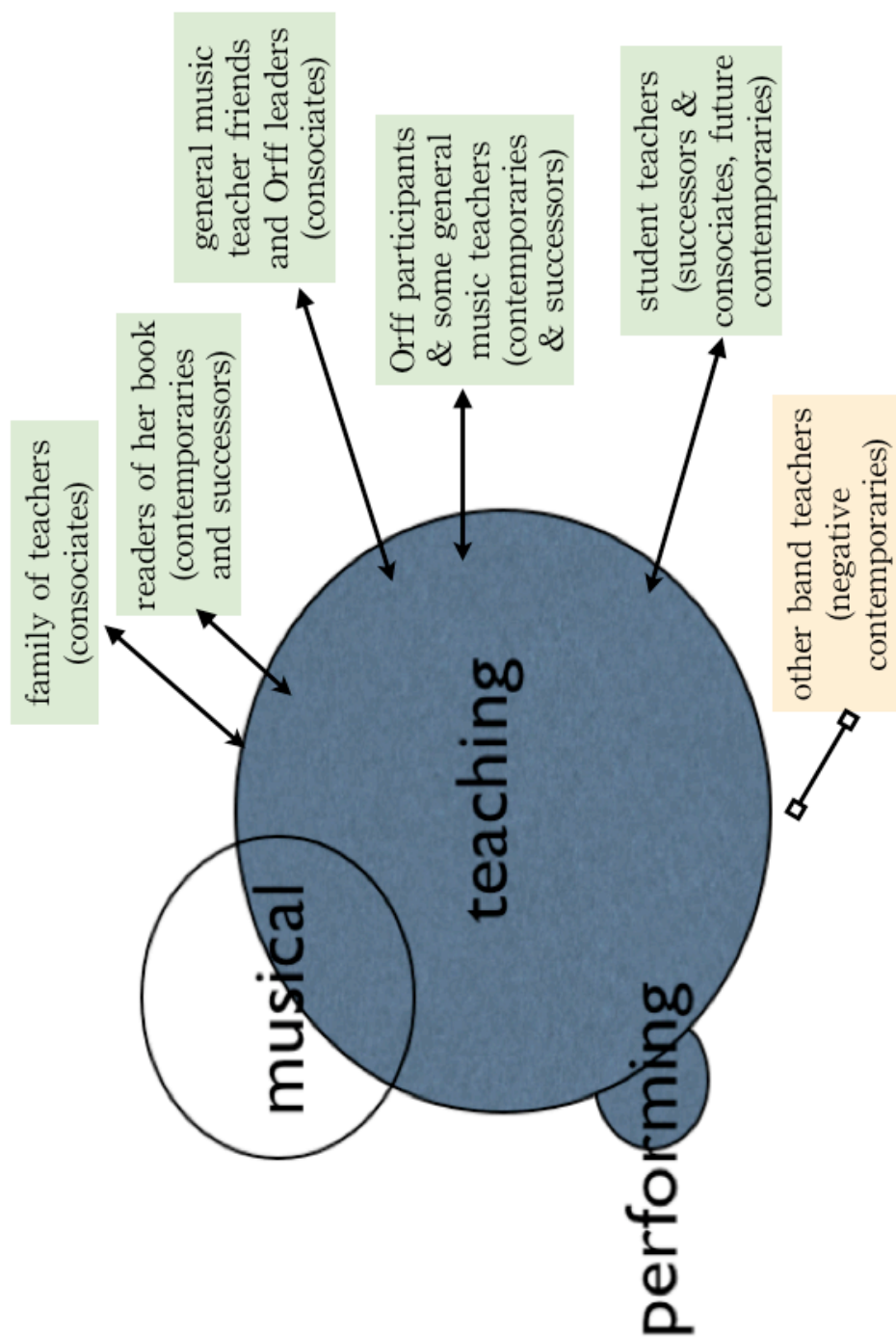


Figure 15. Tara's Sense of Self Within Her Social Worlds

Consociates existed on a continuum for Tara, who maintained varying types of teaching-specific consociates who seemed to live within her on a variety of different levels and with whom she maintained various “we-relationships.” Tara’s strongest consociates were those who taught general music, and in particular, those belonging to a local Orff organization, where she had been not only active as a member but had also presented her own workshops and ideas. She counted among her teacher friends active members of the organization who also served in leadership positions like herself and with whom she exchanged ideas.

Other consociates included elementary general music teachers like herself. She spoke about the ways they shared resources, came to her for support or advice, and the overall congeniality she felt of their relationships as a large, professional community. For Tara, some of these consociates taught within the same district, while others taught within other districts, and were in contact with her in some way, whether by way of email, shared district meetings, or local proximity. Unknown elementary general music teachers, however, also existed as contemporaries, because they simply worked *among* her.

Tara took on leadership roles and she began sharing her ideas and lessons among a wider group of teaching contemporaries with whom she shared a profession but was not necessarily in close contact. Contemporaries were likely to know of Tara, while she was not necessarily aware of them as individuals. She was also aware of contemporaries in the larger symbolic community of teachers, represented particularly by the national and local Orff associations.

As a student teacher mentor, Tara also shared her ideas and approaches about music teaching with future music teachers. Although clear successors in some sense, she gave the impression that she considered the student teachers her consociates as well, in that mutual learning and collegial sharing occurred within a “we-relationship,” which also fed her teaching self. She commented, “Student teachers are my favorite thing ever because they keep you current, which is really neat, and they make you think about how you do it, do what you do . . . it’s really neat to have student teachers because you learn more about yourself, I think, than anything.”

In time, however, some student teachers lost contact with her, while some of them remained in the larger field of elementary general music teaching, they moved into the category of contemporary. As contemporaries, Tara knew they existed, perhaps as an overall group of “other elementary general music teachers,” but no longer in close contact or as consociates.

Her family, who were fellow teachers though not in music, served as important consociates but in different ways. These individuals also lived within her, although did not necessarily exist within her social professional world of music teaching. Tara’s strongest consociates seemed to hold positions similar to her own, that of elementary general music teacher, Orff chapter leader, or workshop presenter. Although Tara had recently made a major transition into middle school band teaching, her sense of self remained firmly embedded in the world of elementary general music.

While Tara felt secure in the role she had constructed over time as an expert elementary general music educator, her new budding role as a secondary band director was in the beginning stages of development. In fact, she maintained her mindset and

social world as an elementary music educator as she continued to provide general music workshops and to publish what she had learned in the books she wrote. In this way, her roles as elementary general music teacher and band director existed side by side, yet were not synthesized, as she maintained a distinct separation between them.

Tara indicated that as a band teacher she felt less collaborative than she had as an elementary general music teacher. She said, “I’m in my second year [at the middle school]. There’s a lot of people I really don’t know. It’s a different feeling. I’m making it sound like middle school is worse, but it’s just different, you know? . . . I would say that elementary people, especially Orff people, are much more willing to share, and we shared all of the time.” Tara had enjoyed feeling her colleagues as a supportive network around her, in particular those involved with elementary music organizations, and she described the friendly ways in which these teachers contributed, collaborated, asked for, and shared information, advice, and resources with one another. Tara’s new group of band-directing colleagues became negative contemporaries. They lived among her, but did not provide the types of relationships she envisioned based on her previous experiences with strong consociates. Tara’s teaching mindset changed somewhat at the middle school, based on the differences found in her new role, collegial contact and support, and the social professional system.

Tara’s teaching world was also framed by an audience of both successors and contemporaries. She had written a book based on her years of advice to student teachers. Her intended audience was made up of those currently teaching, her contemporaries, and those who may teach music in a future time, or successors. Once again, Tara’s role as an experienced educator with advice to share played a role in her own perceptions of herself

as a successful music teacher and leader. This teaching self, however, was firmly rooted in the world of elementary general music, while she remained in the beginning stages of building her teaching self in the social world of middle school band directing.

Josh

With multiple role-taking selves that operated in strong ways and enacted a support system of its own, Josh enacted a well-balanced sense of self that integrated and harmonized his role-taking selves and mindsets. Josh's performing and musical selves had blended so well that they worked as one role-taking self. He acknowledged that his teaching self was relatively new, and therefore growing (see Figure 16).

All parts of Josh's role-taking selves (performing with musical, and teaching) were supported by an important group of consociates made up of fellow band mates and musician friends. Josh rehearsed, wrote music, and performed locally with these groups. He spoke of the difficulties band mates sometimes had communicating with one another. For some, like Josh, a formal musical vocabulary was in place, while others had difficulty describing their musical intentions or discussing components of the music. Josh mentioned that his teaching self was enhanced by his experiences with both formally-educated musicians and informally-educated musicians, as he was continually challenged to offer explanations and "break it down" in different ways for different people.

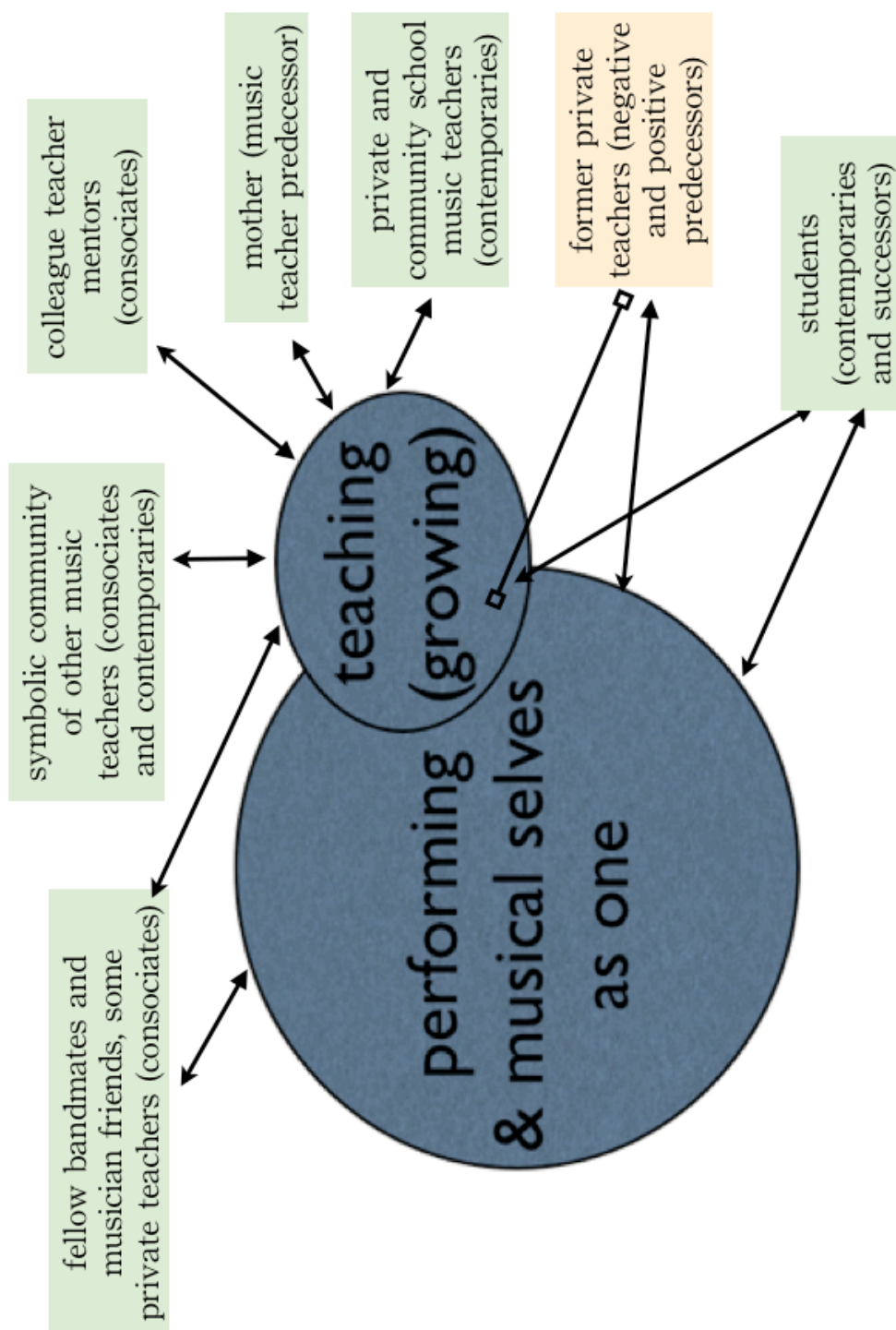


Figure 16. Josh's Sense of Self Within His Social Worlds

Josh had worked previously at a music store and community music school, in both cases as a private studio instructor. Although he had a number of music teaching colleagues in these locations also teaching private lessons, they acted only as weak contemporaries for Josh. He described the “come and go” nature of studio lessons and the fact that these colleagues had little depth in their interactions with each other. These contemporary relationships provided Josh’s growing sense of teaching self with some support, as they enacted a career somewhat like his own, although the lack of interaction maintained these individuals only in “they-relationships.”

Josh initiated a few, specific colleague mentor relationships, which provided consociate support for him. Within his district, Josh identified three individuals whom he came to admire for their professional reputations, the high level of musicianship and acclaim among their performing ensembles, and teaching style and skill. These colleagues became mentor-friends who had a strong impact on Josh’s growing sense of teaching self, and Josh looked to their examples and advice to better his own teaching approach, goals, and ensembles.

In addition, Josh also had a symbolic community of other music teachers, who served as either consociates or contemporaries. These individuals ranged from completely unknown, to regionally visible, to locally esteemed. Josh kept a watchful eye on what other ensemble leaders, particularly those who led large, auditioned community groups did with their groups, and what repertoire their groups learned. He said that the goals he had for his groups often aligned with what types of repertoire regionally auditioned groups of the same age were learning. Josh mentioned observing other directors at festivals and conferences and emailing a professional symphony orchestra

member to ask his opinions on some of Josh's musical literature and the approaches he was considering for introducing it to his ensemble. He enthusiastically told me that the orchestra member had written him back and provided valuable insights, and that when he watched other directors conduct and rehearse their groups he always learned from them.

In addition, Josh's mother was a former music teacher, and therefore predecessor. Although he did not speak at length about her or her influence toward his musical and music teaching roles, her presence and example undoubtedly had an effect on him as a music teacher, himself. Other music teacher predecessors also existed for Josh. His former private teachers provided both negative and positive influences toward his teaching, and performing and musical selves. Some private teachers, such as his university bass professor, had contributed in strong ways to Josh's performing and musical selves, while simultaneously negatively affecting Josh's sense of teaching self. While he did not deter Josh from teaching altogether, years between university study and his first teaching job had passed, and he remembered the professor's teaching style as nothing he would want to emulate. Other private instructor predecessors similarly provided strong support for Josh's performing and musical selves, although also enacted a positive example of teaching approach that Josh felt informed his own.

One of Josh's biggest professional joys involved his students' growth, as they became contemporaries and anticipated successors. Some of Josh's students already played and gigged with local bands, and Josh was proud of them. These students informed all parts of Josh's role-taking selves, as his teaching self grew not only through interaction with them as their teacher, but also the teaching approach he shared and discussed with them when the topic arose. Students likewise informed Josh's performing

and musical selves, as they engaged in musical tasks with Josh, such as harmonizing, improvising, and composing by ear, and talking about performing as well as actively engaging in performance activities.

Anne

Anne clearly positioned her sense of self, and foundational role-taking self as a teacher, first and foremost. While she was more specifically a *music* teacher, she remained focused on her teaching self, and did not display a performance or musician self. For example, when showing me her CD collection, Anne shared with me some of her favorite music, but only in its relationship to her teaching career, including what groups she might use particular pieces with, and which lessons might accompany certain music. Although the focus of the interviews was on Anne as a music teacher, which may have contributed to her focus on teaching-specific topics, her teaching self apart from music consistently came across in strong ways during every aspect of her interviews and observations (see Figure 17). In fact Anne said teaching came naturally to her, in part from observing her own mother's teaching approach with the church choir. She said, "[Church members] knew I played the piano, so if you play the piano then they assume you can [direct the choir] and my Mother had done it for years and years and years and they of course assume that you can do it, too, which I could because I'd watched her forever."

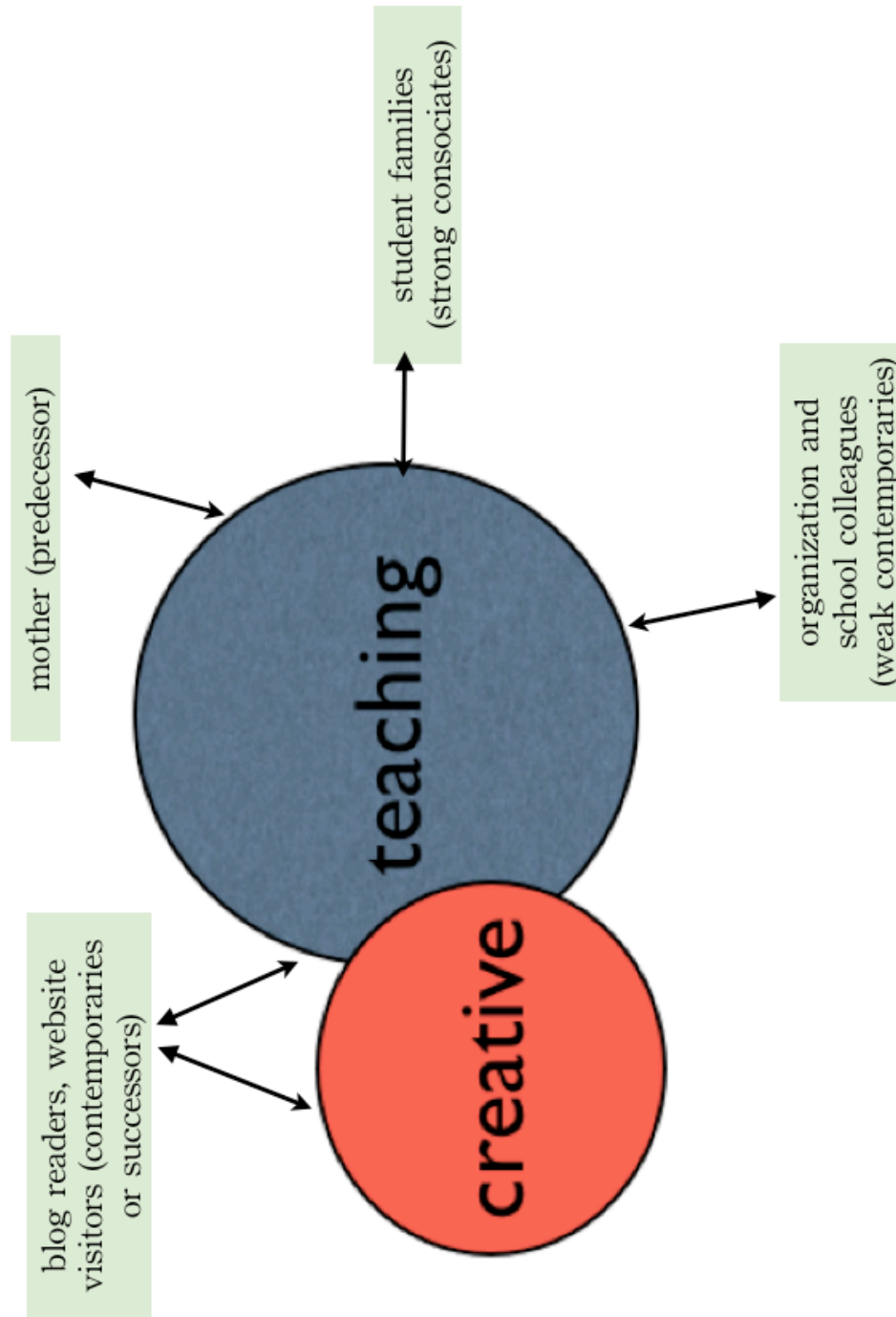


Figure 17. Anne's Sense of Self Within Her Social Worlds

Anne, who foresaw retirement in her near future, did not have other music teachers as consociates. In fact, Anne positioned herself away from many types of music teachers. Although she had taught music in a great many ways and was situated within a number of social-professional spheres, Anne left the impression that she preferred not to invest herself too deeply in any one group. Anne spoke often of the freedom she held in her career. She felt financially independent, and allowed that she could discontinue any position at any time.

This sense of freedom may have contributed to what seemed to be Anne's self-imposed distance from other music teaching colleagues. Anne had participated in many music teaching organizations, including Suzuki, Kodály, Orff, and others, and although she indicated that she enjoyed these groups and learned from her experiences with them, she was neither dedicated to nor terribly involved with any of them. Anne attended workshops on occasion and held memberships here and there, yet felt free to take what information she felt was necessary for herself and move on to other organizations such as a certification program for teachers of early childhood music. She seemed to enjoy the ability to grasp bits and pieces from various places, employing them in her teaching as she wished without commitment.

Freedom was important to Anne, and she continually reminded herself (and me) of her personal autonomy. Although she taught in the public school, she did this in her own way (part time and for homeschooled classes), and therefore felt that she was not like other public school music teachers. In this way, other public school music teachers were felt as a "they" with no relationship to her, rather than engaged in a reciprocal "we-relationship." When I asked about colleague support, Anne's sweeping statement that

“all of the other teachers” at the school were a supportive group led me to believe she was not necessarily in close association with them. All members of these organizations and institutions, in fact all other teachers Anne’s contemporaries, as she “lived among them,” while refraining from “acting with them.”

While it would seem at first glance that Anne enacted flexibility in her social professional world, she, in fact, kept many potential consociates at bay. Not only did teachers and even other musicians remain contemporaries, but they also served only as weak contemporaries. Anne maintained distance from these groups, as they may have jeopardized the relationships she maintained with the consociates discussed below.

Although Anne indeed seemed isolated from colleagues, consociates appeared in her teaching world in other ways. Those providing the most support and understanding were actually the parents of her students. Because Anne’s positions overlapped, so, too did the relationships she held with students and their families. For example, many of Anne’s students were home-schooled. They attended the home-schooled music classes, which Anne taught at the local public school, they also took private piano lessons at her home, and they attended the same church. Many of these children took part in the church tone chime ensemble or children’s choir that Anne directed. Their younger siblings attended the grandparent-toddler music classes that Anne offered at the assisted living facility. Anne’s “we-relationships” with these families existed in many different ways and on many different levels, which further strengthened her place among them. Anne “lived among them,” but they also “lived in her.” Parents provided a support system for Anne, while also allowing her businesses to thrive. Parental interests, motivations, and

concerns all existed firmly within Anne, factoring into each decision she made about any of her positions.

Like Tara, Anne also offered her advice and suggestions to a symbolic community of both contemporaries and successors. Rather than a book, Anne published an online blog that catered to an audience of other piano teachers, parents, grandparents, and unknown readers. The audience was able to comment on her blog, engaging Anne in a dialogue specific to her ideas about teaching. Her readership may have included some of her consociates, or students' families, but also likely reached a wider audience and could exist long beyond Anne's participation in creating it. Although Anne also read others' blogs, her sense of role and her mindset in teaching and her sense of self as a creative person were undoubtedly strengthened by the leadership she believed she offered through the blog, as she was enthusiastic about the expertise she had to offer other music teachers through her years of experience. Anne seemed to regard readers and fellow bloggers as her colleagues and in this sense they were strong contemporaries. She said:

There are several piano teachers out there who do blogs, and so I'll read them and see what they're doing. I'll get ideas from them, they'll have repertoire ideas, recital ideas, they'll have "How do you get a kid to practice who doesn't want to practice?" and so now they're becoming online colleagues that, I've had some that offer free online flash-cards, like these (shows me). Really cute stuff. And then some of them have simplified music and so you can just download those and give them, so I like that . . . and then you can go whenever you want to and participate and read.

Anne touted the freedom she had with her multi-faceted career and seemed focused on controlling all aspects of her professional life, including where, when, and who she would teach. She expressed frustration with some of her jobs, like teaching homeschooled students within the public school setting, because administration and state

mandates put demands on her teaching self and practice. Anne mentioned, and seemed to remind herself, that she could always discontinue this position, as she had many other ways to make money, and was not in need of the income source. Anne seemed to resist anything that bumped up against her self-perceptions of authority and autonomy. Ironically, while she focused on her freedom, she remained subservient to the families with whom she worked, remaining highly attentive to and involved with their interests, motivations, and expectations.

Anne's teaching self, while the foundation of her sense of self, was supported by, and integrated with what she considered her creative self. Anne's sense of doing things her own way, and providing unique approaches to teaching students, was clearly articulated in her interviews. She enacted her creative self not only through lesson plans, activities, and exercises, but through her overall career structure. By maintaining so many different music teaching positions and setting up her schedule, projects, and groups as she wished, Anne furthered her own sense of creatively enacting a unique career in music teaching. Anne proudly created her own category of music teacher, one which served to set her apart from others. This helped Anne to feel independent, and also almost necessitated that she develop no strong music teaching consociates.

Andrea

Andrea's performing and teaching selves existed in mostly equal part. While Andrea's musical role-taking self also existed and seemed to somewhat inform both teaching and performing selves, these two remained separated. For the most part, she saw performing and teaching as distinct roles.

Andrea's consociates were primarily a group of peers with whom she had attended graduate school. Many of these individuals taught music, some maintained private piano studios, and some worked in school settings. Andrea mentioned, in particular, one friend who had been a doctoral student and who now taught private piano lessons locally, and another who worked in a nearby state teaching early childhood music in a private arts school. They provided support for Andrea's teaching self through their conversations about teaching, even observing one another, and for her performing self through their active performing lives. While her former colleague, the doctoral student, clearly engaged in a consociate relationship, she also held a place as Andrea's predecessor as an older and more experienced musician and piano teacher. In addition to these people, the choir director at the religious high school at which she worked was a consociate. Andrea accompanied the choir (performing in her view) and ran sectional rehearsals (teaching) (see Figure 18).

Contemporaries existed through the large numbers of other piano teachers "out there." Andrea was well aware of other piano teachers and had formerly participated in regional and national Music Teachers National Association (MTNA) conferences. She did not feel that these conferences had much to offer her and therefore positioned herself away from the types of piano teachers who may benefit from them, including the stereotypical "little old lady piano teacher down the street," who represented an older generation with perhaps a lack of preparation in piano pedagogy. These were, in effect, negative contemporaries.

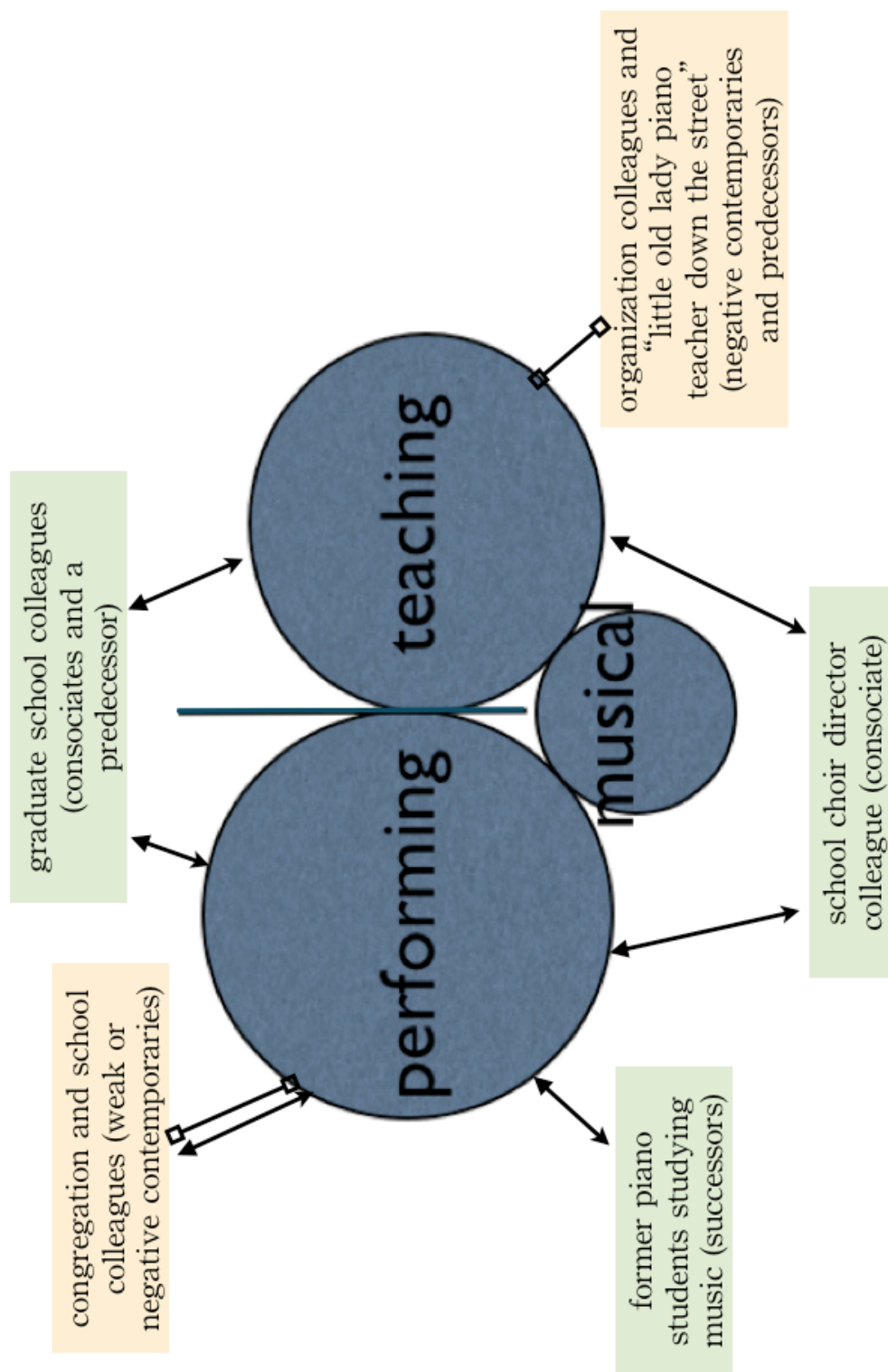


Figure 18. Andrea's Sense of Self Within Her Social Worlds

Other contemporaries existed for Andrea in the private high school. While she lived among these teachers, she did not necessarily have a relationship with them, and she did not experience them in a “we-relationship” as living within her. In fact, Andrea’s position only required that she work at the school two days each week and her lack of contact with many of her colleagues may have contributed to her perspective of them as “they,” which positioned them either as weak or negative contemporaries unlike herself. The church congregation, too, consisted of contemporaries. Andrea accompanied a cantor and the congregation weekly, but they remained distanced from her both literally and figuratively, similarly providing only weak or even negative contemporary status.

Andrea undoubtedly considered two of her former piano students successors, as they had gone on to study music in university programs, one attending Andrea’s own former graduate school. These students followed a very similar path to her own after she had actively prepared them to do so. Other predecessors included other past piano teachers, including the group regarded as the “little old lady piano teacher down the street,” who provided examples of negative predecessors with whom Andrea did not wish to associate.

Andrea’s consociates provided support for each of her sub-identities, as many of them enacted similar types of careers and had comparable background experiences. Contemporaries, from other teachers at the school, to other piano teachers in the community, and the congregation at her church position, also helped to support her sense of self, even when she actively chose to be *unlike* them. Her consociates and contemporaries also helped to support what was a separated sense of performing and

teaching selves. Andrea seemed to identify music teachers who likewise maintained separated positions and separated selves, like her colleagues from graduate school. Her musical sense of self seemed weak and unsupported by anyone.

Despite support and action, Andrea's performing and teaching selves had begun to slightly diminish in favor of a new "business self." Although Andrea expressed loving what she did, she also admitted to being somewhat burned out in terms of teaching private lessons. Her studio had shrunk to only a few students, which she purposefully allowed to happen. Andrea said that she enjoyed the part-time nature of her school schedule as it provided her time with her three young children. During this study Andrea was exploring the option of becoming a product distributor, which she would be able to do according to her own schedule. Her business self, although only a tiny, budding portion of her role-taking self as a piano teacher, was now growing in a new way, while her performing and teaching selves had begun to shrink.

Erin

Erin's teaching self served the foundation of her musical self, and unsurprisingly this role also took up the largest portion of her time during this study. Although Erin had once constructed a strong sense of performing self, it had taken a backseat to her current teaching efforts. Clearly confident in her sense of being a musical person, Erin enacted her musical self often, though typically as it related to her teaching self (see Figure 19). She mentioned learning new instruments in order to teach private lessons, analyzing pop songs by ear in order to facilitate her rock bands, creating etudes, songs, and pieces for her students, and so on.

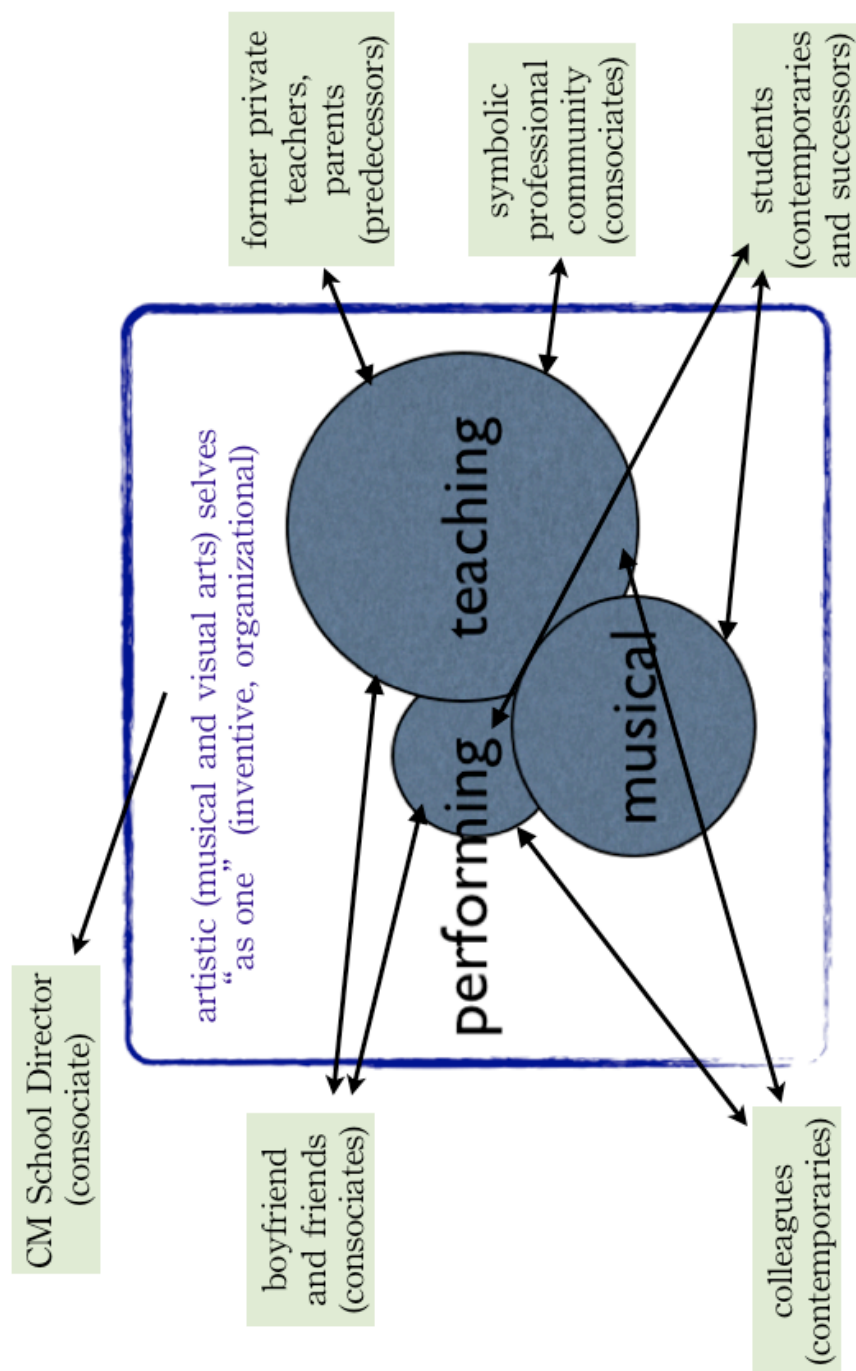


Figure 19. Erin's Sense of Self Within Her Social Worlds

Erin's musical mindset undoubtedly played a role in her teaching approach. She mentioned that through teaching she consistently grew as a musician, and that her own performing experiences helped her to organize student performances and prepare students to likewise do so.

Erin expressed joy in trying new things, starting new programs, leading new ensembles, and in general enacting what she considered a creative, artistic self, which seemed to best support her multiple role-taking selves. Having studied the visual arts, Erin enthused that she saw no differentiation between music and the visual arts, and therefore considered herself an overall artistic person who did artistic things. Erin's roles and mindsets were somewhat balanced, as her performing, teaching, and musical selves all existed to some degree. She viewed her artistic self as informing all of what she did.

Erin's many music teaching positions situated her somewhat in her own realm of music teaching. She had a number of weak consociates who served different purposes and acted in varying levels as consociates for her teaching and performing selves. Erin's boyfriend, for example, also taught private music lessons at one of the community music schools in which Erin worked. Although he provided support for her teaching self and *lived in her* to some degree, he did not seem to support her overall sense of self. Similarly, one of Erin's supervisors, the director of one community music school, was also a type of consociate. She supported Erin's overall sense of artistic self, which Erin felt informed all parts of her roles and mindsets. The director allowed Erin to brainstorm, organize, and implement new programs in her own creative ways.

Some of Erin's friends served as weak consociates, too, as they understood some aspect of her professional self and provided a sense of support. Friends of Erin also taught private lessons and some existed as consociates. Many of these friends however, also gigged with local bands, and Erin commented frequently that she should perform more and would like to spend more time in this role, although her busy teaching schedule precluded it. These friends seem to bring about tension within Erin, as she was both inspired by their performing schedules, yet frustrated to be held back by her own time constraints. While these friends represented who Erin would like to be, she also enjoyed her simultaneous, multiple role-taking selves, which allowed her to enact her overall sense of "artistic self." Although this artistic self was somewhat different from Anne's "creative self," Erin's "artistic self" had similar aspects, including a strong sense of her own creativity and autonomy. No one person seemed to represent a consociate group that Erin felt truly understood or supported her overall professional self.

Erin's community music school colleagues played roles as contemporaries. Erin described tensions among colleagues and between herself and colleagues, particularly when they became involved with or took over her already existing and successful programs. She felt that some of her colleagues had their own motives in terms of their delayed involvement, and they became negative contemporaries for Erin.

Additional contemporaries were located on a larger, national level for Erin. As part of her administrative role in one of the community music schools, she attended national community music school conferences. In this way, she had a larger perspective of the field of music teaching, which involved other teaching artists, studio teachers, and those involved with community music schools, including administrative people. Although Erin

did not articulate a direct involvement with these individuals, she was clearly aware of and somewhat involved with this large group of colleagues or symbolic community of contemporaries.

Erin did not seem to have many successors. She did, however, seem to be thinking ahead as she built new programs, which were intended to support particular types of students and musicians. By organizing programs and ensembles such as her student rock groups, Erin may have been actively creating opportunities for future successors. In the same way, Erin's online partnership with the Berklee College of Music had produced scholarship opportunities for some of her enthusiastic high school musicians who may have been in the back of her mind as future successors.

Erin's predecessors had an impact on her current teaching practice. Erin had been homeschooled as a child. She had observed and participated in her parents' homeschooling approaches and church programs. She mentioned that their example provided her the confidence and organization to initiate new programs, involve others, and oversee them to success. Erin also mentioned former private teachers, including those at an arts high school she had attended, and an influential guitar teacher and her husband, who had supported and encouraged Erin toward a music teaching career of her own.

Erin's mindsets were integrated and somewhat balanced, yet were not completely harmonized. Erin's inner tensions with what was currently a lack of performing and weak consociate support for her teaching self had the potential to result in teaching burnout and pointed to a disrupted, un-harmonized sense of overall self. Her musical self

was not well supported and becoming isolated. Erin even mentioned that in the future she may walk away from teaching music altogether in favor of a steady job with regular hours, stable pay, and financial benefits. Erin did not position herself relative to any other music teachers. Her combined jobs, in fact, were unique. With weak consociate support for her sense of self, Erin seemed to feel isolated.

Jessica

Jessica had various groups of consociates who played different parts in supporting her well harmonized roles (see Figure 20). Jessica's primary group of consociates was made up of other performing musicians with whom she gigged locally. They performed with her, rehearsed with her, and collaborated with her in songwriting and performing. One of Jessica's former guitar teachers, too, seemed to be a consociate, although simultaneously a predecessor. This teacher, while setting an example of music teaching in the field, brought Jessica along, encouraging her, organized her first teaching position, and collaborated with her during the experience.

Sid, too, seemed to exist as one of Jessica's consociates, although a negative one in some respects. Rather than informing or supporting Jessica's teaching self, Sid provided an example of the type of music teacher Jessica did not wish to be or enact. In this way, Sid served the important role of forcing Jessica to articulate *how* she disagreed with his perspective and approach, and *why* she disagreed with him. As a result, Jessica's sense of purpose and self was strengthened.

Jessica's contemporaries included most of her somewhat unknown colleagues who also taught private lessons at the three different community music schools where she also taught, who existed as studio teaching colleagues and primarily as passing acquaintances.

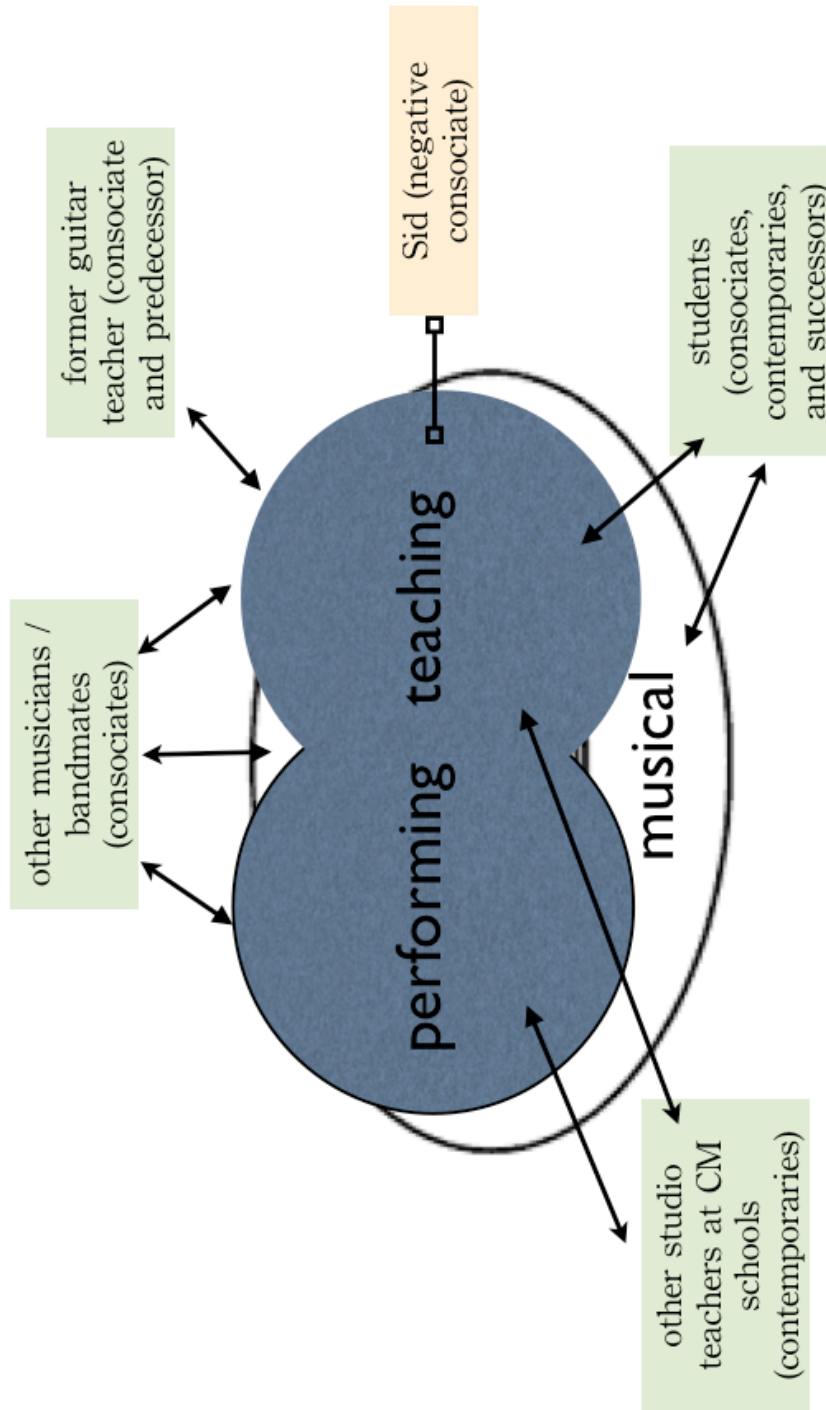


Figure 20. Jessica's Sense of Self Within Her Social Worlds

Jessica's students existed at multiple levels and in multiple ways. Some students were consociates – living within her – playing with her, songwriting, and analyzing music together. These students influenced the ways in which Jessica thought about her own musicianship in relationship to the students, and therefore were “we-relationships.” Other students were Jessica's contemporaries, or “they-relationships,” as they were recreational players, who engaged in music study for other purposes, such as therapy or to grow their social skills.

Many of Jessica's students were young and therefore did not necessarily enact the role of successor at the time of this study. Like Erin, however, Jessica may have been setting the stage for students to eventually become successors, or future players or songwriters with her as she maintained continuity in her studio and her students continued to grow. Sid, too, may have been a type of successor, albeit in a strange peer-successor relationship. He occasionally admitted that he did not have much knowledge about music teaching, and although his opinions about music teaching seemed concrete, nevertheless he took part in Jessica's student rock bands, playing with the students, and also discussing the group and her teaching efforts afterward. In this way, Jessica enacted a type of mentorship role.

Jessica made use of her differing consociates and contemporaries in order to benefit her own role-taking selves. She considered herself a musician, and seemed to have reconciled all mindsets within herself as important and worthwhile. Without inner tensions, Jessica went about the processes of supporting and maintaining each of her roles. She expressed her love of teaching, and demonstrated a strong teaching ethic, care for students, and thoughtful approach. She expanded her studio and mentioned that she

continued to learn and grow as a teacher. Jessica loved performing, and so she made time with consociates that supported this sense of self, collaborating and performing with them. Jessica also loved to listen to music, attend other bands' performances, and write original songs both individually and collaboratively. Jessica actively made time for these activities in her schedule, collaborated with others, and experienced others' music.

Jessica's role-taking selves were not only well balanced, but harmonized. She noted that each aspect of her personal and professional life impacted the others, and it was obvious that her teaching, musical, and performing selves not only informed one another, but supported one another. Jessica made an effort to do what she felt she needed to in order to maintain these selves. She formed relationships with the types of people who would support various parts of herself, and made time to maintain these relationships. While Jessica did not necessarily have consociates that fulfilled supportive roles for her overall sense of self at once, different individuals were important for various reasons, and even at different times. Although other participants similarly had differing consociates that may have only supported one aspect of their role-taking selves, Jessica seemed uniquely aware of consociates and their relationships with her.

Sid

Sid did not consider himself a music teacher, but a professional, performing musician. His performing self was dominant in every action, and left no doubt that his "first choice" was performing (see Figure 21). This was not surprising, as Bouij (2004) claims those musicians who teach as a second choice make clear that they recognize "musician" as the most desirable role in the music school context.

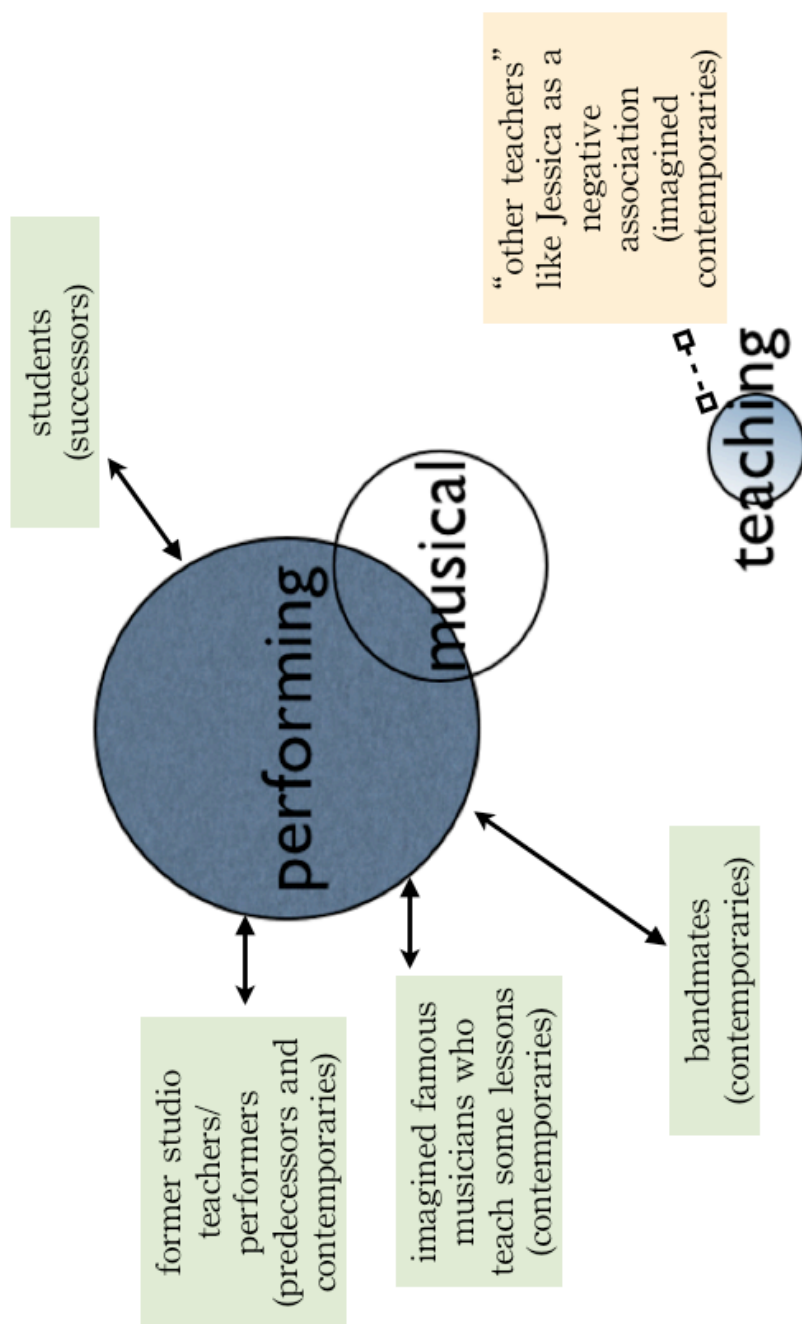


Figure 21. Sid's Sense of Self Within His Social Worlds

Sid's sense of self was not in a state of growth during this study. His roles were certainly not reconciled, synthesized, or harmonized. In fact, the performing self was the only self-role that seemed to be actively "taken on." Sid seemed role-averse to the teaching self he enacted as a private teacher. He therefore acted as a teaching imposter – actively teaching, yet refusing to acknowledge or construct a sense of teaching self. The tensions Sid felt within himself seemed obvious, and they were displayed through an angry, resistant, and stationary attitude. While Sid clearly hoped for a successful music career, he did not invest in anything or anyone except for his imagined future. Without regard for consociate relationships, or a reconciled sense of self, Sid lacked the ability to grow in any one of his self roles.

Sid was heavily influenced by his former music instructors in terms of practice and career choice. Sid did not consider these individuals teachers, but performers from whom he learned. He explained that if perceived as a performer *and* a teacher, one's reputation as a performer may be hindered, with the exception of teaching at institutions of fame and high esteem. He stated, "A teacher is one thing but if you're a professor at Musician's Institute or Juilliard then you really kind of have something to talk about, at least on that level . . . when you're working really hard as a musician and a teacher and they don't know you, you're that mid-level so you find yourself talking way too much . . . trying to defend yourself . . ." These individuals had an effect on Sid's construction of self (see Figure 21).

Sid was proud to declare that he "already knew how to teach" due to his years of private music lessons as a student. Sid felt and he believed that in the near future he would qualify to teach within famous institutions of high esteem, positioning himself as

capable, or more capable than even his former instructors despite his high regard for them. Sid's contemporaries therefore were his own private teachers and professors. He imagined them as consociates -- a group of famous, performing musicians, who charged hefty prices for teaching the occasional private lesson. Sid repeatedly spoke of these imagined individuals and clearly aspired to become like them and a consociate with them. However, he had a "we-relationship," even with former instructors, therefore they remained contemporaries and weak ones at best, and over time becoming predecessors. Other predecessors were simply Sid's group of hypothetical consociates, the famous performing musicians who either were employed at a famous institution, or were famous, themselves.

Additional contemporaries included an overall field of "other players." In an attempt to achieve notoriety for his performing abilities, Sid seemed to group all other performing musicians in a blanketed way, which therefore elevated his status among them, as a name, a face, and an ability in opposition to their nameless, faceless group of other musicians, who would presumably not come to achieve acclaim.

Likewise, "other teachers" existed negatively for Sid. Without acknowledging anything specific about them, he viewed music teachers negatively and did not express interest in forming relationships with them. Sid positioned teachers as "they" and considered them with no likeness to himself, and therefore enacted no relationship with himself.

Even though Jessica, a close colleague and possible friend, may have served as a type of contemporary, Sid positioned himself as directly opposed to her: He was quick to point out that Jessica taught young children while he taught adults. Jessica earned

income from a large studio, while he only had one student. Jessica made money from teaching, while he primarily earned his income from performing. Jessica taught the student rock bands, while he was an example of performing musicianship as he played *with* them.

While Sid's relationship with Jessica seemed to be negative, it nevertheless positioned Sid in a particular way, having an effect on the ways in which he developed his mindset and enacted his roles. Sid did not have successors, as doing so may have demanded that he reconcile his sense of teaching self. Sid was not willing to take on a teaching role, and seemed to feel threatened by its possible presence. If he were to have successors, it seemed he may only come to recognize them as such if they had achieved acclaim or fame as performers although in lesser amount than himself. For Sid, acclaim seemed to trump skill in every way.

Dennis

Dennis' performing self served as his dominant role-taking self, informed in some ways by his musical self. He supported his performing self with past experiences and past colleagues, whether fellow students or fellow performers. Dennis was not actively maintaining these consociate relationships or career activities. Dennis' strongest consociates consisted mostly of other performing musicians with whom he had attended college and/or worked professionally. These individuals certainly lived in him, although they were fading, as he was not performing during this study. As these consociates became less prominent, so too, did his performing self (see Figure 22).

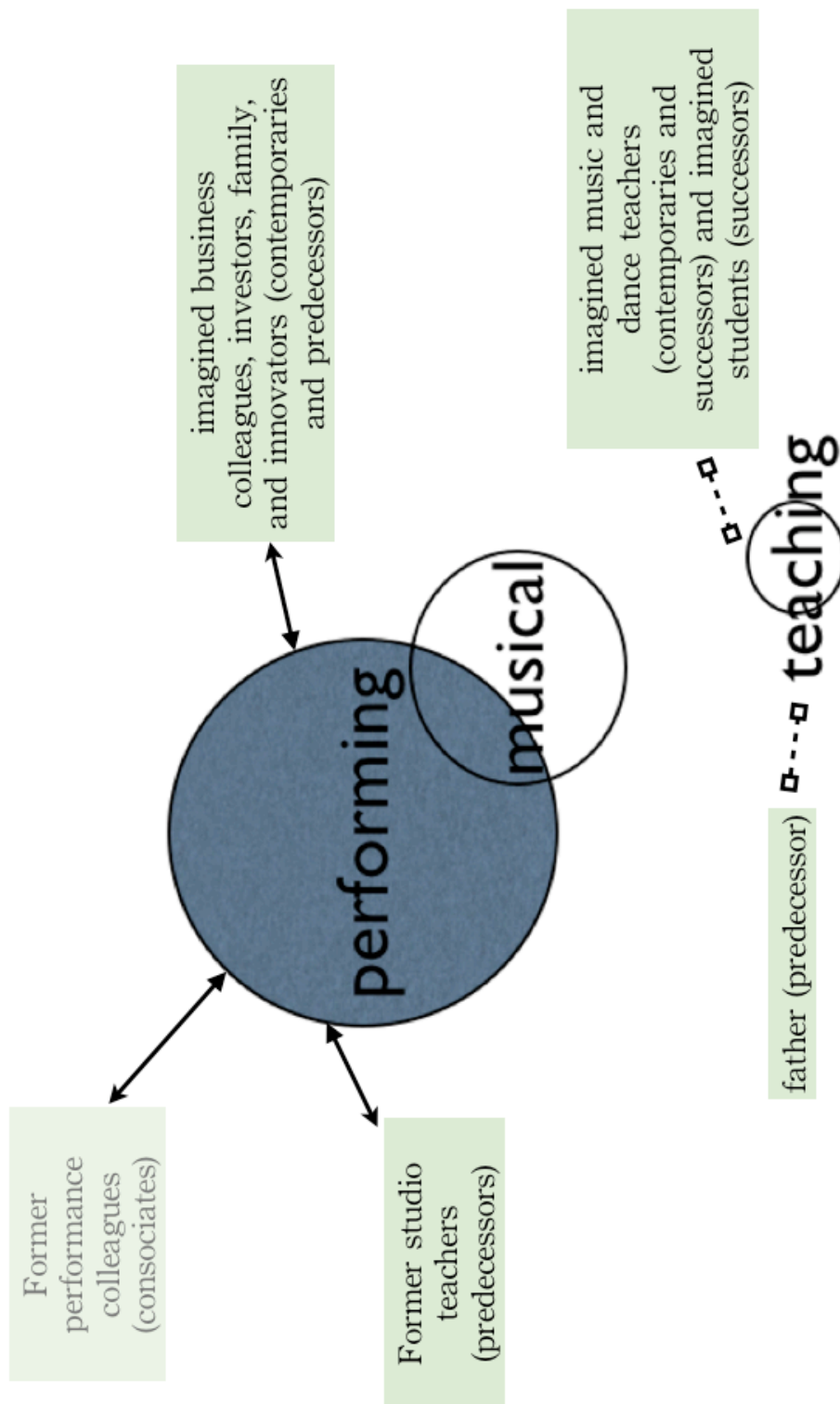


Figure 22. Dennis' Sense of Self Within His Social Worlds

As Dennis began a new career venture marketing his tap notation, he aligned himself with imagined business people. Although he did not mention knowing or having contact with any business people in particular, it seemed that he envisioned a hypothetical contemporary group among which he considered himself. The same group of inventors and innovators also served as predecessors to Dennis. They provided examples of business success for him and lived within him and informed his approach to the tap notation business venture.

It seemed that Dennis' idealized vision of tap notation success even involved aspects of performing, which supported his receding performing self. When discussing his plans for the future of his approach, he focused on the advancing momentum he would gather to share it with the waiting world. In this way, Dennis seemed to envision a performance of his product or an "on tour" mentality. For example, he mentioned traveling from place to place to "show" people his approach, and sell them books and materials as he moved to the next venue.

Dennis' teaching self remained only an imagined possibility for the future. Without any teacher consociates or expressed interest in gaining teaching-specific knowledge or skills, Dennis purposefully positioned himself in distant proximity from anything teacher-related which, like Sid, may threaten his sense of self. Also like Sid, Dennis had not reconciled his own mindsets. Although he was exploring a teaching type of career through his new business venture, Dennis was obviously uncomfortable with the idea of a teaching self. These tensions came across in his teaching approach and the ways he thought about his business.

For example, with a strong, but diminishing sense of performing self, Dennis

seemed focused on maintaining it. With a performing career structure no longer in place, Dennis found other avenues to support it, and therefore validate himself -- to himself -- as a performing musician. During his 5- and 6-year-old children's workshop, Dennis described beginning with a performance for the students for the purposes of getting their attention and showing them that he knew what he was doing. Dennis spoke similarly about his approach with students at the jazz camp, repeatedly reinforcing the idea that it was important the students saw and heard him perform in order to validate his musical worth. When I observed him at a community festival, I saw him speak minimally about his approach, but did witness his own, solo performance as the majority of the workshop.

At the festival Dennis sold his books and t-shirts. His marketing efforts were well underway, despite the fact that he had not necessarily solidified his teaching approach or educational product. While he was in the process of organizing and recording instructional videos and exercises, his websites and marketing products were already in process. His imagined association with inventors and business people may have served as an example of success, yet lacked the step-by-step efforts involved in achieving that success in favor of an uninformed picture of the end result. With no structure in place, he struggled wondering why his family or others simply did not make things work for him. This seemed to influence the ways in which Dennis organized his business efforts.

Dennis' contemporaries related to his teaching self and included other music teachers and performers, and other dance teachers and performers. These teachers represented a group of "others" for Dennis, or "they-relationships"; he was not in contact with other music teachers or dance teachers at the time of this study. As a result, these contemporaries were, like in Sid's case, an imagined group of nameless, faceless people,

who were not specific, but represented what he thought might be the world of music or dance teaching. Although these contemporaries hypothetically existed, they served as negative contemporaries with which Dennis did not wish to identify. He therefore did not align himself with teachers who might inform his sense of teaching self. Additional predecessors included former music teachers and his father, who had innovated an invented notation for Dennis as a small child. Although these predecessors existed, they were not strong for Dennis.

Dennis' successors were also imagined and for him, had the possibility of including anyone at all that may learn his approach and technique and then go on to distribute it to the rest of the world. These people represented a slightly lesser status than himself, holding their place among the pyramid of his business plan, positioning himself squarely on top. Dennis did not position himself relative to other music teachers or tap teachers. These individuals were not real to him, or were not realized. Dennis situated himself only as an entrepreneurial performer who enjoyed his place atop his business empire, while he gained notoriety for his efforts.

The feelings participants had about themselves as music teachers were important, those who felt confident in both their musical and teaching role-taking selves, and who felt comfortable with their overall professional selves as music teachers, tended to invest more deeply in their field of practice. In other words, they intended to continue teaching music, looked for opportunities to grow as a music teacher, and surrounded themselves with music teaching consociates.

CHAPTER SEVEN: ISSUES

In this chapter I discuss issues that arose in this study related to the research questions. The research questions include: Who do the participants conceive of themselves to be as music professionals and music teachers, How do they construct and enact their professional selves, including their teaching selves, and How is their construction of professional self, including teaching self, supported and sustained by interactions in their social worlds? Issues are discussed in the following four essays: Self and the Social World, Self and Structure, Status and Positioning, and Entrepreneurship.

Self and the Social World

In this study, I sought to gain an understanding of the ways in which participants constructed their sense of self in relationship to their social worlds. For each participant, multiple social worlds proved significant in the ways they came to understand their professional settings, the overall field of music teaching, and themselves as professionals within that field. Both participant interviews and observations in multiple contexts provided insights into the ways in which they constructed sense of self in relation to their social worlds. Themes related to self and social worlds included how participants conceived of their sense of professional self and how mentors, role models, and other actors within participants' social worlds contributed to their construction of professional self and continuity within the field. In this section, I discuss three themes: sense of professional self, mentorship and role models, and social support systems.

Sense of Professional Self. Participants' role-taking selves and overall senses of professional self have been discussed in detail in Chapter 5. Senses of self were shaped in a variety of ways and included understandings constructed through participation in

their social worlds. Their conceptions of self likewise affected the ways in which participants took part in their social worlds. Some participants purposefully constructed an overall sense of self in relationship to a specific role-taking self such as teacher or performer. Some constructed their sense of self in specific ways connected to specific settings such as Orff-type teaching in a public school or Suzuki certification for home studio instruction. Others seemed less concerned with creating and/or portraying one role over another or one place over another, and displayed what appeared to be balanced role-taking selves and a reconciled overall sense of self.

While the three role-taking selves have been discussed (performing, teaching, and musical), the musical role-taking self warrants further consideration as it seemed to exist in its own way and differ from teaching and performing selves. Although participants enacted their musical selves in varying ways (if present), the musical self seemed either to exist as an underlying foundation of their sense of professional self or to be a weak missing link to the other selves. The musical self, when present and supported, reinforced other types of selves (performing and teaching). Musical selves allowed performing and teaching roles to exist in harmony and thrive in the interplay between them. The musical self was a fundamental component for participants who had a harmonized, reconciled overall sense of professional self.

Further, a harmonized, reconciled sense of self allowed for career flexibility and seemed associated with support from many different consociates. In fact, a sense of musical self seemed to either attract or lend itself to a variety of consociate support systems. Thinking of oneself as an overall musical person enabled participants to move fluidly between various music-related opportunities, ventures, and consociate support

systems without causing tension in their overall sense of professional self. For example, while some participants in this study felt threatened by the development of a strong teaching self, which in their view drew other selves into question, elbowed them out, or masked them, for other participants a strong sense of overall musical self allowed teaching and performing selves to develop, grow, diminish, or ebb and flow as their careers evolved and changed over time. Participants' musical and professional selves are described below.

Tara did not discuss a musical self, save in the ways in which it somewhat informed her firm sense of teaching self. While her musical self may have existed in this way, it seemed a small or minor part of her professional self and completely subservient to her teaching self. This may be one reason Tara's overall sense of professional self seemed closely and narrowly connected to her specific social world, the public school system. If Tara were to look for a new job, she would likely explore only those jobs found within a school system, such as other school music teaching jobs, a classroom teaching position, or an administrative position. Even if it meant leaving music altogether, Tara would likely remain in the public schools because her sense of teaching self in that system was so much stronger, had been enacted for so much longer, and was much better supported than her other role-taking selves.

Josh, contrariwise, had constructed a powerful sense of musical self, which he described as completely integrated with his performing self and increasingly integrated with his growing sense of teaching self. Seeing no separation between them, Josh's musical self provided the foundation for his performing self to exist. Likewise, his musical self also acted as the root system for his teaching self, which continued to

develop. Josh's teaching role was relatively new, and he considered it a work in progress. Had he taught for many years, however, his teaching self would likely become even better integrated with his performing and musical selves, allowing each to inform the others and all to work harmoniously together to inform his overall sense of professional self.

Because Josh enacted a balanced sense of self, based on his strong foundational musical self, he had likewise reconciled his social worlds. Although separations existed between the social worlds -- for example, the public school system did not always clearly connect to the world of his gigging life -- Josh created avenues of connection for himself. For example, Josh used his private students' school band music or festival preparation to inform the ways he taught his own school classes. He included what he learned in his performer role in his teaching. He saw his students as fellow musicians. Walls of separation between his different social worlds seemed largely invisible to Josh, and his roles seemed to blend for the betterment of his overall sense of professional self and for his students as well.

Anne did not describe a musical self or a performing self. Her role-taking selves, like Tara, centered around her strong sense of her teaching role and, differently from Tara, her creative mindset. Without a musical self to provide foundation for or connection between other selves, Anne remained unbalanced and centered in her one teaching realm. This played out in her social world interactions. For instance, although Anne did forge creative connections between seemingly unrelated teaching businesses, such as classes for homeschooled students and music for grandparent-toddler classes, she focused these ventures entirely on one social world, the world of her client families.

What initially appeared to be Anne's multiple social worlds of the public school, the church, the nursing home, or her home studio were connected instead to only one social world, the world of the families she taught. Although Anne may not have been aware of it, her creative mindset may have, in fact, existed solely to maintain interest from and relationships with her client families, thereby maintaining her social world and her conception of professional self.

Andrea separated her performing and teaching role-taking selves, and her social worlds, too, exhibited separation. Because a weak underlying sense of musical self remained, Andrea displayed some types of balance and had the ability to construct her own avenues for connection between her teaching and performing role-taking selves if she so chose. For example, when leading sectional rehearsals in her school accompaniment position, which she viewed as performing, Andrea enacted parts of her teaching self, such as demonstration and explanation informed by her piano teaching position. She relied on her musician self to enact this flexibility. Her musical self however was not well supported, and therefore separation between her teaching and performing role-taking selves remained, and Andrea felt tension in new scenarios or had a vague sense that her professional self lacked something.

Unlike Andrea, Erin's musical self interacted with and appeared to support both her performing and teaching role-taking selves. While her performing role was diminishing at the time of this study and her teaching role growing, her musical self provided the groundwork on which both of her other identities could exist. Moreover, Erin's overall sense of being an *artistic* person had much to do with her overall sense of being a *musical* person. Thus, all of Erin's role-taking selves overlapped, interacted, and informed one

another. Firmly positioned in her overall artistic sense of self, Erin was able to navigate and sustain overlapping, intersecting social worlds. Further, Erin's somewhat balanced sense of self allowed her to be entrepreneurial. For example, she recognized opportunities in community music schools, took risks, and forged new initiatives, including administrative duties, organizing open mic nights and recitals, student rock bands, and new musical distance learning programs. Erin forged her own connections within and between specific settings, and she was able to construct these pathways in part due to her inner balance informed by her overall sense of being a musical and artistic person.

Jessica too, enacted a balanced sense of self, which seemed to rest on her powerful sense of musical role-taking self. Jessica did not ever indicate that her songwriting, teaching, and gigging were distinct from one another, unrelated in any way, or that any separation was warranted between them. She considered herself an all-around musical person in the world, made interesting connections between her social worlds, and conducted her work in multiple ways and settings with ease. Jessica's musical self informed all that she did and all of who she considered she was. Each of her role-taking selves interacted and informed one another, and Jessica was able to create interesting professional pathways with no apparent contradictions or separations.

Surprisingly, Sid did not display a sense of musical self. Although some musicality may have existed and informed his performing role in small ways, he did not indicate any sense of being a musical person. His sense of self, targeted solely on his performing role-taking self, did not leave room for anything else. This was a purposeful construction on Sid's part, as it provided him the sense of self that he hoped would be perceived by

others. Lacking musical self, however, left Sid unbalanced. No pathways between social worlds seemed to exist for Sid, which may have contributed to the undeniable separation he created between the world of student lessons and rock bands and the world of his own performing. Separation of social worlds was also likely purposeful, as it contributed to the complete focus on performance and himself as performer that Sid desired.

Much like Sid, Dennis also maintained a laser-like focus on his performing self. Even though Dennis' performance social world largely existed in the past, it remained strong and his performer self dominated. Instead of creating new teaching or music social worlds, Dennis re-created performing worlds in which to implement his educational approach. Because there was an active disconnect between type of social world (performing) and Dennis' intended role construction (teaching), his approach had yet to prove successful and little or no teaching self existed. This may have been one reason Dennis described beginning educational workshops with his own performances and why he felt the need to validate himself as a performer to his students whom he seemed to consider his audience.

While it was clear that a teaching role would threaten both Sid's and Dennis' performance self, it did not initially seem that a musical self would do the same. However, although a musical self could contribute to a performance self (or to a teaching self) in powerful ways, a musical self likely *did* pose a threat to the performance self in the perspectives of Sid and Dennis. Any role other than performing was suspect, and no other role-taking self was desirable for Sid and Dennis. Without a musical self, an overall sense of being a musical person did not seem to exist, which, although it might surprise them, undoubtedly negatively affected their performance selves, too.

Mentors and Role Models. Mentors and role models are two of many types of actors in an individual's social world. Participants in this study described important mentors and role models in their preparation for and enactment of music teaching. While mentors and/or role models may have acted positively or negatively, they contributed to participants' construction and enactment of their performing, teaching, musical and overall professional selves. Mentors and role models also contributed to support and career prolongation for some participants. In this study, mentors are considered those who had experience or knowledge to offer and who took an interest in the individual's professional growth in some way. Role models are those who provided an example of a particular type of music teaching in action, but who were not actively involved with participants. Mentors might also be role models, but role models were not necessarily mentors. Role models and mentors existed as consociates, contemporaries, or predecessors in participants' social worlds.

Erin, Jessica, and Tara had powerful mentors. Erin and Jessica both recounted the involvement of one or more mentors who took a personal interest in their music teaching careers. For them, mentors began as private instructors, became musical and even teaching consociates, and helped to carve a music teaching direction for them. In Erin's case, her mentor spoke with the director of one of her current community music schools, who provided her a job. Jessica's mentor actually co-taught with her, inviting her into her own teaching world and helping her grow in confidence and readiness as a music teacher. Tara went through a music education degree program, which provided multiple built-in mentor relationships. These mentors helped clarify the systems in which Erin, Jessica, and Tara came to work and in which they felt comfortable. In other words,

mentors helped to socialize Erin, Jessica, and Tara into the social world of teaching. As Bowman (2007) explains, socially understood norms become typified, or “scarcely perceptible” (p. 123) in various settings. These norms are reciprocated through communities. In this way, mentors can help to strengthen one’s sense of role and self as well as one’s understanding of the social world.

Many participants in this study surprisingly did not describe mentor relationships. Instead, role models helped to provide a view or example of what music teaching may look like (or not look like) in various settings. As Dolloff (1999) states, the self is often considered in relationship to role models’ experiences, images, and beliefs about teaching, and therefore role models are important, particularly when no strong mentor relationship exists. Participants in this study seemed to consider their own selves in relationship to their role models’ enactments of their music teaching positions or professional selves.

For some participants, role models took the shape of their own private instructors, an observation also made by other researchers. For example, Fredrickson (2007) found that private instructors often provide a vision from which their students’ may base their own future careers and expectations. Frederickson also notes that certain types of teaching models are exemplified through private instructors, who enact university-level teaching to highly motivated students. This was decidedly the case with Sid and Dennis, as they sought to teach in the ways their own role models taught. Both Sid and Dennis held up their own college-level private teachers as standards of “real” studio teaching. According to Parakilas (2009/10) one problem with the studio teaching model is that it tends to be perpetuated without question. Private instructors may also lack teaching-

specific education and simply teach as they were taught themselves (Riggs, 2006; Sinsabaugh, 2007). For Sid and Dennis, “real” studio teachers were performers who could command and demand attention and financial reward if they chose to teach. No other qualifications or experiences were necessary.

While Andrea seemed to put less emphasis on the college-level studio structure, she did, however, mention that after having taught a number of small children and bringing them along into high school with advanced repertoire and college auditions, she now had less desire to teach beginning-level students. She also had less need for large numbers of students, as her finances were different at this point in her life. Andrea’s somewhat different perspective than that of Sid and Dennis may have been informed by a broader range of role models. Andrea had experienced university private instruction in more than one location, and she had years of private lessons as a younger student as well as school-based music teachers. Her teacher role models were diverse and also closely reflected her diverse teaching settings and range of students. Multiple role model examples within a broad array of structures helped provide a wider perspective for Andrea.

While some role models could have become strong mentors for participants in this study, it seemed that relationships did not develop in this way. For example, Andrea described her first few piano students as some local children for whom she babysat as a high school student. Andrea’s private piano instructor (a role model) recommended a specific method book and may have talked through some of it with her, but Andrea was largely on her own as she began teaching her first students and, therefore, as she began developing her music sense of teaching self. As a graduate-level piano pedagogy student, Andrea’s private teacher and the director of the piano pedagogy program provided a type

of role model; she provided repertoire and an organizational system for the piano pedagogy program, but did not mentor Andrea, based on Andrea's descriptions. Although Andrea received support through a close-knit network of fellow students, she nevertheless lacked a dedicated mentor relationship.

Josh also had role models along his pathway to music teaching. Like all participants except Anne, Josh experienced college-level private instruction within an institutional setting. This imagery, however, provided a negative example for Josh, who did not hold his private teacher in high esteem and did not approve of the example he set. This could have been in part due to the nature of Josh's late start in music study and his beginning level on his college instrument. Josh described frustration and discouragement with his university experience and stated that he felt misunderstood by his professor. Josh's other adult-level private instructor provided him lessons at a music store prior to Josh's university study. He described enjoying the teacher, but also matter-of-factly stated that he had quickly out-skilled this teacher on his instrument, which was a secondary instrument for the teacher.

Josh began his elementary general music teaching position feeling intimidated, floundering, and attempting to figure it out mostly on his own. While he worked with a general music teacher whom he described as helpful, Josh did not indicate that she played a mentoring role. She may have been a role model, although this was unclear. Josh's many different role models provided varying perspectives of music teaching in numerous ways. He seemed to be thoughtful about these individuals and did not readily accept their examples as given facts or the way things should have been or have to be for himself.

Eventually, Josh constructed his own, important consociate teaching relationships, which did provide some degree of mentorship, though much later into his teaching career pathway.

Anne also seemed to lack direct mentorship. She used the role models of family, namely her mother and sister, as examples of teaching. Anne began her teaching career as a classroom instructor and only later took on the role of music teacher, which undoubtedly contributed significantly to her primary mindset as a teacher. Anne described music teachers whom she admired and who had provided her direction or inspiration during her music endorsement coursework as role models, but had no apparent mentors.

While Anne seemed to lack mentorship, the nature of her jobs may have contributed to this. Anne created distance between her roles and jobs. She drew lines of separation between each place of teaching and distanced herself from colleagues in each setting. Due to this distance, Anne may not have made herself available to mentorship possibilities and may not have desired it for herself. Further, her teaching self was firmly in place, and she may not have felt any need for music teaching mentorship. Mentorship, may, in fact, have threatened her do-it-myself creative mindset in the same way Sid and Dennis' prospect of a teaching self may have threatened their performance selves.

While many of the participants encountered role models who often had one-on-one relationships with them, mentorship did not naturally take place. Furthermore, it did not necessarily occur to potential mentors that the occasion to mentor was present or important. It could be that potential mentors did not view themselves in this way and therefore did not rise to the occasion of mentoring. This may point to a shift in

perspective, which I describe as anticipated positioning. Anticipated positioning occurs when one takes a perspective regarding others relative to their potentially changing positioning within one's current *and future* social worlds. For example, a private instructor who simply regards students as subordinates or income-sources is not likely to become a mentor. Conversely, regarding students as future successors or future consociates may further the desire, interest, and motivation to mentor. Students, too, must indicate the desire for a mentor, thereby increasing their chances of finding one and nurturing the relationship. In these cases, mentors may become important colleague consociates further down participants' professional roads.

Support Systems. In social phenomenology, consociates share time and space with the individual and are in an intense relationship and close proximity. Consociates come to live *within* an individual. In this study, participants' consociate relationships proved to be important influences both in constructing their social worlds and in creating their conceptions of professional self. Participants' support systems comprised of strong consociate relationships helped sustain conceptions of professional self, although in different ways. In this section I discuss consociate relationship types, responsibilities of the individual in building consociate relationships, and the importance of having strong consociate relationships.

In this study, it seemed that the more consociates resembled the participant's own sense of self, the more connected and influential the consociates tended to be in participants' lives. For example, if an individual conceived of him or herself as a teacher who also occasionally performed, then that individual likely had strong consociate relationships with people who had similar constructions of role, self, and career.

Likewise, if the individual enacted their profession in particular ways, for instance a public school music teacher who also directed their church's children's choir, then the individual might have strong consociate relationships with people who also taught music in more than one way or in more than one setting. This could be one reason Anne did not seem to have many consociates, save the client families for whom she worked. In order to find support for ways she enacted her music teaching self, Anne might require many different types of consociates, each related in some small part to her overall music-teaching self. Anne's tangential relationships with people scattered in many places did not seem to provide opportunities for developing relationships, and Anne did not seem to want them.

Andrea found some consociate support in others with similarly enacted music teaching careers. She maintained close contact with former fellow graduate student colleagues, some of whom also taught private piano lessons and some of whom also taught music in private school settings. Andrea's consociates were in large part like her, in both the past and present, and therefore provided some support for her role-taking selves. It also seemed that these consociates were drifting from Andrea as she considered different career interests.

Tara, too, found consociate support among others like her, including fellow elementary general music teachers and those involved in the local Orff chapter. These colleagues, particularly those who were involved in both elementary general music teaching *and* the Orff chapter, were strong consociates who shared a deep understanding of Tara's social worlds. These strong consociate relationships may have been one reason Tara was having difficulty making connections with her middle school band directing

contemporaries. Tara lacked a deep involvement with this social world, which did not provide the support she felt in her former position. Although Tara's middle school involvement had just begun at the time of this study and was growing over time, she maintained a foot planted firmly in the supportive ground of her former elementary general music social world. In order to remain a part of the elementary general music social world while enacting a middle school band teaching role, Tara created opportunities for continued involvement, which took shape in workshop presentations for the Orff chapter and the publishing of her mentorship-themed books for elementary general music.

The more a consociate is like an individual, the better the consociate might understand and therefore support the individual. Furthermore, individuals with similar careers and social concerns in the same local geographic area will be more likely to meet one another in the first place, as their paths may be more likely to cross. In Tara's case, with increasing involvement in the middle school band world, she might be more likely to cross paths with and develop consociate relationships with middle school band colleagues and develop a teaching self-construction more specific to her middle school position. But that had yet to occur at the time of this study.

Single types of consociates only, however, can be limiting. Individuals can benefit from consociates of different types because different types of consociates can support different role-taking selves, or multiple consociates can support a single role-taking self in varied ways. Some participants in this study collected varied types of consociates who served different purposes in supporting their multiple role-taking selves. Other participants, particularly those with multiple and strong senses of role-taking selves,

benefited from consociates who likewise had more than one strong role-taking self of their own or from multiple consociates for each of their role-taking selves.

As discussed in Chapter 6, Josh was one of these individuals. He had multiple types of consociates, who simultaneously served to support his overall sense of self in various ways. Some of these consociates, like Josh, also enacted various types of teaching positions or other musical involvements, including private studio teaching, public school music teaching, ensemble directing, gigging, and so on, and these consociate relationships seemed strengthened because of consociates' professional likenesses to Josh's own multiple-job career. Conversely, Josh seemed to enlist other consociates or contemporaries because they simply shared one facet of his professional life, for instance band or orchestra directing or private studio lesson teaching.

While both consociate types (those who support multiple role-taking selves of the individual and those who support only one role-taking self) can create powerful support systems for individuals, consociates that enacted their own balanced, resolved role-taking selves were of particular importance for some of the participants in this study.

Consociates who were themselves balanced provided examples of personal and professional contentment and self-support for participants. However, a consociate *without* balance or resolution benefited the participant *if* the participant recognized the consociate as a negative example. In this way negative consociates may provide powerful examples of what an individual does *not* wish to become, and therefore may shape their conception of self in an ultimately positive way. In this study, Josh and Andrea both mentioned former private teachers whom they did not aspire to become. With a conscious choice to enact a professional self that was contrary to these former

music teaching examples, Josh and Andrea derived positive influence from what they considered negative predecessors.

Consociates provide invaluable support for professional self. Consociates may contribute to one's overall construction of self, a facet of one's role-taking selves, or may provide a negative example. Positive consociate relationships must be considered one's own investment, however; making sense of one's consociates, recognizing their influence, and categorizing consociates in particular ways can help an individual if the individual is conscious and engaged with their consociates and understands the roles their consociates play. In this study, Josh stated that he sought perspectives informed by regionally known band directors, including both consociates and contemporaries. Andrea looked to her graduate school friends and Erin and Jessica to their fellow gigging musicians. Tara, too, actively sought consociates, though not yet among her middle school band colleagues. Each of these participants actively sought particular types of people to inform and support one or more of their role-taking selves.

The cases in this study suggest that locating and constructing one's own consociate relationships strengthens the professional self. Three factors seem to be of enormous importance in constructing consociate relationships: willingness, continuity (mentally and physically), and conscious personal commitment (see Figure 23).



Figure 23. Three Factors for Building Consociate Relationships

Willingness refers to an individual's curiosity about and ability to accept others' examples, offerings, and support. This may take shape in any number of ways, including formal mentorship, collegial association, and other close relationships. Along with willingness, flexibility, too, must be present in order for a consociate relationship to exist. An individual may internalize advice, support, or another's example, yet in order to make sense of this within their own perspective, teaching situation, or understandings, they must be flexible and allow for their own adaptations, re-creations, and new combinations of understandings. Willingness also involves the acceptance of exchange; individuals must not only be receptive to others' views but also contribute to the relationship.

Continuity is also important for building consociate relationships. Without continuity, at best weak relationships exist, and individuals do not come to live within one another, thus failing to become consociates as defined by social phenomenology and in this study. Continuity must exist both mentally and physically. Mentally, one must consider alternate perspectives, others' thoughts or feelings, and accept or internalize

them over time. Physically, the individual must show up and be present over and over again in order to exchange perspectives and opinions while developing the consociate relationship.

Finally, a personal commitment to developing consociate relationships is also important. Without a readiness to accept a consociate relationship, it will not come to be. Although one may be willing to hear another's perspective and may have the opportunity for physical and mental continuity through continual interactions, one may not have a personal commitment to the relationship. Personal commitment opens the doorway to possibility and enables other factors to shape the relationship. The three dispositions of willingness, continuity, and commitment are interactive.

What are the potential benefits of strong consociate relationships for music teachers? Strong consociate relationships can promote career longevity by strengthening one's overall sense of professional self or one or more role-taking selves (musical, teaching, performing). Multiple strong consociates can also help one to develop an informed music teaching practice through support from multiple perspectives and in multiple ways. In fact, multiple kinds of consociates may be important to balanced role-taking selves and reconciled overall senses of self. Consider Tara, who had multiple consociates but only for her teaching self and only for one setting – elementary schools. She remained unbalanced, and at the time of this study, somewhat uncertain about her new role teaching middle school band. Or consider Dennis, who had multiple strong consociates, but only for his performing self. Without other kinds of consociates, development of other role-taking selves seemed unlikely. The process of actively constructing consociate relationships can provide balance and must occur over time.

Those with well-balanced role-taking selves and reconciled overall senses of self, such as Josh and Jessica, seemed ultimately content in their careers, and importantly, flexible in them, which may also contribute to career longevity. They sought consociates that provided the types of support they wanted or needed at the times they wanted or needed them. Finally, when supported by consociates, music teachers may be more likely to mentor others, as their own senses of self become strengthened, confirmed, and resolved.

Self and Structure

In a social phenomenological perspective, the way one constructs and enacts his or her sense of professional self within society is important. Sense of self, as discussed earlier, involves an individual's social worlds and his or her actions and interactions with others. The individual both influences and is influenced by these social worlds through shared understandings, language, and meaning specific to them. Social worlds may also include various institutional groups or organizations, structures in which the individual enacts a role or which the individual may join, take part, or form.

In this section I consider ways in which participants interacted within pre-formed structures in their social worlds. From a social phenomenological perspective, an individual may clothe themselves in the role that a structure offers and allow it to become and define them as a self specific to the structure and role they take up in it. Like the taken-for-granted language, customs, and understandings discussed in social phenomenology, a structure's ready-made roles can provide "this is the way it is" assumptions that perpetuate ways of thinking and shape professionals who enact themselves in specific ways without questioning the structure. Individuals may contrariwise buck the structure, as it undermines their sense of self or threatens to impose

an oppositional role that defines them in a way inconsistent with their overall sense of self. Or, individuals may harmonize varied roles, as a strong sense of self allows them to exist within differing structures and maintain components of the roles that appeal to their sense of self, considering some and discarding others. For still others, ready-made structures may not exist in the ways one needs, wants, or envisions for their professional self. Given a strong sense of self, one may recognize this need and create entirely new structures in which one can act, create, and re-create roles in ways that suit sense of self.

How does one see him or herself as a performer in the world? If one's performing self exists within the ready-made structure of the performing world, then one likely acts within that social world in ways consistent with a performing structure. For example, Dennis considered himself a performing musician. He attended a university school of music where he earned a performing degree. He completely bought into the performing structure with which he was familiar, which required public recitals, private lessons, and ensemble participation. The institution also provided him with a private instructor, fellow musicians and ensemble directors, and a recital hall with a ready-made audience of fellow students and faculty. After college, Dennis became a performer at a well-known theme park, which also provided him with an in-place structure of colleague musicians, a stage, sound equipment, staff to carry out the details of lighting and sound, and a ready-made audience of visiting families and vacationers.

Dennis not only participated in the structure, but *took on* the structure of his performing world as a large part of his sense of self and the primary (and perhaps only) role-taking self underlying his professional self. Performing was and is his lifeworld. Dennis did not wish to or saw no need to buck or alter structures because the performance

structures he encountered confirmed his role-taking self as performing musician. Without the structure, Dennis' sense of role and self would be lost. This "lost self" was happening to Dennis during this study. Dennis no longer worked at the theme park and had neither a ready-made structure in place to confirm his performance self or a ready-made structure to help him create his new teaching role. Without a performance structure, Dennis could not confirm either sense of self, which left him in a state of tension or confusion. Although he was exploring a teaching self, he could not take on this role because it undermined his performing self, and he could neither accept a new structure nor create one. Further, he could not imagine a new self or a new structure from a *musical* perspective because that sense of self was absent. Instead, Dennis attempted to re-create a kind of performing structure and the performing self with which he was comfortable within his attempts at music teaching.

For example, Dennis continuously performed for his students, confusing learners with audience; he attempted to put his family to work for him, essentially as stage hands, because he could not make sense of these positions which had always been supplied for him. He foresaw his future students and protégé instructors as people who would be provided to him in ready supply. He did not appear to give thought to how he might find these individuals, how he might market his ideas to them, or how he might prepare them as future instructors. This overall approach was not working for Dennis, and his initiatives seemed stalled. Dennis could not see past the performance structures that defined him, thus limiting his potential in other sub-fields of music, in this case music teaching. Structures allow for relationships within them, and Dennis unsurprisingly was not in contact with other music teachers. In fact, he rejected them or held them and their

social world in disdain. Instead, Dennis remained informed by previous consociates and contemporaries from his performance world, those who lived within him and who he had lived among, even though they seemed to be no longer in close contact and were quickly receding into the past.

Structure existed for Andrea related almost entirely to repertoire. As a performer, she progressed through a graded series of tests, repertoire and performances. Performing self was defined by the repertoire she played. To be a performer in her social world necessitated she play a certain kind of repertoire and no other.

How does one see him or herself as a teacher in the world? Teaching structures exist, as do performing structures, and individuals may act within these structures in different ways. Tara, somewhat like Dennis, not only accepted a ready-made structure (in her case, the public school institution), but also took it on as foundational to her sense of professional self and became deeply connected to her teaching role within it. Moreover, Tara readily accepted not only the structure of the institution of public school, but also the structure of the Orff world, which offered further and even more specific confirmation of her sense of professional self and teaching role. Rather than act flexibly within these structures and allow them to inform—though not define—sense of self, Tara’s conception of her teaching self was dominated by the structures that supported and sustained it.

Having made a transition to middle school band directing, Tara’s sense of self was somewhat in conflict. While some components of her overall self remained supported by the institution of public school, the structures of the Orff group and the elementary school were fading as was her positioning and sense of self in those worlds. Without a sense of

musical or performing self, Tara seemed even more uncertain. Rather than re-defining her teaching self or seeking new consociates, Tara set out to find other ways of supporting (and defining) the self with which she was comfortable by re-iterating the structure. To do this, she published manuals for elementary general music student teachers that detailed *exactly* what she felt they should know and be able to do in order to function successfully within the school structure. Not only had Tara defined herself within the structure, but she encouraged others to do the same, thus perpetuating specific ways of thinking and acting.

Similarly to her performing self, Andrea's teaching self was defined by the structure of repertoire. The traditional classical repertoire included books and pieces from specific composers and time periods. Those pieces and not others defined her teaching self regardless of the student.

Josh interacted differently with and within his structures than both Tara and Dennis. Unlike Tara, Josh navigated multiple teaching structures, including multiple public schools within his district and multiple sites for private lessons such as music stores and homes. His sense of self as teacher did not seem tied to the role of teacher as defined by the structure. Josh also lived and worked within the structures of his performing groups, but unlike Dennis, his groups played music they arranged themselves with equipment they moved and set up themselves for the gigs they booked themselves. This sense of professional self was not tied to a specific performance structure. Josh was clearly *informed* by these different structures, yet not *defined* by any of them. In other words, structures and structural roles provided Josh feedback and shaped his sense of self, but did not comprise his sense of self. Josh's sense of self existed as an overarching feeling,

perspective, and understanding of himself as musician, music teacher, and performer within his varied social worlds. Josh was comfortable describing himself as a gigging musician, a music teacher, a public school music teacher, and a private instructor, yet was neither dedicated to any of these titles nor defined by the structures in which those roles existed. This may be why Josh's multiple role-taking selves appeared to be harmonized, reconciled, and in balance in his lifeworld.

For Josh, sense of musician self was the overarching sense of self that made him who he was. An overall sense of being a musician in the world allowed Josh flexibility, adaptability, and critical thinking about all of his structures and roles. Because he was not wed to structures or roles, Josh was able to think critically about them and use them in ways that supported his sense of personal musicianship, which gave him strength as a music teacher and performer musician. Roles such as performer and teacher existed as part of his musician self yet did not define him. Rather, his strong musician self allowed him fluid integration of roles, which strengthened both his teaching and performing practices.

Had any of Josh's teaching or performing jobs disappeared, it seemed he would neither be overly concerned nor necessarily attempt to re-create the job or its structure. Each role Josh occupied served a larger sense of self, and Josh seemed to have the skills to recognize new opportunities and create new roles for himself, or to shift to different types of music performing and music teaching roles. Further, it seemed unlikely that Josh would secure himself strictly within either the education world or the performance world, or within one facet of those worlds. Rather, Josh seemed to think and act as an entrepreneur, forming his own structures or adapting within them to suit his overall sense

of musician self. His sense of musician self seemed to provide him confidence in his ability to do many different types of things. He *was* doing many different types of things at the time of this study, and he would not likely hesitate to step into an opportunity he hadn't previously considered.

How does one see him or herself as a musician in the world? Musician self, as described in the example of Josh, exists differently than performing or teaching selves. Performing self and teaching self exist in relationship to roles as performer or musician and are oftentimes deeply embedded in the structures in which they exist, such as the recital hall or a public school. Musician self is more global and may be enacted within multiple structures but not is necessarily defined by them. In this study Josh and Jessica both enacted a strong sense of musician self, which allowed them to act as musicians in the world, moving flexibly in and out of roles and structures while maintaining an underlying foundational self – a sense of being a musical person in the world.

Structures provide an important understanding of the social world. They can work to organize the world so that one's role within the structure and the structure itself make sense. However, structures can also all too easily create barriers around one's sense of role and self, and can box an individual into pre-defined roles that limit their thinking about themselves and the structure. In order to think critically about one's role within an institution, organization, or other structure, one must be able to consider alternatives, see the world outside of the structure, consider other structures, and be informed by others who operate within differing structures of their own. In this study participants whose professional selves rested in a sense of self as musician or artistic person seemed to think most flexibly about themselves and structures and most ready to consider alternatives.

When given a strong sense of musician self, individuals may be ready to make and remake the structures around them. In this way they are not bound by structures, but can be flexible within them and can help others to see past them as well.

Status and Positioning

Two of the research questions for this study asked how participants conceived of themselves as music professionals and music teachers, and also how they constructed and enacted their professional selves. From a social phenomenological perspective, self occurs in relationship to others. Questions regarding status and positioning continually arose during participants' interviews, pointing to participants' construction of self in relationship to others as well as ways they thought about themselves as music teachers. Perceptions of professional status are important, as a person's professional occupation often acts a primary factor in their conceptions of social status and positioning (Bergee, 1992, p. 104, citing Huber, 1981, and Turner & Kluegel, 1982).

In this study, status is considered a position occupied by an individual within a particular social system (Johnson, 1995, p. 297). Jary and Jary (1991) explain that status may be associated with positive or negative honor, prestige, or power, which works to stratify people's positions within social systems. Johnson (1995) notes that status is a relational term, meaning that one's status must be considered in relationship to the social system in which it exists. Statuses can also be independent of the individuals who carry them. For example, the term "teacher" may have a particular status in relationship to the category of school system or in relationship to the category of students. "Music teacher" may have different statuses when considered in relationship to different social groups or different structures; for instance, "music teacher" means something different in a public

school than it does in a community music school or to a group of performing colleagues. Further, the term music teacher carries a status regardless of whether or not structure (a teaching institution, for example) currently employs a music teacher. The importance of status lies within “the profound influence that occupying these positions has on human thought, feeling, experience, and behavior, an influence that is exerted through the ideas that are attached to these positions” (Johnson, 1995, p. 280). In this study status is considered only through participants’ perceptions of their own positioning within social systems, and the position under question is that of music teacher.

The topic of status seemed to underlie many of the participants’ perspectives and to have an effect on their construction and conception of professional self and role as music teacher. Status is considered in terms of the participants’ levels of autonomy including finances and issues of isolation. According to Schultz and Ravitch (2013) individuals’ professional pathways or programs into teaching also shape their acquisition of a professional role as a teacher. Professional status was connected to the various pathways with which participants took in their becoming a music teacher. This involved not only education, but continued endorsements, certifications, and experiences in both teaching and performing. The particular pathway a participant in this study took also helped to later shape their career structure, which in turn seemed connected to status. Career structures involved attempts to move upward (toward older students) and outward (e.g. toward larger numbers of students or administrative roles). Professional status is also considered in terms of the types of students participants hoped to teach, students that participants chose *not* to work with, and how participants saw students in relation to themselves.

Autonomy. According to Sumpter (2008), one aspect of professional status includes power. Sumpter describes power in terms of the control one has in their teaching role. Sumpter proposes a “mission based model” of music teaching for independent piano teachers that outlines three important categories contributing to professional status: control over *how* one teaches, control over *who* one teaches, and control over *how much* one teaches. While Sumpter uses the term “power,” it will be discussed in this essay more specifically as autonomy.

The topic of autonomy came about often in participants’ interviews and involved aspects of decision-making power, responsibilities, pleasing administration and clients, one’s finances, and career isolation. With increased autonomy, participants had the ability to make their own decisions. With this freedom, however, came increased responsibility. The more autonomy one had, the more need they had to create their own professional structure.

According to Frierson-Campbell (2007), despite the fact that school music educators can decide what they teach and how they go about it within the walls of their own classrooms, much of the structure in which they work is out of their hands, as decisions are made by administration, colleagues, and the school board. Anne spoke about the challenges associated with state mandates and district programs in one of her jobs, stating that the time it took to document her work in mandated ways took away from valuable time for creating interesting lessons. Anne reminded herself that she did not need the job and had the freedom to leave at any time. This seemed to be one way she maintained control in her school position, which dictated much of what she did and how she did it. Anne prized the autonomy she felt in her doing-many-things career. When

she bumped into structures such as a school system that threatened her autonomy, she reminded herself that she had the means to walk away.

Tara viewed herself as autonomous within her own teaching practice in the public school environment, almost regardless of curriculum or place. She felt the autonomy to move from one teaching position to another and to set up her own structures, which were important for her. Josh felt autonomy in the public school dimension of his teaching because he enjoyed the travel and could declare his own “home” school. Josh, however, also felt an overarching sense of autonomy because he was balanced and content within his role-taking selves and the intersection of his careers, which seemed to give him the confidence, support, and know-how to make changes if and when he wished.

The presence of colleagues, in Erin’s case, contributed to a lack of autonomy in one of her community music schools. The freedom she had to create new ventures in this setting was sometimes frustrating for her, however, because (according to Erin) colleagues sometimes attempted to take over or alter her programs, threatening the ownership she felt she had earned. The position that provided Erin complete autonomy, like Josh, Andrea, Jessica, and Anne, involved the private students she taught in their homes or within her own studio apart from the community music schools.

Private studio teaching however, has its challenges as well. Andrea laughingly stated that the best and worst parts of running a studio involved having the autonomy to operate it as she wished. Although she appreciated this freedom, she explained that decisions had to be made, and with strong conviction behind her philosophy of piano teaching she drew out a specific business policy for her clients. Studio policies, along with finance, scheduling, location, hours, and public relations are all important

considerations for studio teachers, according to Burnette (1982). Studio policies are also one of the categories Sumpter (2008) used to group participants in her study, as they point to a personal philosophy and possible teaching approach.

One component of autonomy in Sumpter's (2008) mission-based model of professional status involves choosing one's own students, which Erin, Jessica, Anne, Andrea, and Josh valued. Sid stated his desire to teach only college age students or adults, and Dennis seemed most interested in teaching adults who would carry forth his method. Sid and Dennis do not fall in line with Sumpter's mission-based model. Their lack of a reconciled teaching role and mindset are more consistent with Sumpter's society-driven model in which a status is elevated with wealth, power, and prestige.

Finances. Another way to consider status involves money or finances. While status is sometimes associated with wealth, as Sumpter (2008) points out in a socially-driven model of status, finances simply did not come about much in participant interviews. This could be in part because teaching is not typically a high-income profession. However, when finances did come up, it was in curious ways. For example, Jessica valued her role as guitar teacher because it allowed her to earn enough income in what she considered small amounts of time to also do other things. Time was significant for Jessica, not money in the same way. Time provided her autonomy.

Anne often expressed that she had enough money to be autonomous, therefore pointing to the importance of the independence her money provided her. Sid mentioned money in a negative way, and only relative to his performing career. He commented that students should be willing to pay large amounts of money due to his performer status, not due to his status as teacher. Andrea expected to be paid because of her professional

status, namely her education, experience, and school accompanying position. Having a policy in place about the ways in which her studio clients paid her also signified her professionalism. Otherwise financial reward would not have been important. Andrea's concerns did not lie with *what* she was paid, but *how* she was paid or not paid. Her feelings illustrate the implications of her perception of society de-valuing the time of a teacher.

Although Erin had the freedom to structure private lessons in the ways she wanted, she did not feel that her jobs provided adequate income. Unlike Jessica, Erin indicated that she did not make an adequate amount of money for the time she spent teaching. Most participants agreed however, that what seemed like large amounts of money actually dwindled significantly when considered in light of taxes, monthly bills, lack of benefits, week-to-week continuity, and so on. Erin made attempts to organize her finances in order to plan for her future. She said:

I create my own personal retirement plan. I've created my own tax saving plan, like I have to put a lot of structure into my finances that a lot of teaching artists don't. They're like, "Wow, I'm making so much money!" and they're buying crap left and right. But, you do get taxed a lot and you have to be very careful of how you save your money in this type of job. Because you could be making 800 dollars on one paycheck and then two months later be making 300 dollars or 100 dollars, so it's crazy.

For some participants, like Anne and Josh, the money generated by private students was considered extra. Those who considered private studio income a fundamental part of their earnings, however, like Andrea, sometimes found it necessary to remind clients of this fact. Andrea said this was one reason it was so important for her to have firm studio policies so that clients knew in advance what to expect and so that she could simply point to the policies if an issue arose.

Isolation. In this study, the topic of isolation also came about in relation to status.

As noted earlier, Josh considered the itinerant nature of his public school jobs as independence and autonomy. Yet although he did not mind acting somewhat as an independent contractor, he did acknowledge that many of his colleagues did not know him or recognize that he was a district colleague. He remembered:

This year at the high school at staff meetings people would look at me like I was, like "Who's this guy?" even though I've been in the district for eight years, you know . . . like last year some teachers thought I was a student. We had a bus evacuation I was walking my kids out and they're like, 'Who's that?' "Is that a student?" "Who is that?" so I call myself a ghost faculty, which is fine by me.

Despite that Josh didn't mind feeling like a "ghost faculty" member, he stated that he sought colleague relationships. He remedied his itinerant anonymity by considering one school his home base and investing in relationships there. Although some colleagues indicated they felt badly that Josh traveled between three and four schools each week, Josh neither believed it to be a negative aspect of his work nor an indication of lesser professional status.

Josh was able to construct his position with aspects of autonomy and support as he wanted or needed them. Studies involving music teaching itinerancy between schools seem to be lacking; however, Gray (2011) described a traveling teacher who taught music lessons in a cold, cement locker room. Despite the perceptions of Josh's colleagues and the participant in Gray's (2011) study, neither Josh nor any other participant in this study indicated that they associated potentially isolating aspects of their positions with negativity. Instead, participants all seemed to appreciate their autonomy and independence.

Pathways, Preparation, and Endorsements. One way in which participants signified status had to do with formal education, degrees, and certifications. For some participants education and degrees were a marker of status, and for some they were not. Preparatory programs and continued education had an effect on both participants' conceptions of self, whether as teacher, performer, or musician, and construction and enactment of self.

For Tara and Josh, obtaining an undergraduate degree and teaching certificate were necessary in order to provide them entrée into the field of public school music teaching. Because the degree and certificate were required for all music teachers in similar positions, they were not necessarily a symbol of status for them. For Tara, however, continued education, including the potential future pursuit of a doctoral degree, seemed to be one way in which to achieve status. Josh, on the other hand, was unconcerned with status in terms of formal education despite being in the same teaching environment.

Through education-specific training, in his case a master's degree, Josh was able to continue working as a public school music teacher, but he did not mention that he felt his master's degree elevated his status in any way. Josh did, however, describe a respected colleague and mentioned *his* endorsements and experience as a way to represent the colleague's teaching excellence. He stated, "He's got a music performance master's, almost got a doctorate, [is a] national certified teacher, national board, he's the first music teacher to do that [around here], he's got a lot of experience."

Josh's perspective about status and certifications or teaching-specific education may be related to his balanced sense of self. Josh was content with his positions, and while looking to role models and mentors for ideas and support, he did not seem to look

up to them, but *over* to them, as he considered himself one within a field of differently positioned, yet status-alike colleagues.

For Andrea, performance and pedagogy degrees indicated a particular type of status because they differentiated her from teachers (whom she did not know) like Anne, and other piano teachers like her. Without an institutional structure in place to make these distinctions, Andrea drew these professional boundaries both for herself and for her clients.

Anne was an elementary teacher who later sought a music endorsement. She sought neither a performance degree nor a pedagogy degree but a music education degree. Rather Anne described herself as a “stay-at-home Mom [who] just gave piano lessons,” who could not become a general music teacher in the public schools unless she obtained her music endorsement. Later, Anne also became certified in Suzuki, Kodály, and Kindermusik, and familiarized herself with Orff and early childhood teaching approaches through various music workshops and clinics. Although Anne did not state that she sought these certifications in order to elevate her professional status, she continually referenced these approaches as she described herself and teaching practice.

Rather than holding up degrees and certificates as markers of status, Anne noted them as ways in which to obtain knowledge to enact her jobs. Thus, Anne attempted to strengthen and validate her approach and herself in this way. Anne’s resistance to engage with any organization that granted certification also seemed to indicate that the organizations and certifications held no value for her in relationship to other professionals. Anne’s limited participation is enacted for her own teaching purposes and to suit her clients’ interests without regard to what she considered professional status.

Erin and Jessica do not attach their conceptions of their positions as music teachers or the preparation to teach to any institutions or organization, so preparation to teach provides them no status whatsoever. Further, all of the organizations for which they teach do not require formal education, and it seems unimportant to most people around them. Erin, in fact, has a somewhat negative view of formal education because she could not obtain the degree she truly desired, one that would have combined equal aspects of visual art and music.

Still Erin made it clear that she would prefer to have a degree in music behind her, as she currently worked as a music teacher, but she did not desire a degree in music education. Instead, Erin stated that she would like to obtain her degree in guitar performance. She said:

I think it would just give me confidence but I feel like I would go through a more knowledge - a higher set of skills than, I mean yeah, I've learned all these skill sets and performance is totally different than teaching, but I just feel like me, personally going through that process of achieving something greater would help me be more confident and also add to my skill sets as a teacher.

Erin's notion that a performance degree would enable her to gain "a higher set of skills," and "achieve something greater," presumably relates to conceptions of what she considers she might gain from a music education degree. The belief that performance majors have more status than music education majors seems to exist as a pervasive mindset for music teachers, even for those who did not attend a School of Music, and is consistent with other studies in the literature (Bouij, 2004; Hellman, 2008; Henkin, 1966; Loesser, 1982; Regelski, 2009; Roberts, 1991a).

Sid and Dennis held a perspective toward education related to teaching where they considered anything teaching-related lower in status than associations with performing. Their positions as teachers only seemed to come about due to their roles and mindsets as performers; any education related to teaching may lower their performing status or threaten its existence. Not uncommon throughout the literature, Sid and Dennis seemed to consider performing status as related to studying with a well-known teacher who is highly regarded for their own musical performance and skill (Brophy, 2002; Loesser, 1982; Parakilas, 2009/10; Riggs, 2006; Williams, 2002).

Although formal education was important for some, not all participants were prepared to teach through these systems. While Anne enthused that her music endorsement training was “just so fun,” and the experience had solidified her enthusiasm for teaching general music, she did not state that it helped her other than to give her ideas and status. Josh spoke about his education training as not entirely helpful for his position as a music teacher:

When I got my certificate it was a fast track to get my teaching certificate, so I had to take science methods, math methods, the teaching, like, elementary. I got little benefit from that for teaching music . . . I'm just earning my seat hours, so. Sometimes I look back and I'm like, “I'm glad I got my master's, that's what got me my teaching certificate,” but at the same time it had very little impact on teaching music or music education.

When Erin spoke about her professional preparation, she acknowledged that she was hesitant about teaching music students. She remembered having questions about how to teach music effectively and took the time to read materials and observe colleagues in order to gain alternative perspectives on teaching private lessons. She said:

When I first started I had no idea what I was doing, I mean I had no experience. I don't even know why I got into it, really, I had no idea . . . it

was costly like finding materials and researching and reading books and you know, watching other teachers and trying to always improve my system.

Over time, she said that her teaching approach had further evolved but seemed to rely on her own memories and resources. She explained:

Before I really tried to go off of a formula and tried to fit everyone into that formula because I didn't really have any type of life experience to, you know, have it be a little bit more organic. And now I really pay attention to who I'm working with as an individual and I choose a formula based off of their interests and their needs and their goals . . . I'm a hundred percent individualized now, whereas before it was like a strict, "You do this, and then you do this, and then you do that." And yeah, it was in the back of my head, I have my classical education so I'm always providing structure, but structure is not like some hippy trippy lesson or anything, but it's very structured - it's structured around an individual.

Erin derived no sense of status through this other than that gained through experience.

Rather than teacher preparation or certification experiences, some participants simply had influential mentors who helped to shape their teaching self and provide teaching experiences. Erin, for example, described a private guitar teacher, who was a big part of her becoming a music teacher. She explained:

He was a teacher who really focused on engaging students and getting them excited about a program . . . I didn't realize how much I learned from his teaching until now, as a teacher . . . he was always initiating a new class like Gypsy Jazz, or Flamenco, and I was constantly getting exposed to lots of new ideas . . . I think that's what kind of inspired me a little bit about teaching. Plus, he was very encouraging. I mean he was the reason why I got hired [at City Music Center] in the first place, because he had recommended me . . .

Jessica, too, described mentors who had played important roles in her becoming a music teacher and the ways in which she taught. She said:

My main teacher that I had . . . she approaches everything with a lot of joy in her teaching and [is] really positive, really supportive, and you always walk away from the lesson feeling good. And you know exactly

what you have to work on, but you feel good about it, you feel like you are making progress and that's what I want to do.

Not only had Jessica's teacher influenced her teaching approach, but had also helped pave the way to her becoming a teacher. She remembered:

She was my instructor at the time and she presented me with the opportunity to teach [at a local School for the Arts] and otherwise I don't think I would've gotten that job. But she saw in me that I was ready to teach at the arts school, so I was there and I co-taught with her. It was when I was really young so I was really stressed out because I didn't feel like I was ready, but you never feel ready. But yeah, she co-taught. Super kind, she's chill, cool . . . she's there for the music, she's a player, still . . .

Although one of Andrea's teachers had briefly discussed method books with her, she did not describe this teacher as particularly influential in terms of her own teaching situation or teaching approach. Sid and Dennis did not consider anyone a teaching mentor because no value was placed on teaching.

Although mentors were undoubtedly helpful to some participants, mentors did not necessarily provide any participant with expressed status. No participant spoke about mentorship as raising or lowering their importance. Mentors can specifically enable positioning as a music teacher, yet do not necessarily alter the status of that role in any significant way.

Types of Students and Perceptions of Students. Many of the participants had strong opinions about what types of students they preferred to teach. This applied to all of the participants, regardless of the presence of a teaching role-taking self. The ways they thought about "types of students," however, differed widely and played a tremendous role in the ways they enacted their practice and worked with students. Although the teacher-student relationship was not the focus of this study, students do exist (typically as

successors) within these individuals' lifeworlds, and therefore are implicated in the social world. Dennis and Sid considered their students in similar ways they considered themselves. As performing was paramount to their sense of self, Dennis and Sid put themselves on a pedestal, regarded students as a blanketed group or audience, and did not consider what students might bring to the table, save their high levels of achievement for the purposes of serving Sid and Dennis' egos as the reason for their students' musical successes (or as someone "even better"). In addition, Sid and Dennis did not consider their students' futures as musical people in the world. Students existed only within Sid and Dennis' limited social worlds, and the future of music in their students' lives did not factor into Sid or Dennis' thinking and gave them no status.

Andrea felt differently regarding the types of students with which she chose to work at the time of this study than she had when she began teaching. When she began her piano studio, she took on more than fifty students. At the time she was young, single, paid monthly rent, and mentioned that she needed the income in order to pay her bills. At the time of this study Andrea was married, with a house, children, and a part time job at a local religious school accompanying choirs. Although she felt her piano studio income was important for her family and ensured her clients paid with an ironclad policy, her life situation was different.

Andrea said that she now preferred to work only with students who worked hard, and that she would not hesitate to let go a student who did not truly want to be there or who did not progress. She explained:

I built up that large studio and I thought that's what I wanted to do all the time, and then I just found I really got burned out with teaching that many students. And part of it was, you know, I was on my own so I had to teach that many

students so I could eat and pay my rent, which meant that they weren't always the most desirable students. As my life circumstances changed I was able to get rid of most of the students that I didn't want to teach anymore and keep the ones that were really working and that I really enjoyed.

While the numbers of students Andrea had were now fewer, she described the relationships she had with these students as stronger. She felt it was important to know her students as people, and with a more flexible schedule, she was able to take time to know them well. She was also able to be generous with lesson times when the student was motivated and did not want to interrupt the flow of progress simply dictated by the clock:

My older, advanced students, I don't have anybody scheduled after them because we just keep going and going and going. And so I'm just a little bit more laid back. Again, I have the freedom to do that, time-wise because I'm not jam-packed student-wise. But I think it's important to do that, and then I think I get to know my students more now than before. I think it really helps when you know what's going on with them, like sometimes you are the only person they can talk to . . .

Andrea, with a strong sense of performance self and strong consociate support for this role-taking self, viewed her students as *performance* students. She prepared them almost exclusively the ways she herself was taught – with traditional classical piano repertoire and technique. The two students with whom she most strongly identified were the two who chose to study piano in a university setting as she herself had done. Andrea did not consider her students as potential future teachers, and therefore she did not mentor or prepare these two piano students (or any other piano students) to teach private lessons. Andrea instead recounted the ways she prepared these two students for university music school auditions with specific types of repertoire. This is interesting because Andrea described her own high school piano teacher as lacking in terms of preparing her to teach private piano lessons.

Anne, who's teaching self mostly comprised her overall sense of professional self (with the addition of what she considered her creative self), viewed herself as a creative teacher who happened to teach piano and music classes. Anne's sense of self as a teacher played a role in the ways she viewed her students, as well. Rather than regarding her students as future teachers, future performers, or future (or current) musical people in the world, Anne simply thought about her students as fun children with whom she could interact and engage with creative activities, games, and lessons. Beyond the scope of her ensembles, classes, and lessons, Anne did not seem to consider her students at all. She did not speak about what they brought to the table aside from their good behavior; there was no mention in Anne's interviews about her students' musical interests, motivations, goals, or futures.

Tara said that she enjoyed working with a range of students, both at the elementary and middle school levels. Tara had worked with classes of children grouped by age, and ensembles grouped by abilities. Erin and Jessica, too, described enjoying a range of student ages and abilities. As teaching artists, they described their work as often involving extra musical goals for students. It is unclear if this stemmed from their own philosophy, or if it was indicative of their positions as teaching artists. Jessica had a middle school student, who she described as "just a weird kid," who "has a problem keeping a positive attitude." She included him in one of her student rock bands, and said that she saw slow but continuous improvement in his outlook and motivation. Jessica felt that her role as his music teacher included helping him discover self-discipline, improve his social skills, and encourage a connection to music as an emotional outlet. Although his musical progress was decidedly slow, Jessica chose to continue teaching him based on

what she perceived as his needs and her role. While she did not indicate that she associated this type of teaching perspective with higher status, she did not indicate that teaching toward extra-musical goals lowered her status in any way, either.

Erin similarly concerned herself with students' well-being. She said that one of her new students was autistic. Never having previously worked with an autistic student, Erin researched what she might expect from the student based on the parent's description of where she fell on the autistic spectrum. She mentioned that she used the opportunity to grow as a teacher:

I have a very autistic student and that is challenging, communicating ideas about music and they're sitting down for a regular half an hour lesson, just like an average student, so that's a little bit challenging, but then also I feel like I've grown so much in how to communicate and construct a private lesson . . .

Erin realized that different students have a variety of motivations for taking private lessons. She also had a private student with cerebral palsy. She described her teaching approach as highly individualized, which allowed for a variety of learning styles and special considerations regardless of the student's particular challenges. She said:

The successes of [a student with a special need] are going to be much different than the successes of another child their same age without a learning difference over the course of 2 months or 4 months or 6 months. And so it just kind of, encouraging them and celebrating wherever they're at in their own, personal learning process is just, I think that's key, to make them not feel like they're behind . . . that's them as a student and they're the individual, and you're celebrating what they can do.

Erin also said that the student's goals involved an emotional connection. She mentioned, "I think her Dad passed away and he had played the guitar and so I think it's a way for her to feel connected to her Dad." Erin viewed her role as aiding in the student's emotional connection to the guitar and helping her to grow in this respect. Erin

approached students' abilities and motivations with respect and did not indicate that they strengthened or lowered her status in any way. Erin did however view these types of lessons as a challenge and entered into the teacher-student relationship with a willingness to learn and grow in her understandings and approach.

Erin, Jessica, and Josh who enacted strong senses of a musical self, and relatively harmonized, reconciled senses of professional self, were able to regard their students as fellow musical people in the world. Because of this perspective each considered what their students' interests, motivations, and goals were in their lessons or classes, and they flexibly developed their lessons and classes to accommodate their students, showing respect for their students' current, and growing musical selves. It seemed important for Erin, Jessica, and Josh to tailor their teaching to the students, not only as musical people, but as *people*, taking into account their challenges and needs, whether musical or extra-musical, in the case of Erin, even to the extent of tutoring a student with her homework to help maintain school grades. Jessica, Erin, and Josh cared about their students' musical futures. They developed their teaching approach in this way and treated their students accordingly.

Tara viewed herself as a music teacher within the specific structure of a public school system. Because her conception of self was specifically tied to the school structure, she viewed her students similarly. Tara regarded her students as people to be taught, or people to be instructed. She regarded their musical futures within the school structure – as high school music students, perhaps who continued in the system. If a student were to study music education in a college setting and begin teaching within a public school, Tara would be proud and claim her place among that student's influential

music teachers. If a student went on to become a gigging rock musician, however, it is unlikely Tara would take such credit as the student would be far removed from her own, familiar structure. Although Tara undoubtedly wanted good things for her students, she may not have given thought to their musical lives outside of school (currently or in their futures).

Career Progression and “Moving Up.” In many career fields, a clear progression exists in which professionals can “move up,” which assumes a rise in professional status. Career structure is one of the challenges specific to music teaching, because no clear progression seems to exist. Jorgensen (2008) criticizes the status association typically linked to school systems, involving a “moving up” in terms of students’ ages (elementary to high school) or from teaching to administrative types of roles. Those working in educational institutions often progress by teaching older and older students, or move sideways into administrative roles and out of teaching roles. Jorgensen (2008) explains:

In North America, teaching is conceived hierarchically from kindergarten through university, and teachers are rewarded by increased status as they move “upward” to a higher level of instruction - from elementary to university teaching, and from middle school and junior high school to high school. Choosing to remain an elementary school teacher is a decision to stay at the “lowest” level, notwithstanding the fact that elementary teaching is crucial to musical education. A hierarchy also exists between teachers and administrators, and it is looked upon as a promotion to move from the classroom to the principal’s office (p. 262).

In this study, Tara did, in fact, seem to attempt a move “upward” from a position teaching elementary students into middle school. She also sought leadership opportunities through workshop presenting, student teacher mentoring, and book publishing, which she viewed as moving into leadership territory, elevating her own sense of professional status. Tara’s upward career progression in terms of leadership was affirmed when others

asked for advice, feedback, suggestions, and materials. In addition, she took on leadership roles in her local Orff chapter, serving a number of years on the board, even as president.

Josh strove to create professional status by elevating his ensembles through mastery of difficult repertoire. He made continuous comparisons between his own students and those of his respected colleagues, or between those colleagues and himself. He attempts to align his ensemble programs with others considered prestigious in his area and to align himself with those conductors or directors seemed to create an elevated sense of professional status. Josh's private students, when earning top placements in regional ensembles, further provided professional validation and a level of status for Josh. The desire to position himself with certain other directors helped to also offer Josh an underlying affiliation with more specific consociate circles. He mentioned, "It's like by proxy, I guess . . . they're masters of their craft, well, they must be doing something right, so I'm going to pick up on whatever I need from that and roll with it."

Andrea considered upward career movement in relation to teaching older and more accomplished students who could play advanced repertoire of the structures with which she was familiar. In fact, students had to be all three – older, accomplished, and play particular repertoire, in order to be associated with an elevated status. Andrea did not seek new students who were "beginners," and expanding her repertoire structure seemed to lower her status in her own eyes. She currently also taught at a private, prestigious, unisex high school at the time of this study, which also provided a sense of elevated status.

Career Progression and “Moving Outward.” While “upward movement” was one way in which participants attempted to construct a career progression and enhanced status to some degree, another way they did this was by moving “outward.” In this study, “moving outward” refers to expanding laterally. Studio teachers, in particular, both those teaching privately and those within community music schools, tended to use the numbers of students they taught as a gauge for their professional status or achievement. This could be considered “outward” movement in that it involves an increase in breadth of studio. Without leadership positions, administrative roles, or the ability to move into teaching older students (because they normally taught all ages), studio teachers moved outward in the absence of a clear progression for upward professional movement.

Both Andrea and Jessica pointed to their large studios as one way in which they communicated their amount of experience and success. Although Andrea did not currently have a large piano studio, she made it clear that this was by choice, as she had moved an entire group of students through lessons from elementary school through high school. As they graduated, she decided not replace them with new students. Two of these students were now music majors in university schools of music, which was a point of considerable pride for Andrea. She was no longer moving outward, but derived status from her previously large studios and student accomplishments.

Jessica operated a very large private studio, including students who came to her home studio and those who took lessons from her at different community music schools. She seemed unconcerned about status, but willing to move outward or expand as needed. Interestingly, Sid implied that although Jessica had large numbers of students, it was simply because they were primarily young (elementary through high school), whereas he

taught a nineteen-year-old who was “already out in the world.” Sid’s statement revisits Jorgensen’s (2008) claim that a hierarchy seems to exist involving an elevated status associated with older students. Sid apparently believed wholeheartedly in this perceived hierarchy.

Another way in which private teachers seemed to create their own career progression involved carving professional niches for themselves. Anne achieved outward career progression and status in her view through publication of her blogs and websites. Anne’s attempt to add new opportunities to teach in different ways may also have been her attempt to create a career structure that her various positions lacked collectively or on their own.

Other participants encountered opportunities to move “sideways” into administrative roles. Although initially an outward career move, these opportunities could also confirm or enhance status. For instance, Erin, a studio instructor at various community music schools, was given opportunities to handle a variety of administrative needs, including the scheduling of lessons, organization of recitals, and design of marketing materials. Although these tasks were not specific to teaching or to music, they informed the ways Erin thought of herself and the meanings she made of her career. With confidence in her creativity, leadership abilities, and integrated artistic and musical self, Erin took on these additional responsibilities, which served to differentiate herself from or elevate her status among colleagues in the community music schools.

Moving outward differentiates oneself from colleagues, which may elevate perceptions of professional status. In this way, participants in this study invested in their

careers in increasingly deeper ways, thus, having an effect on the ways they felt about themselves as music teachers and the ways in which they enacted their role-taking selves.

Refusing a Career Progression. In the cases of two participants, Dennis and Sid, no career progression or movement in music teaching existed because no conception of teaching self existed. Sid and Dennis were not invested in their professional selves as music teachers and therefore career progression in music teaching was of no interest and no consequence. Unsurprisingly, Sid sought a professional performing career and any career progression he had reflected that intention. Despite the fact that Dennis explained he chose to discontinue performing in exchange for promoting his teaching method, I felt it possible he would very likely act on future professional performing opportunities if they arose, based on his interview responses. For both Dennis and Sid, anything having to do with teaching could not possibly elevate their professional status unless it happened to elevate their performing self.

“Moving Away” to Alternative Careers. Although participants’ willingness to engage in other types of careers may or may not have had to do with the status they felt toward their music teaching position(s) and themselves as music teachers, they nevertheless showed surprising interest in “doing other things.” I do not doubt their professional dedication in all cases except Sid and Dennis. Participants’ other career interests not only involved other types of musical positions and teaching positions, but also involved entirely different types of careers.

Josh mentioned that although he loved his teaching jobs, his ultimate goal always involved performing and if the opportunity arose he would take it. Jessica, too, was

actively pursuing performing and songwriting in addition to teaching. These alternative careers, if lucrative, could well move Josh and Jessica away from teaching.

Andrea mentioned that she would enjoy making a career out of promoting and distributing an organic cleaning, vitamin, and products line in which she was already involved at the time of this study. Likewise, Erin described the benefits she felt might suit her in a future associated with a regular, salaried position with benefits, whether or not this would be in the field of music education.

Initially, I was surprised that participants expressed interest in other career fields, namely those which involved neither music nor education. If the career structure associated with music is felt to hold low status for music teachers, then it may be tempting to construct one's career in other ways. The benefits associated with holding down multiple, part-time positions, with varying types of responsibilities and skills involved, may well position music teachers for careers that are, in fact, in any number of different disciplines. In the enactment of their roles as music teachers, participants in this study gained many types of non-musical skills such as organization, scheduling, accounting, public relations, marketing, and so on. These skills seemed to empower participants and provide confidence in their professional abilities, musically, teaching, and otherwise.

Entrepreneurship

In this study, the skills and mindsets associated with entrepreneurship as described in the literature seemed to allow some of the participants to act in flexible ways and to work within but not be defined by professional structures. Entrepreneurship has been defined or described in various ways. Coulson (2012) indicates that musical

entrepreneurship might be regarded in terms of self-employment and the operating of one's own business, despite that a business may consist only of oneself. Many of the 17 participants in Coulson's (2012) study were self-employed musicians (employment that included music teaching) located in northeast England. While Coulson states, "being self-employed undoubtedly means being a business, however small" (p. 254), participants considered themselves accidental business owners, if entrepreneurial at all. These participants explained that they sought careers as professional musicians, and entrepreneurship came about as a by-product of this intention. Most of Coulson's participants described themselves as *businesslike*, while not necessarily entrepreneurial.

Particular types of skills can benefit an entrepreneurial drive and have been mentioned in the literature. Some of these skills include recognizing opportunities (Duening, 2010; Weber, 2004), flexible thinking and designing (Duening, 2010; Ma & Tan, 2006; Millar, 2009; Veblen, 2004), risk taking (Duening, 2010), people skills (Ma & Tan, 2006; Weber, 2004) and networking (Coulson, 2012), recognizing and acting on personal strengths and weaknesses (Duening, 2010; Ma & Tan, 2006; Millar, 2009), confidence (Duening, 2010) and self-promotion (Weber, 2004), and perspective and perseverance (Ma & Tan, 2006).

In this study, entrepreneurship is considered an overall disposition, in which various skills can play key roles. An entrepreneurial disposition or attitude was evident in some participants, but not in others. An entrepreneurial disposition seemed to be related to participants' senses of self, their social worlds, and their preparation for music teaching. In the descriptions below, I discuss various entrepreneurial skills in relationship to the participants. I have placed these skills in a particular order because a

clear progression or process seems to be involved in enacting one's entrepreneurial skills. The entrepreneurial skills discussed in this section are recognizing opportunities, flexible thinking, risk taking, financial security, people skills, self-knowledge, and perseverance.

Recognizing Opportunities. Before one can act in an entrepreneurial way, one must recognize opportunity. Recognizing opportunities can be considered a type of problem finding or the ability to see potential outcomes in a situation. In other words, recognizing opportunities involves the ability to envision how something could be or imagining improvements, even in unexpected moments or in unexpected ways. Writing historically, Weber (2004) defines the musical opportunist as "the professional who had the ability to perceive an opportunity and take advantage of it effectively" (p. 5). More recently, Duening (2010) refers to recognizing opportunity as one of five key entrepreneurial facets included in his *Five Minds for Entrepreneurship*.

Anne is a musical opportunist. She has the ability to recognize opportunity and imagine alternatives related to the desires of her client families. For instance, while initiating a toddler music class and seeking a space for it, she also became aware of a need for a senior outreach music program, then combined these two opportunities into a single toddler-grandparent music program at a local nursing home, thereby solving her space problem and building an entirely new facet in her business venture. As Anne locates relationships and imagined scenarios within her environments, she expands her own abilities as needed, then establishes new initiatives for others to engage with her in an entrepreneurial way. The downside to Anne's musical opportunism is that she tends to be distracted by any idea brought to her by the families of her piano studio which

serves as the core of her music teaching practices, making it appear that she flits about from one thing to the next.

Erin's ability to recognize opportunities was more focused on possibilities related to places where she already taught and to her own professional growth. For example, while teaching private guitar and string instrument lessons at a local community school, she recognized that an opportunity existed for her to initiate new programs. With the support of the director, she started a student rock band and initiated open mic nights, which brought her additional income without taking her to a different location. These new programs challenged Erin because she had not previously taught rock bands or organized open mic nights, however, she viewed them as growth opportunities and she seized the opportunities available to her.

A hypothetical example may clarify ways in which participants in this study might respond differently to a similar opportunity. If, for example, a music store happened to open down the street from any of the participants, each would respond in his or her own way. Based on participants' interviews, outlooks, attitudes, interests, and descriptions, I would imagine Tara to feel largely indifferent and fail to regard the music store as an opportunity at all. Josh may be more inclined to imagine forging connections with the store's private teachers or administrators, sending private lesson students to the store, involving studio teachers with his band or orchestra program, or making friends or consociates of the private teachers.

Anne may regard the store as a place to purchase music for her own private studio, but pose no real opportunity for her businesses. Andrea might feel largely the same, although she may send students there for lessons if she did not wish to teach them herself.

Erin and Jessica would probably be more inclined to view the store as a place to work themselves, either by teaching private lessons or by growing other kinds of programs in the store. Sid and Dennis would likely disregard the store as any kind of opportunity at all unless the store called them personally and specifically, enticing them to provide a paid workshop that would allow them to share their knowledge or approach with an audience.

Flexible Thinking. Another important component of entrepreneurship involves flexibility or out-of-the-box thinking. In this study I define flexibility as the ability to think inventively either within a structure or outside of a structure. Flexibility involves seeing alternatives. In creativity and education literature, Starko (2005) uses the acronym “SCAMPER” to represent flexible thinking that involves the ability to Substitute, Combine, Adapt, Modify, Put to another use, Eliminate, or Reverse. In other words, flexible thinking involves generating multiple types of ideas and considering ways they might work.

Anne adopts new jobs in order to make her career work, however, each job remains firmly planted within her broad comfort zone of serving specific families. Anne’s flexibility comes across in the ways she adapts her programs or brings ideas from one context (public school classes, for instance) into others (private lessons) for a very specific small social group. Tara, too, remains with her comfort zone. While she may consider herself flexible in her mid-career change to teaching middle school band, it remains within the confines of the public school institution, and even that change proved challenging to her sense of self. Anne and Tara, therefore enact their flexibility as an entrepreneurial skill in small ways. Andrea acted flexibly when changing her repertoire in

her piano teaching practice to accommodate student interests, but she seemed uncomfortable doing so, as different repertoire challenged her structures and her status.

Erin, Jessica, and Josh each demonstrate flexibility in creating some of their own opportunities or molding opportunities to suit them, their clients, or their communities. For example, Josh's public school position began with teaching general music and band. As a bassist, Josh began a before-school orchestra club, which over time grew to comprise his entire public school teaching position. Jessica created student bands and adjusted her prices for different communities. Erin created new types of courses.

Sid and Dennis, however, were and are not flexible in their thinking about themselves, their practices, or their students. Facing challenges or tensions with students, for example, would more likely yield a "This student doesn't get it" response than a "What can I do differently?" reflection. Firmly rooted in performing selves and certain kinds of performing structures, flexibility did not seem to be an option. Dennis might consider his move to tap notation quite flexible, but he saw it largely from his performer sensibilities.

Participants with flexible approaches seemed to emphasize students' choices and students' interests. They responded to students' interests and thought flexibly about structures and their roles in them, in essence engaging in what might be best described as "structure bending."

Risk Taking. As mentioned earlier, another component of an entrepreneurial disposition involves calculated risk taking (Duening, 2010), defined as attempting something new, particularly when an unknown factor or factors are present. Risk taking involves engaging in a situation with potentially unfavorable results, a degree of

uncertainty, or a challenge to one's conception of self. Risk taking demands taking action on previous opportunity recognition or flexible thinking. Duening (2010) considers risk taking and risk management a mindset and explains that entrepreneurs must be willing to face unknowns and come up with creative solutions in order to minimize their risk, allowing them to make calculated, careful decisions.

Participants took risks in different ways, and risk taking seemed to exist on a continuum. Tara took small risks within her comfort zone, the highly structured school environment, although from her perspective the move to middle school band may have required a fair amount of courage and risk. Still, her risk was confined to the known public school district setting, with which she had years of familiarity. Like Tara, Anne took small risks specific to her comfort zone. Although Anne was involved in many different types of music teaching situations, they were all linked to her broad comfort zone of the families she served, and Anne was well established in this social world.

When Andrea risked beginning pop vocal repertoire with two students, her teaching and performing role-taking selves were challenged. With a firm belief in traditional, classical piano training, Andrea struggled with whether or not teaching in this way was "right." She described this experience in the past and did not indicate that similar risk taking opportunities had occurred since that time.

Josh, on the other hand, took large risks all along his path to teaching public school music. He risked taking private lessons on a new instrument as an adult, risked applying and auditioning to music school on an atypical instrument, risked changing instruments to accommodate the music school requirements, and risked beginning a general music

teaching position for which he felt unprepared. Each of Josh's risks pushed him outside of his comfort zone and demanded new skills, understandings, and certainly, courage.

Erin clearly believed in her ability to implement new programs. Despite the possibility that these programs may not work, Erin displayed a willingness to try, consistent with the definition of risk taking in this study. The programs she invented had the potential to expand her notion of self while also having the possibility to negatively impact her conception of self. Yet she seemed willing to risk.

Jessica expressed contentment with her life. Being comfortable with her abilities and her lifeworld in a broad sense, Jessica did not have occasion for risk taking and therefore was not a big risk taker. She challenged herself musically, although not necessarily otherwise. Had a music store where she worked closed, her students moved away, or some other major change occurred within her teaching life, she would have found other opportunities. This may not have seemed a risk however, because thinking and acting in this way was natural for Jessica.

Sid did not appear interested in challenging his conception of self or taking risks in any way. Instead, he seemed to want to validate his self-conception with activities that promoted his professional performing self. Dennis seemed to think of himself as a risk taker in undertaking his tap notation venture. Although as a business it may be considered a risk with unknown or potentially unfavorable results, no threat or challenge to Dennis' conception of self existed. Dennis felt that his venture was excellent in every way and was simply waiting for recognition from the public. While the venture appeared stagnant at the time of this study, Dennis did not seem to feel this was his challenge to address.

Financial Security. As a subset of the risk-taking category, financial security also exists as an important dimension of entrepreneurship. Although financial security may not be thought of as a skill, in this study financial security was linked to the ways in which participants actively created opportunities or provided for themselves. While participants could be as entrepreneurial as they wanted, without financial security of some sort, they were at risk themselves. In some ways, then, being entrepreneurial and taking risks can be associated with the amount of financial security one feels.

Tara, for example, taught music within the structure of a school district. She enacted some entrepreneurial projects, such as publishing books, but they were unnecessary for her financial security. These projects seemed to be related to her personal growth as a music educator and leadership skills, as opposed to acting as a business venture or for financial gain. Similarly, while Anne acted entrepreneurially by taking on music teaching in numerous ways, like Tara, she did not depend on these positions for her financial security, although together they provided additional income for her.

Erin and Jessica worked as entrepreneurs, operating their businesses or self-businesses as an entrepreneurial venture. Both counted on the income they derived from various teaching ventures. While Jessica seemed to be financially secure, Erin was not. She worried about fluctuation in her income, about time invested compared to financial return, and about benefits. While she was able to provide for herself, Erin was not able to achieve the work-life balance she desired.

Although Dennis considered himself entrepreneurial, his venture did not supply income for him at the time of this study and it was unclear if and when this might take place or if it was even necessary to provide for himself. Dennis did not give the

impression that he was in a rush to move his project forward. While Sid and Dennis both think of themselves as entrepreneurial, they are not successful as entrepreneurs because they thrive on accolades, attention, and recognition. This leaves them both feeling insecure and does not develop their abilities in any way. Entrepreneurship involves situations of not knowing and risk taking, which therefore demands confidence to cope with change. Sid and Dennis are not able to embrace this, relying instead on an old model involving studying with a master-teacher known for their fame or skill. Sid and Dennis both seemed unconcerned about money, although it seemed that their work situations might warrant increased apprehension about the need to generate income.

People Skills. Skills related to one's ability to work with others, or people skills, contribute significantly toward an entrepreneurial disposition (Weber, 2004). In this study, I define people skills as the ability to work with others and the ability to anticipate and recognize others' desires, needs, and motivations. People skills also involve the sensitive arts of negotiation, communication, boundary setting, leadership, and compromise. Those with people skills know their audience or clientele, understand their purposes (Ma & Tan, 2006), and attract the public.

Dennis lacks an awareness of audience or clientele. It does not occur to him that anyone would *not* be interested in his business, but more importantly it does not occur to him *why* they would or would not be interested, a significant component in understanding others' motivations. The desires, needs, or motivations of other people are insignificant to Dennis.

Sid also lacks people skills. Rather than become acquainted with students' interests and intentions, he describes becoming frustrated with them. He clearly imposes his own

ideas, intentions, and motivations on students without regard for their personal motivations. To the extent that students feed his ego and sense of self, Sid seems to tolerate them.

Conversely, Josh explained that it was important to him that he understand his students' interests. He described adult students who simply wanted to take private lessons in order to play their favorite pop songs as well as high school students who hoped to audition for schools of music with the intention of becoming performance majors. Josh addressed these lessons differently depending on the student, and concentrated on building skills and understandings he recognized as important for *their* imagined futures and particular aspirations.

Tara had developed people skills in her social worlds of elementary general music teaching and the local Orff chapter. She recognized that others looked to her; she enjoyed sharing, negotiating, and communicating with these individuals. She had not yet however, developed these skills in her new social world of band, and she described students in all dimensions of her teaching world as people to be instructed rather than people with musical interests.

Jessica seemed to have well developed people skills. Like Josh, she focused on her students' interests and motivations, and anticipated ways music might continue to be important to them in the future. Jessica had functional relationships with client families, supervisors at the community music schools at which she worked, band mates and music collaborators, and fellow studio teachers (to the extent that they saw one another). Erin's people skills were similar to Jessica's, save the challenge she faced at the time of this study with boundary setting. Erin was concerned that fellow studio teachers were

interfering and taking over her programs, and although this bothered her, she had not yet addressed that concern with her colleagues.

Although Andrea had good relationships with client families, she was not flexible in them. She was able to recognize students' desires and motivations to a degree, but when their needs challenged her conception of piano teaching and self in a way with which she was uncomfortable, she tended to shut the door on negotiation and compromise in lieu of her iron-clad studio policies.

Anne got along well with students and families and was very focused on their needs and interests. Because her sense of self in large part was based in the social world of the families, however, she did not seem to have the need for compromise or negotiation. Anne instead seemed to follow the career paths that her client families set for her based on their interests without question.

Self-Knowledge. The findings of this study indicate that entrepreneurial dispositions can be improved upon by acknowledging and capitalizing on one's personal and professional strengths. Likewise, those who are willing to accept and improve upon their weaknesses continually expand their entrepreneurial dispositions. This requires an understanding of oneself, or self-knowledge. Having recognized an opportunity, considered it with flexible thinking, displayed willingness and ability to take the risk, and anticipated the needs or desires of others, making the initiative work involves an awareness of self. Self-knowledge inter-plays among all other entrepreneurial skills and is displayed through the ways one enacts entrepreneurship.

Acknowledging weaknesses related to repertoire, instrumentation, or teaching approach demonstrates knowledge of the teaching self. Consider, for example, a

hypothetical example of teachers who feel lacking in ability to teach a particular instrument desired by a student. Some teachers might take private lessons themselves on the instrument in order to teach it. Some might direct the student to another teacher who would be well suited to teach the instrument. Others may simply tell the student, “No, I can’t teach you that” and possibly suggest that the student learn a different instrument with which the teacher is comfortable. In all cases, the teacher acknowledges a gap in his or her own knowledge, but the responses indicate very different actions and conceptions of self.

In this study, Sid occasionally and reluctantly admitted that he did not know what he was doing as a teacher and that he had much to learn about music teaching. He is unwilling, however, to grow his teaching skills because they are so far removed from his conception of professional performing self and furthermore threaten its very existence. Both Sid and Dennis recognized few professional weaknesses in themselves and therefore are not positioned to improve. From the model of famous teacher imparting knowledge to students of choice, Sid and Dennis primarily regard students as parties of weaknesses.

While Anne attempts to gain skills in various types of music pedagogies, she views these skills as necessary to keeping clients interested, more so than any personal weakness she might address or a teaching self that is growing. Andrea may take on repertoire in which her students are interested to keep them interested, but views their interest as *their* weakness rather than any gap in her own knowledge. Jessica, Erin, and Josh, on the other hand, viewed students’ repertoire requests as something to be learned, if they were not already familiar with the music. Josh acknowledged his own weaknesses

as a teacher and sought out contemporaries and consociates that could help him. Tara, on the other hand, never mentioned needing help in her new middle school band teaching role.

Perseverance. Although one may hold all of these entrepreneurial attributes, perseverance is key to entrepreneurial success. Josh persevered through his many bouts of risk taking, and regardless of the challenges he described facing, he was steadfast in his confidence and willingness to learn. As discussed earlier, Josh also built networks of important consociates, who contributed to his continuity and growth in each new venture. Tara, on the other hand, is persevering, yet lacks an enacted entrepreneurial disposition on a large scale. Her entrepreneurship exists within specific structures, and she invents only within them in ways that replicate or reinforce them. It would be unlikely that she might create an entirely new structure for herself or attempt a new venture outside of the familiar public school teaching structures. Erin, while persevering, was challenged to do so because the investment of her time did not yield financial security. Jessica was the opposite in terms of time and financial security, but was not taking much risk, and so persevering was not in question.

While each of the aforementioned qualities can prove an important contributor toward an entrepreneurial disposition, it is the combination of multiple qualities in action that creates an overall disposition, or as Millar deems it, a mindset. Millar (2009) states, “Entrepreneurship is a key skill, a vital mindset, for our students to acquire in our changing world” (p. 55). In this study, entrepreneurial dispositions appeared to be associated in some ways with a reconciled, balanced sense of self.

Millar (2009), who explores topics of music marketplaces, entrepreneurship, and preparing music students for the future, mentions the importance of student attitudes. He notes that students who are willing to learn and explore new ventures or to create their own careers will do well and have options in their professional futures. Millar warns, however, that knowing their own passions and strengths is important in order to avoid being continually distracted by the newest thing. These are important points for teacher educators and current music teachers who seek to locate ways of enacting a professional self in a changing field of practice.

Summary of Findings

This study investigated who participants conceived of themselves to be as professionals and as music teachers, and how they constructed and enacted their professional selves, including their teaching selves. Questions about how participants' constructions of professional self, including teaching self, were supported and sustained by interactions in their social worlds, guided this research.

Ways in which participants understood, constructed, and enacted their professional selves as music teachers were important in providing them career perspective. Those who enacted multiple role-taking selves (teaching, performing, musical) and worked to actively create a balance between them, as well as reconcile those selves in ways that created a personal acceptance, contentment, and overall sense of professional self as music teacher seemed to lead informed, creative, and balanced professional lives. Without a balanced, reconciled sense of self, participants became confined by the very structures that they thought supported their careers, leaving complacent attitudes, the inability to see or enact alternative solutions, and a tendency to perpetuate only

“traditional” and hierarchical thinking about music programs, music offerings, and music teachers in society.

Participants who demonstrated a balanced and reconciled professional self were helped by strong networks of consociate support either for their general sense of professional self as music teacher or for their different role-taking selves. Those with the ability to find, construct, and sustain these relationships and networks were likely to allow each dimension of their jobs and their teaching, performing, and musical role-taking selves to inform one another, thus strengthening their overall teaching approach and professional self as music teacher. The ability to recognize the need for and locate supportive others, including finding mentors, role models with the potential for mentorship roles, and consociates within one’s social world, proved valuable to participants with a balanced and reconciled self.

In this study, strong networks of consociate support also appeared to enable flexibility in overall teaching approach, the ability to draw from different role-taking selves and experiences in different teaching settings, and to maneuver throughout the greater field of music teaching. This kind of flexibility can prove helpful if a job is discontinued, students are lost, or one changes their location. In this way, flexibility and resourcefulness allow individuals to not only construct new music teaching jobs, but also to find new places or build entirely new structures in which they may enact their professional self as music teacher, assuming this role-taking self exists.

Balanced, reconciled selves and strong consociate support also seemed associated with an overall entrepreneurial disposition in this study. Although at first glance this may not seem important for those teaching in only one setting within a defined structure, such

as a public school system, entrepreneurial dispositions are important for every type of music teacher. Entrepreneurial dispositions allow for a sense of autonomy, which may enable music teachers to push back against what may seem like concrete, structural barriers. Entrepreneurial dispositions are consistent with flexibility, creativity, and business-mindedness that can be enacted regardless of teaching setting and that may benefit student learning and open creative pathways for a unique, effective teaching practice.

CHAPTER EIGHT: TENSIONS AND RECOMMENDATIONS

The purpose of this social phenomenological study was to discover participants' conceptions of themselves as music teachers and their perceptions of their places within the broader landscape of music education. Four research questions guided the study: Who do the participants conceive themselves to be as music professionals and music teachers; How do they construct and enact their professional selves, including their teaching selves; How are their constructions of professional self, including teaching self, supported and sustained by interactions in their social worlds; and What implications do the experiences and conceptions of these participants have for the music profession?

Who do the participants conceive themselves to be as music professionals and music teachers? In this study, I defined “music teacher” as someone who is engaged in teaching someone else some kind of music practice, regardless of age, educational setting, teaching approach, or type of music. I sought participants who lived within a single metropolitan area, who described themselves as music teachers in some way, and who represented a broad variety of settings, students, music making, and music teaching.

I selected eight people from among 30 screened for this study. Their music teaching settings included a variety of places: three taught in public schools; one taught in a private school; two taught in assisted living facilities; seven taught in private homes or home studios. The teaching in which they engaged included varying kinds of music making: three taught large ensembles (band, choir, orchestra); three taught small ensembles (bell choirs, rock bands); one taught classes for young children; one taught a multi-generational class; one taught classes of homeschooled children; seven taught

private lessons (guitar, piano, string instruments). Their students ranged in age: one taught toddlers; all taught school-aged students; two taught adults; one taught senior citizens.

One of the eight participants held a single full-time music teaching job with a salary and benefits. One of the eight held a full-time music teaching job with a salary and benefits and also taught private music lessons. Two of the eight made a living teaching private lessons and small ensembles in multiple places full time, securing a steady income but not benefits. Two taught in multiple places including their home studios but not full time, and had other family or personal financial resources with which they supported themselves. Two taught occasional private lessons or small groups, and seemed to derive little income at all from teaching.

These are the multiple ways in which an observer might describe the participants in this study. The research question, however, is: Who do the participants conceive of *themselves* to be as music professionals and music teachers? In this study, the term “professional” has to do with the ways participants consider and describe their careers within their lifeworld. The lifeworld differs from the social world. Social world may consist of one’s professional world, or a component of one’s professional world such as “the social world of one’s community music school” or “social world of one’s gigging band.” The lifeworld however, consists of one’s everyday experiences, interactions, and routines that include all of their social worlds and inform their storehouse of knowledge. As noted in social phenomenology, language plays a key part in deciphering the meanings individuals hold within social worlds, and the language participants used to describe their conceptions of their professional and music teaching selves were telling.

Tara described herself as a *music educator*. While she also considered herself a new middle school ensemble director, a former elementary general music teacher, and an Orff teacher, she was above all else a music educator, and the term “music educator” held particular associations for her about music teaching within the institution of the public school.

Unlike Tara, Josh did not describe himself as a music educator, but rather as a *music teacher*, which seemed to allow for a broader interpretation of his many jobs, and was consistent with the many ways he enacted his career. Josh mentioned that it “gets around in the music community” that he is “a music teacher who teaches orchestra,” which he believed added credibility to his musicianship among band mates and other gigging musicians. Although Josh also taught private lessons for bass and a variety of other instruments, wrote his own songs, gigged in the community, and taught guitar classes at school, he indicated that credibility was somehow strengthened when others knew he taught orchestra in schools.

Anne described herself as *piano teacher*, a *part-time music teacher*, and as “a stay-at-home Mom [who] just gave piano lessons.” Her conception of professional self began with piano teaching, but with the inclusion of her homeschooled student general music classes and various other types of community music teaching (toddlers, church ensembles, and so on), she now included “part-time music teacher” as a secondary descriptor. Anne’s use of the term “music teacher” points to a broader conception of her teaching roles from any one role, such as piano teacher, which she took on as she indeed enacted her career in a variety of ways.

Andrea initially described herself as a *musician*. She followed this up with, “I [am] an accompanist because that's what I do most of the time now, and then . . . I would elaborate on that, just say, ‘Yes, [I teach private lessons].’” Andrea purposefully did not describe herself primarily as a piano teacher. The mention of private lessons was in fact, the last part of her multiple jobs that she mentioned somewhat reluctantly. She did not wish to be associated with what could be another person’s typified image of (what she described as) “the little old lady piano teacher down the street.” By pointing to her accompaniment position first, Andrea emphasized her piano performance ability and positioning within an ensemble (and institution) and her performance self.

Erin had not decided on a way to best describe her professional life. When asked what she did for a living, she commented, “I might change my answer frequently. I mean, I probably would say I work in arts education, and that's kind of a general way to sum up everything I do.” She also mentioned that she might change her answer depending on the person with whom she spoke, indicating she would describe her career in ways the other person might be most familiar because she could choose to emphasize different parts of her position if she chose. Throughout interviews however, Erin continually referred to herself as a *teaching artist*.

Jessica described herself as *musician* and *guitar teacher*. With her balanced sense of self, she comfortably referred to both role-taking selves within her professional self. Her reference to guitar points to the priority of that instrument in her teaching and musician roles.

Sid explained, “I play drums and teach.” I was surprised he included the teaching aspect of his career, although it is possible he mentioned it because he knew I was

interviewing people who teach music. Sid's description of himself as playing drums not only emphasized his performing self, but also specifically his drum-performing self, which he mentioned multiple times. His general statement that he taught seemed as vague as his ideas about teaching self.

Dennis said that he was a *musician*, or "a freelance musician if I want to be a little bit more specific." Although he said that he taught, he did not refer to himself as a teacher or emphasize any part of his music teaching roles. Without an institution or organization in which he could locate himself at the time of this study, Dennis's description of himself as "freelance musician" was left open to interpretation, as was his music career in general.

The lifeworld of each participant includes typified images and a storehouse of knowledge about music teachers and music teaching derived from past and present experiences and interactions in their social worlds. The positive and negative conceptions these participants had of music teachers and music teaching impacted the roles they took on and the roles they refused, and impacted their perceptions of how these roles contributed to or detracted from the construction of professional selves. What each participant thought "music teacher" or "music teaching" meant, and what the participant thought *others* thought "music teacher" meant, related to the ways music teacher was or was not part of the professional self and, if it music teaching *was* part of the professional self, *how* it was part of the professional self.

As Schutz (1967) makes clear in social phenomenology, the language used to describe one's reality reflects and has an effect on both individuals' and social perceptions of their reality. The ways in which participants conceived of and described

themselves as music professionals and as music teachers were shaped by the language they used. The language they used further confirmed the individuals' conceptions of self. Participants also seemed concerned with the ways in which others viewed their professional selves and therefore made use of specific terms in order to convey what they knew to be socially understood meanings within and outside their social worlds according to their storehouse of knowledge.

Participants' constructions of self were based on conceptions of lifeworld and typified images of music teaching within their individual storehouse of knowledge, other actors within their social worlds, and the organizations and/or institutions in which they worked or had contact. Actors within their social worlds and organizations and/or institutions are discussed later in this chapter. Although it is possible certain terms could be typified differently among varying social worlds, these participants made use of language that reinforced the selves they wanted perceived by others and the selves they conceived themselves to have as they understood them in relation to their social world.

How do the participants construct and enact their professional selves, including their teaching selves? Within their social worlds, participants constructed an overall professional self that was informed by three potential role-taking selves: teaching, performing, and musician. Each participant enacted varying combinations of these role-taking selves. Two participants conceived themselves as enacting other selves as part of the professional self: Anne emphasized a creative self apart from teaching self, and Erin emphasized an overall artistic self comprised of visual artistic self and musical self as the foundation for all other facets of her professional self.

In general, however, the professional self for participants in this study seemed to be comprised of some combination of three dominant role-taking selves: performing, teaching, and musical. The ways that each participant balanced and reconciled these roles, including the presence or absence of a role-taking self, had a great deal to do with conceptions of overall professional self.

For two participants (Dennis and Sid), the performer self dominated, and the professional self was completely defined by the enactment of the performer self. For these two participants, acknowledging a teaching self, even they claimed to teach music in some way, threatened their conception of professional self, which hinged on the performer role. They enacted their professional selves, including their teaching as performers, with students positioned as audience or fans.

For two other participants (Tara and Anne), the teaching self dominated to the extent that the performing and musical selves had disappeared or were fading, even though they described themselves as *music* teachers. For these two participants, any conversation about performance, music, or musicianship focused on concepts for students to learn or actions for students to take in order to meet curricular or public presentation goals. These two participants referred neither to themselves as performers or musicians except in the past, nor to the possibility of their students as performers or musicians outside of their identification as students or people to be taught.

The other four participants in this study (Josh, Jessica, Erin, and Andrea) showed some evidence of all three role-taking selves, though to different degrees and in different states of balance or reconciliation. The extent to which their role-taking selves were balanced or reconciled appeared to be related to the way they constructed and enacted

their professional selves. Two participants (Josh and Jessica), reconciled and balanced role-taking selves, which appeared to be connected to enjoyment and sustainability in the enactment of their professional selves. They were comfortable in their conceptions of self as music teachers in their lifeworlds, and flexible in their conceptions of themselves as professionals. Further, the sense of balanced and reconciled role-taking selves seemed to rest in strong conceptions of themselves as musical people. The strong sense of musician self seemed to open pathways of connection between teacher and performer selves.

For two others (Erin and Andrea), role-taking selves appeared to be unbalanced, in conflict, or not reconciled, which appeared to be connected to a sense of uneasiness or tension in the professional self. They were not comfortable with their conceptions of themselves as music teachers, either because role-taking selves were in contention or because one role-taking self seemed to be pushing out the others. Erin felt she was losing her performance self and not as in touch with her artistic self as she wanted to be due to the time her enactment of her teaching roles required. Andrea seemed to defend her performer self against the possible social perception of loss due to teaching kinds of repertoire inconsistent with her views of who her performer self was. Perhaps due to these imbalances or tensions, both individuals were considering leaving music teaching entirely or at least in part at the time of this study.

How and why the participants in this study came to construct and enact their varying sense of professional self, including their various role-taking selves, appeared to be strongly related to two social conceptions: the structures *of* their lifeworld (consociates, contemporaries, predecessors, and successors) and the structures *in* their

lifeworld (institutions and organizations). Both social constructions are discussed in the next section.

How are the participants' constructions of professional self, including teaching self, supported and sustained by interactions in their social worlds? One of the findings in this study was that music teachers tended to have multiple role-taking selves (performing, teaching, and musical). One's sense of overall professional self is informed by the relative dominance or harmonization of his or her role-taking selves. The reasons why the professional self is informed by role-taking selves seem to involve two important factors. First, the structure of one's lifeworld and the actors within it work to challenge or sustain one's role-taking and professional selves. Second, the institutional and organizational structures in which music teachers are prepared and within which they work can perpetuate specific ways of thinking and acting through typifications and a collected storehouse of knowledge particular to that social world. In this section, I discuss actors, then structures. In Schutz's social phenomenology the lifeworld consists of consociates, contemporaries, predecessors, and successors.

In this study, participants were influenced in positive and negative ways by contemporaries, consociates, and predecessors, as well as beliefs about future successors. These actors in their social worlds contributed to each participant's storehouse of knowledge, beliefs about music teaching, and conception of professional self.

All participants in this study had consociates, either for their sense of professional self as a whole or for one or more of their role-taking selves. In this study I was particularly interested in a sense of professional self related to music teaching. What seems to matter for the support of a professional self that includes music teaching are the

kinds of consociates and the number and variation of consociates, which varied for participants in this study. Types of consociates matter in two ways: the kinds of roles supported by the consociate and the kinds of professional selves the consociates enacted.

The two participants in this study (Josh and Jessica) who had the most balanced and reconciled sense of professional self had strong consociate support for all three role-taking selves described in this study – teaching, performing, and musical. Some consociates supported only one role and some supported multiple role-taking selves. Further, if they lacked strong consociate support at any time, they were willing and able to find it. For example, Josh sought among his school music teaching contemporaries those individuals from whom he could learn about enacting certain dimensions of his music teacher role and in some cases, these contemporaries became consociates.

Jessica too, had multiple types of contemporaries at arm's length, including other studio teachers, gigging musicians, songwriters, and other teaching artists. Although at the time of this study she also had many strong consociates who supported different roles, she had the ability to bring new relationships into closer proximity within her social world to become consociates if need be.

Josh and Jessica not only maintained many and varied types of consociates, they also were aware of many and varied types of contemporaries within their social worlds. They held fluid conceptions of contemporary relationships with the knowledge and ability to locate supportive people they might need and form supportive relationships with them, Josh and Jessica were able to maintain consociate support over time despite the fact that the contemporaries and consociates may move into different roles as needed or desired with changes in their structures or relationships over time.

Participants with a single dominant role-taking self, whether performing or teaching, tended to have consociates that supported these role-taking selves and not others. Participants who had a dominant teacher self had consociates who supported that teacher self. Participants who had a dominant performer self had consociates who supported that performer self. Participants in this study who seemed to have role-taking selves that were fading or absent lacked consociate support for these role-taking selves. If they were to need more consociates, they would look to like-minded contemporaries. If a role-taking self does not exist and the individual is role-averse, there is no need to seek consociate support and a potential consociate would go unrecognized. Consociates seek the same types, which perpetuates the sense of professional self. Those with a less fluid sense of self may find that other preexisting roles recede or fade.

When a role-taking self was present and little or no consociate support existed, that role-taking self appeared to be fading, which participants seemed to experience as tension, loss, or conflict. If a role-taking self doesn't exist but is desired, potential consociates might be sought, recognized, and desired. If a role-taking self does not exist and the individual is role-averse, there is no need to seek consociate support and a potential consociate would go unrecognized.

Predecessors were also important in the ways participants constructed and enacted their professional selves. For some participants, predecessors became close mentors. In some cases these mentors went on to become consociates. For other participants, predecessors existed only as role models who were either negative or indifferent. Particularly positive role models were more likely to become mentors if the participant was trying on a role and the mentor provided support for it.

Ways in which participants constructed their professional self seemed strongly related to beliefs about who future successors might be (if they were a consideration at all). I refer to this phenomenon as anticipated positioning. If participants had a strong performer self, they likely regarded students as audience or fans who might learn something from them, but more importantly, would serve to support the performance self. If the participant had a strong sense of teaching self, students were regarded as people to be taught. If a participant had a balanced sense of self, they tended to regard students as fellow musical people in the world who may go on to become fellow colleagues, band mates, collaborators, or the like. If a student successor was anticipated as someone who might follow in the participant's professional footsteps exactly, that student may reinforce the participant's construction of professional self and may be considered a fellow professional specific to the participant's role(s) and sense of professional self. Implications of how participants regarded students are discussed below.

The second way in which participants constructed professional self had to do with the ways they interacted with structures in their lifeworld. There were two kinds of structures: those in which they were prepared, such as degree and certification programs and their respective institutions and organizations, and those in which they enacted their professional selves, such as schools, studios, professional associations, and performing organizations. Some structures are necessary and can prove valuable to individuals. Structures can organize one's social world in order to help them make sense of their experiences and interactions. Structures can also help individuals locate consociates.

Although structures can benefit individuals, they also have the possibility of limiting them. Structures can create narrow perspectives and typified understandings that

contribute to specific ways of thinking and acting within a social world. Individuals may come to take on the structure as a conception of self and in effect box themselves into the structure so that alternative perspectives become difficult to see. These taken-for-granted understandings may perpetuate limited professional views and practices.

Status is one of the topics discussed in this study. French sociologist and philosopher Pierre Bourdieu has written about economic capital and social positioning (Bourdieu, 1977, 1990). Economic status was not one of the primary ways participants in this study conceived of their professional status as music teachers. While some participants considered status in a societally-driven way (involving wealth, prestige, and power), wealth did not act as a determining factor for them. Most participants however, considered professional status in line with Sumpter's (2008) mission-based model, involving autonomy and decision-making power about one's career. Bourdieu's views of economic capital and social positioning may be an interesting way to consider this topic in future studies.

Bourdieu's conceptions of *field*, *habitus*, and *doxa* however, draw interesting connections to this study. Bourdieu's conception of field involves a social space that operates from its own rules and opinions, which he describes as the objective. Bourdieu's description of field seems similar to Schutz's social world, a space comprised of people, expectations, habits, understandings, and shared meanings particular to that group and their shared social world. In Bourdieu's description, the people interact and may struggle through social relationships within the field. These interactions and social

relationships fall in line with Schutz's conception of social world and also the storehouse of knowledge that helps groups communicate and understand one another within their group.

Bourdieu explains habitus as a kind of socialization into social structures. Different fields, or social worlds, have particular understandings, routines, expectations, and requirements for those who live or work within them, which he describes as the subjective. When these dispositions become internalized and an individual embodies them within him or herself as thoughts, actions, and perceptions, they can become deeply ingrained and subconscious to the individual. Habitus tends to perpetuate understandings, practices, or ways of thinking. Schutz explains similar ideas in his description of the taken-for-granted norms and understandings particular to actors within social worlds, who may share a storehouse of knowledge specific to that social world.

Doxa involves the ways that taken-for-granted social understandings become ingrained in people. Doxa holds the typical habitus of the field up as a dominant way of thinking, implying that the habitus is an obvious, assumed, or unquestionable understanding which should be commonly embodied among those within its field. Bourdieu describes doxa as a situation with harmony between the objective (the field) and the subjective (one's habitus). In other words, when one's embodied understandings are ingrained and in line with the habitus of the field the situation is then referred to as doxic.

In my study, some of Bourdieu's ideas may well apply and could compliment some aspects of Schutz's social phenomenology. My study focuses on the social relationships that inform one's sense of self, however, where Bourdieu's sociology

involves cultural and symbolic capital, symbolic violence, and power relations. These topics may provide interesting insight in future studies of this type.

Degrees are one type of structure. Sid, Dennis, and Andrea studied for degrees in music performance. Andrea also sought a graduate piano pedagogy degree. Tara earned two degrees in music education and additional music teaching certifications. Anne had an elementary education degree and numerous music endorsements. Josh had an undergraduate degree in music performance and a master's degree in education. Erin had an undergraduate degree in visual art. Jessica had an associate's degree in music studies. The structures of their degrees and certification programs seemed to have shaped and reinforced typified notions of different role-taking selves as well as the status of those selves in relation to one another. This observation is not surprising. One enters a degree program with a purpose and a career in mind. Still, these participants seemed to have developed narrowed and more specific professional views or to have more typified beliefs all the more reinforced within their social worlds rather than being expanded, flexible, or innovate as a result of their studies. Degree programs exist the way they do because of the historical structures of the institutions in which they are housed and their accrediting agencies, which tend to divide one type of music professional from another and one type of teaching profession from another.

Post-graduation, participants tended to enact a professional self consistent with the structures in which they were now comfortable, in places with typifications now familiar to them and congruent with specific role-taking selves. Sid and Dennis performed. Tara and Anne taught. Andrea gave piano lessons and accompanied. Josh performed and taught. Erin designed courses and opportunities, taught, and performed. Jessica taught,

performed, wrote songs, improvised, and went about her musical world. Structures tended to confirm rather than challenge role-taking selves.

Post-structuralism is a critical theory that also draws interesting parallels to my study. Where structuralism focuses on the self-sufficiency of a structure and looks for meaning within the structure, post-structuralism considers the structure apart from the individual, allowing him or her to question their structures and allowing for a variety of different, potentially conflicting interpretations. Post-structuralism considers that meanings are made specific to individuals, who interpret symbols from their own perspectives, allowing differentiation among various interpretations. Structures are defined somewhat differently in post-structuralism than in my study. Repeated examples of structures in post-structuralism include texts and language. In my study structures exist as a place within which a social world may take shape such as an organization or institution.

In my study, some participants developed fixed roles (or identities) within their structures, such as a public school or within the social world of gigging. These participants' mindsets, relationships, and perspectives were informed completely by their structures and therefore the storehouse of knowledge unique to that structure became ingrained in these participants. Because these understandings were ingrained, the participants could not see past their structures and therefore were unable to think critically about them or make change within them (or within themselves). These participants could be considered from a structuralist point of view, which may provide interesting insights in future studies.

Conversely, other participants were able to work within structures of their own, yet were not confined or defined by them. Multiple, or changing interpretations of these structures (and potentially other structures as well) allowed these flexible participants to consider that they worked within the structure yet had not become the structure, in other words had not embodied the structure. These participants' senses of self informed their perspectives and they were able to maintain relationships, mindsets, and perspectives that were informed within and outside of these structures. The broad perspectives these individuals were able to gain and surround themselves with allowed for critical thinking about the structures and change-making within them. These participants could be considered from a post-structuralist point of view, which may also provide interesting insights in future studies.

What implications do the experiences and conceptions of these participants have for the music profession? In this section, I discuss implications for students, degree programs, professional organizations, researchers, and those who are or would be music teachers.

Implications for Students

How one constructs sense of self has implications for students. When one's sense of professional self is dominated by a single role-taking self, the individual likely becomes bound to the structures and role they take on within that particular social world. For instance, Tara and Dennis both construct an unbalanced sense of professional self informed by one dominant role-taking self: the teaching self for Tara and the performing self for Dennis. Because they are informed so strongly by one single role-taking self, Tara and Dennis are both bound to the structures of the public school institution and a

specific type of performing world respectively. Tara and Dennis have bought into these structures, and their belief in the structure provides them with specific expectations about their role within it; they seem unable to question or think outside of their structures. Tara and Dennis both graduated from degree programs that solidified their understandings of these particular structures and social worlds, and engaged them in a powerful socialization process with other actors who likewise seemed defined by the structure. They had no consociates, or even contemporaries, apart from those structures, and no one who questioned them.

As music teachers, Tara and Dennis enacted their practices in ways specific to the structures and dominant role-taking selves. For instance, Tara and Dennis did not consider themselves musical people in the world, as their musician selves were weak or nonexistent, and therefore, they were unable to think of their students as musical people. Both primarily regarded their students as a faceless, nameless group who were not like them, not a music teacher and not a music performer, and who were a part of their social worlds only to the extent that they currently held the roles of being their students. Neither Tara nor Dennis had an anticipated positioning of their students as musical people. If they had, it would require them to think differently about students' musical interests and motivations, which could further require changes in their practice and necessitate critical questioning of the structure. If a student were to become "like them," for instance a public school music teacher following a music education degree program, or perhaps a protégé instructor for the tap notation system, Tara and Dennis may then include the student as a member of their social world, yet only to the extent that the individual's role complimented and boosted their own sense of professional self as

teacher or performer. Tara and Dennis are two examples of a role-construction process that has existed for years (Allen, 2003; Bouij, 2004; Frederickson, 2007; Froehlich, 2007a; Henkin, 1966; Parakilas, 2009; Parkes, 2009; Roberts, 1991; Sinsabaugh, 2007) and that has implications for professional status within society.

Andrea was likewise confined and defined by the structure of her degree programs and by a repertoire of Western classical music. Her teaching self was affirmed by the structure and to the extent that it was consistent with her understanding of the repertoire and performance goals. While Andrea enacted a depth in teaching self, she lacked breadth because if a student's musical goals were inconsistent with her structure or repertoire, she would likely lack interest or, as was the case with students' pop music, face conflict within herself.

Sid wanted to be a performer and he believed in a specific performing structure, that of the famous touring rock musician. Anne dipped into different structures but did not commit to any of them. While she enacted breadth in teaching approach, she lacked depth. Anne was interested in accommodating the interests of her students, but this accommodation was confined to a specific group of students and their families. Josh, Jessica, and Erin navigated multiple social worlds. They regarded students as fellow musical people and enacted breadth and depth in their teaching as they were comfortable in different structures while also comfortable allowing for and learning from students' musical interests and goals along with them.

Some of these individuals have balanced professional selves and are able to enact their music teaching careers with flexibility and a broad perspective that allows them to question their structures and roles within them, while working within sometimes multiple

structures. They learned to become music teachers or were teaching music through different pathways that did not specifically involve the two structures that define Tara and Dennis. In this study, most participants fall into this category and include Josh, Jessica, Erin, Anne. As Froehlich states, “Understanding paradoxes and conflicts in our work provides the basis for asking how pedagogical changes can lead to changed behavior and, ultimately, to institutional change” (p. 8). Without a critical questioning of one’s structures, which is necessary according to Jones (2007a), one can neither identify the need for change nor enact change.

While teaching effectiveness was not a focus of this study, students may well consider that their teachers are effective *for what?* When considering music teachers, students may benefit from acknowledging their own goals and interests and considering what types of breadth, depth, and flexibility the teacher may enact, and consequently, how students are regarded by a potential teacher.

Implications for Degree Programs

This study raises some important questions regarding the institutional and organizational structures in which music professionals are prepared and the institutional and organizational structures in which they then enact their professional selves. Two participants who seemed most bound by their structures seemed to lack a balanced, reconciled sense of self. Do these institutional and organization structures prevent music professionals from having contact with one another and perpetuate separations in the music teaching field and distinctions among types of music teaching practices? Do structures prevent those who *might* teach music from considering a teaching self and teaching as a career possibility for themselves? Do structures prevent those who *do* teach

music from seeing themselves as a musical teacher in the world rather than a music teacher within a specific place? Do musical selves matter at all within these structures and institutions?

The participants in this study did not know each other, with the exception of Sid and Jessica and Jessica and Erin, who had crossed paths in a community music school. Yet in some instances they held very dim and taken-for-granted views of each other, and the more strongly they held these views, the weaker their sense of musical self seemed to be, and the stronger the connection a self defined by institutional structure.

Like the divided communities of practice within the field of music teaching, musicians are divided and grouped by fixed identities or institutions and degree programs. As Whitaker (1998) explains, these separations may even exist in further differentiation within one particular setting. These role identities may include such distinctions as performance major, education major, rock guitarist, classical bassoonist, composer, music theory student, and so on. While studies specific to any role are certainly valuable, a curriculum that emphasizes a singular identity above all else seems contrary to the flexibility and innovation some music educators seek (Schuler, 2011). When completing the end of this dissertation, I walked past a group of students informally jamming outside the School of Music. They sang a pop song accompanied by body percussion and what seemed to be improvisation in their small group. I couldn't help but think that in most cases, their musical selves, clearly evident in that moment, were at the least minimally valued in their School of Music studies, and possibly marginalized in favor of a strong performing role, ensemble member role, or music teaching role.

Sense of self is fluid and does not involve molding oneself into a prescribed identity, but rather involves considering a self within society that includes, but does not solely consist, of structures and roles. Developing a sense of professional self should include overarching understandings, goals, questions, and impressions about oneself. Without a strong sense of professional self, one becomes susceptible to burnout or crisis, or can become subsumed by organizational structures and lose any sense of flexibility or fluidity. With a shift from role-centered curricula to a focus on musical sense of self and principles about one's sense of self rather than skills, preservice music professionals, including preservice music teachers, may gain a very different perspective and construct their sense of roles and self in different ways.

As evidenced by at least seven of the participants in this study, who either changed career direction or delved into additional and unanticipated music teaching directions, music students may not yet know the professional direction they may follow or are headed, even when they initially envision a clear professional pathway. Music students may benefit from a variety of teachers with widely differing music teaching experiences, such as teaching artists, studio teachers (not only those who teach college-age students in schools of music), community music teachers or directors, those who lead a music or music education nonprofit organization, and so on. Music teachers should be encouraged to share their teaching experiences with students, whether facilitating bands, gigging in the community and running rehearsals with band mates, or teaching a music course in a school or community setting. These teaching experiences must be presented as valuable, therefore helping students to think broadly about their future work as music professionals and music teachers. According to Hellman (2008), students benefit tremendously from

these role models and this can help students develop their *own* conceptions of teaching. Additionally, Dolloff (1999) states that students consider their senses of self in relationship to their images, experiences, and beliefs about teaching, and so when presented multiple and varied types of mentor imagery and belief systems, students may be encouraged to think broadly and flexibly about their role-taking selves and overall sense of self. It is important for universities to include the perspectives of these types of music teachers.

At least three participants in this study explicitly stated that that music teachers of all types should “be up on their education,” or in other words, take courses and workshops to gain experiences specific to *teaching* music, whether as degree-seeking students, non-degree seeking students, or as music professionals who were likely already teaching. For Erin, had she taken educational credits while enrolled in her university visual arts degree program, she would have been able to teach art in a school setting and she regretted not doing so. She recommended that university level students seek all options in order to gain a perspective and make informed choices about their major course of study. This included considering types of careers their course choices enabled them to enact, and types of careers they would later be limited from enacting without certain kinds of preparation. Erin said that she regretted that an advisor or mentor had not taken the time to sit down with her and discuss her career options because she did not understand “the value of taking that year of classes.”

Different types of professional development tend to exist for specific music teaching careers, reinforcing the divides found among pockets of the field. Courses or workshops may address teaching techniques, peer mentoring, mentorship, and resources.

For those taking university courses, a pedagogy class may be insufficient to cover these topics. A series of pedagogy classes, or workshops, however may benefit students. This preparation may include observing lessons, teaching both individuals, groups, and ensembles while being observed, giving and receiving feedback on one's teaching, and so on. According to Booth (2009), some teaching artists in the past have been trained for only a few days in attempts to provide them with the experiences often found in one-semester-long pedagogy courses. Teaching techniques should include ways in which individuals can become facilitators and mentors, themselves.

Participants in this study also felt it was important for music teachers to continue taking private lessons. Although for some, private lessons may create a focus on self-validation through musical performance, which can result in viewing students as audience, as was seemingly the case with Dennis, a confident level of musicianship is important in order to promote a strong sense of musical self, which private lessons may help provide. Teaching itself can also improve elements of one's musicianship, as stated by Josh, who mentioned that by breaking down fundamental elements of music for his students, he too benefited as a musician and music teacher. This must be recognized by music teachers, particularly if doubting the musical growth that can occur even when teaching seemingly simplistic musical components. When music teachers view all experiences in their lifeworld as potential learning opportunities, their perspectives will undoubtedly broaden.

Teaching preparation programs and professional development must address entrepreneurial aspects (for all music students) of their future careers, including ways in which an entrepreneurial mindset can positively impact their future success in any

number of jobs within the field. Many types of entrepreneurially-related professional preparation can be helpful to music teachers, including topics of business and finance in order to run one's own studio, keeping track of one's income, and completing potentially complicated tax statements. Individuals may benefit from understanding how to operate as an independent contractor, whether for a school, community music school, nonprofit organization, or other organization, how to protect and insure themselves, and how to engage in effective public relations. Music teachers in this way might understand their contract(s) as well as legal rights and responsibilities.

Implications for Organizations

Once they leave colleges and universities, the structures music professionals encounter and in which they enact their professional selves can provide powerful, common, and/or confining ties that make it difficult for some individuals to separate themselves from the structure, from typifications common to their social world, or from taken-for-granted expectations by themselves or other actors within their social worlds.

Individuals may apply particular understandings of structures and their social worlds and of their (and others') roles within it. These understandings, an important element of social phenomenology, can become taken-for-granted expectations, or typified understandings within the social world or structure (Jary & Jary, 1991; Johnson, 2005). While typified understandings can help individuals make sense of current and future experiences (Rogers, 2003), they can also hinder the growth of self.

Conversely, typifications occur within social worlds and help with sense making, but may not necessarily translate across different communities. For instance, a typified understanding of *teaching artist* may hold "obvious" meanings and associations within a

teaching artist community or community music school, but may be understood differently within a public school music teaching community. As Schutz (1967) states, repetition and continuity can easily become assumed attitudes, which can then become enacted behaviors. These behaviors may go unrecognized, thus perpetuating the status quo. Those who lead institutions and professional organizations might consider whether they serve structures and typified identities or developing selves in a changing social world.

Implications for Researchers

In this study, I investigated the music teaching lives of eight individuals who worked in a variety of settings. The literature was not entirely helpful, as discussions of music teaching seemed to fall into the same separated categories that tend to define music teachers and teaching. While some literature did exist that included more than one type of music teacher or teaching, these seemed to exist as a comparison between two, with one practice favored over or contrasted with the “other” practice which was held up as problematic (Crappell, 2010; Mullen, 2002). The dichotomies reinforced by these types of comparisons only further separate music teachers and teaching distinctly different professional within distinctly different social worlds. As outlined in Chapter One of this document, these separated ways of thinking about music teachers and teaching tend to be a historical problem.

Even in the music education literature, which is most abundant, researchers focus on questions and problems related to typified images of specific kinds of teacher identities related to structures (for example band), age (high school), or actions (conducting). These studies are valuable, as are studies of music teacher identity, but they tend to perpetuate taken-for-granted ways of thinking about music teaching and

teachers. More studies are needed about musical self and about different ways of enacting a music teaching career. As it stands, these studies and music teachers who are not in public schools are the exception and “the other” in the literature.

Implications for Those Who Are Or Would Be Music Teachers

Finally, what questions does this study raise for those who are or who would be music teachers? In this study, a balanced, reconciled sense of self seemed to enhance participants’ perspectives, allow them to think and function with flexibility, and regard students as fellow musicians in the world. How does one construct a balanced sense of self?

Some music teachers enact a strong sense of musical role-taking self, with harmonized, reconciled senses of role-taking selves within their overall professional self. In this study, these types of individuals were more likely to regard their students as fellow musical people in the world. This perspective allowed individuals to consider their students’ musical interests, motivations, and goals. They flexibly developed their lessons and classes to accommodate their students, showing respect for their current and growing senses of musical selves. Some participants in this study concerned themselves with their students’ musical interests and futures, but also concerned themselves with their students as *people*, taking into account their challenges and needs, whether musical or extra-musical. An attention toward students in this way involves anticipated positioning. For those with balanced, reconciled senses of professional self, students were not only considered fellow musical people in the world, but potential future consociates within their lifeworlds.

How does an individual come to think of themselves as a musical person in the world? Just as multiple consociates are important in order to provide support for different role-taking selves and challenge one to consider different perspectives, likewise, multiple opportunities to enact one's musicality and to consider one's musical self in a variety of ways can strengthen the musical self and broaden one's perspective within and beyond specific structural roles. Those who would mentor music teachers of any kind for any setting should help prospective teachers recognize and uphold their musical selves as valuable.

As stated, in this study, a balanced and reconciled sense of musical, teaching, and performance selves seemed to benefit participants who had strong professional selves as music teachers. Strong conceptions of professional, informed by musical self, must be actively constructed by the individual themselves, over time through interactions and the support of strong consociates of various types, who serve specific roles for the individuals and are realized as valuable in specific ways. Strong consociate support can aid individuals in creating flexible senses of self.

Music teacher educators alone cannot hold the responsibility for forming preservice teachers' strong teaching selves or for locating important consociates for them. Instead, teacher educators must empower future music teachers to become conscious of their developing teaching, performing, and musical selves, as well as consociates that will benefit them and for what reasons. Consociate relationships must be formed and nurtured by conscious choice, and forming them necessitates willingness, continuity, and commitment on the part of the individual. Teacher educators can make clear to future music teachers the importance of consociate relationships and of the three factors that

will help individuals create and sustain them as they are desired, needed, or change in various teaching situations and over time. Teacher educators can also make clear the importance of autonomy and responsibility associated with locating and fostering these relationships. As teacher educators serve a potential mentorship role toward future music teachers, they can also share their own experiences and support systems with future music teachers, providing imagery and example (Dolloff, 1999).

Finally, those who teach or who are preparing to do so must remain conscious of structures so that they can function in them while refusing to take on pre-formed identities that are static and contrary to an evolving sense of professional self. As some authors recommend, it is important for music educators to “name their own reality” (Benedict, 2007) and critically question the assumptions and expectations they might hold about their social worlds (Abrahams, 2005a; Abrahams, 2005b; Benedict, 2007; Bowman, 2006; Dolloff, 2007; Koza, 2006). In questioning one’s assumptions and gaining a flexible sense of self, music teachers of all kinds may become increasingly entrepreneurially-minded (Duening, 2010; Ma & Tan, 2006; Millar, 2009; Veblen, 2004). Entrepreneurs do not necessarily enact roles because they do not necessarily have structures within which to place their roles. Entrepreneurs instead create a strong sense of self, which allows them to design and define their own roles and structures.

Ethics

Throughout this study, I encountered several ethical questions. The most troubling questions had to do with the nature of student-teacher relationships. Parents seeking private music study for their children must make many considerations when choosing a private teacher, an individual who will work one-on-one with their child(ren) and often

without the presence of the parent. Teachers who work in public schools must typically past through background checks, fingerprint clearance, and hold a degree, ensuring some level of trust in their preparation and character. It seems that anyone can teach private lessons, at times without checkpoints. This is not necessarily a new concern, however; Lancaster (2003) goes so far as to state that piano teaching should be illegal without a license to do so.

As Stauffer (2007) recommends, music teaching as a field is in need of a professional code of ethics. The NAFME website provides a code of ethics (musiced.nafme.org/about/position-statements/the-music-code-of-ethics/), but addresses the relationships between “music educators and professional musicians,” not the relationship between teachers and students, teachers and parents, or teachers and communities. The language of the code points to structures that divide “music educators” and “professional musicians,” while simultaneously acknowledging a blurred line, in that “many professional musicians are music educating and many music educators are, or have been, actively engaged in the field of professional performance.” Curiously, however, the code notes that professional *musicians* “may suffer harm to their prestige and economic status,” when codes of ethics regarding the hiring of performers are breached, while no concerns about the prestige or economic status of music *teachers* or the hiring of teachers are articulated.

Stauffer (2007) notes that a professional code of ethics can be found in many different fields of practice and questions the lack of ethical code found in teaching that might serve to ground principles and sense of purpose, particularly with respect to the teacher-student relationship. As evidenced by the comments Sid made of his private

student involving late night phone calls and what he felt was a crush on her part, a professional code of ethics for music teachers of all kinds might positively contribute to the profession. When considering the common practice of one-on-one studio music lessons, which has no obvious barriers of entry, it is important that ethical considerations are made by all parties involved including the teacher, parents, and students.

Some studio music teachers feel the need to differentiate themselves from others. In some ways these differentiations could be interpreted as an attempt at providing parents with a structure where none would otherwise exist. For example, Andrea appeared to use her studio policy—a contract outlining responsibilities of the student, teacher, and parent(s)—as a way of protecting herself. Some music teachers insist that parents remain in the room during the lesson, therefore involving the parents and protecting themselves from being in a vulnerable position or open to question for any number of reasons. Parents, too, should be concerned with protecting their child(ren) from being put into a questionable situation and might consider accompanying them to lessons instead of dropping them off, remaining present at the lessons, getting to know the teacher rather than relying simply on word of mouth, and so on. Cutietta (2001) reminds parents to consider the teaching-specific strengths of their child's private teacher, not only the performing accolades they may hold. In addition to the private teacher's ability to teach well however, safety and trustworthiness should also be considerations. Parents who simply trust that the teacher is upstanding, trustworthy, and qualified take chances, and the more convenient the parent situation (like dropping children off alone), the less they may become supportive, involved, or aware.

A Moment for Reflexivity and Reflection

I am aware that in my role as researcher I had an impact on this study. Participants were aware that I was investigating music teaching and music teachers and they may have framed their responses to indicate their interest in my study and in me. While I am confident that I represented the participants and their views accurately, I am also aware that my interpretations are my own.

Another way in which I impacted this study was through participant selection. I chose the participants through a rigorous process in which I sought diverse kinds of teachers enacting their professional selves in diverse settings. Some of the participants in this study turned out to be colorful individuals who drew attention to certain issues. Still, these participants do in some ways represent the broad field of music teaching in a single community and the varying types of music teachers who exist in the social world. A different group of participants may have raised the same issues in different ways or may have pointed to concerns that this investigation did not uncover.

When considering what I have learned throughout the overall process of conducting this study, I am struck by a few key themes. Although I anticipated varied types of careers among the participants (and looked for differences in teaching situation), I am surprised how diverse the group was, not only with respect to their enacted careers, but also respect to other factors, such as their early musical experiences, important teachers and mentors along the way, preparation for teaching music, and the types of others surrounding them who provided, or failed to provide, support. The participants come from a complex picture of past and present circumstances. Some were fortunate to gain early musical exposure or lessons while others were not. Some had tremendously

supportive families and formal educational experiences, while others did not. Some participants worked with excellent music teachers who provided support and/or mentorship, and others did not.

Despite these differences in circumstance, however, the person and their sense of self weighed more heavily on their present and future in music teaching than did any of the aforementioned factors. Regardless of whether or not they had great teachers, strong preparation for music teaching, or early opportunities, the person him or herself was the deciding factor in his or her professional life. His or her willingness (or not) to take risks, think flexibly, try on roles, and challenge his or herself seemed crucial. The action of finding strong support from others within the social world aided in the process of constructing a strong sense of their role-taking selves and overall sense of self.

Some of the most unexpected participants in this study seemed to embody and enact the most flexibility in their practice. The two participants who displayed an open-minded teaching approach and were informed by their own flexible sense of musical self did not enter into music teaching by way of a typical route. The pathways by which they entered into the profession, in fact, may have contributed to their flexible mindsets and harmonized selves. Importantly, these two participants were relatively young in their music teaching careers, and over the course of this study, I came to consider them to be great teachers. They were focused on their students as musicians and people. With the types of supportive networks they have built, and more importantly, with the willingness, commitment, and continuity to continue to locate these supportive people, I anticipate that they will continue to grow and develop and enjoy satisfaction and longevity in their

careers. These great teachers have the potential to become amazing over the span of their professional lives.

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APPENDIX A

TERMS

The following eight terms are derived from Schutz's social phenomenology.

Lifeworld - an overall compilation of one's everyday experiences, understandings, and routines.

Social World - a setting, place, and/or community of people who share common understandings, beliefs, routines, and typifications unique to their group.

Storehouse of Knowledge - the understandings one compiles based on experiences (or lifeworld), including norms and expectations within social worlds. Storehouse of knowledge helps one to make sense of his or her prior experiences and to make assumptions about his or her future experiences. Storehouse of knowledge can be specific to individuals but can also shape group understandings.

Typification - a process of naming that defines typical understandings of particular symbols, objects, routines, or others within a socially constructed storehouse of knowledge particular to a social world.

Consociates - a collective group of other actors within one's social world(s) that live within the individual, or engage in a "we relationship" with the individual. An individual is both an active observer and actor in consociate circles, directly experiencing the realities of their "fellow man." Consociates share time and space with the individual and are in close proximity or an intimate relationship.

Contemporaries - a collective group of other actors within one's social world(s) that exist in a "they relationship." The individual and contemporaries live among each other. Contemporaries share time and space with the individual but may be in close proximity to or distant from the individual. Contemporaries may or may not be directly known.

Predecessors - those who came before the individual and shaped the social world in some way to become what it is now. Predecessors may or may not share time and space with the individual and may or may not be directly known.

Successors - those who come after the individual to inhabit the social world. Successors are a hypothetical group of people who may or may not become known to the individual and may or may not share time and space with him or her.

Additional terms below.

Sense of Self - self is organized around one's self-concept and self-esteem, or "the ideas we have about ourselves" (Johnson, 1995, p. 249). Sense of self is a mental construction of the person by him or herself forming an overall conception and belief about self in the world. Sense of self comprises understandings, questions, and beliefs about oneself including feelings about self, goals and dreams, and ways in which one perceives others think about them. As noted by Stets & Burke (2003), one's sense of self has influence in society through his or her actions and interactions, and in the various groups or organizations they form, join, or in which they take part. At the same time, the groups to which one belongs likewise influence the individual through shared understandings, language, and meaning specific to the groups. This continual process of reflexivity enables individuals to construct their sense of self (McCall & Simmons, 1987; Mead, 1934; both in Stets & Burke, 2003). As Jary and Jary (1991) state, "self is a mental construction of the person by the person" (p. 436).

Role-Taking Selves - roles or enacted positions in the social world. In this study, role-taking selves revolve around an amalgamation of three mindsets: performing, teaching, and musical.

Mindset - the ways in which role-taking selves inform one's perspective.

Professional self - a portion of one's overall sense of self specific to one's professional life, professional role-taking selves, and professional social world(s). The professional self comprises ways one thinks of oneself, beliefs about oneself, and ways in which one considers others think about them, all specific to their professional role-taking selves and mindsets.

Identity - a role specific to a structure (such as an institution or organization), which is defined within its particular social world with particular expectations, typifications, and socially understood norms. Oyserman, Elmore, and Smith (2012) suggest that "*identities* include content and readiness to act and employ mindsets to make meaning" (pp. 94, italics theirs). Identities may be (or become) fixed within their structures. As Hogg (2012) notes, "Groups furnish us with an identity, a way of locating ourselves in relation to other people" (p. 502). Hogg goes on to state that "one's sense of self *derives from* the groups and categories we belong to" (p. 502), in other words identity and role affect sense of self, though self is not entirely defined by identity or role. In this study, identities are comprised of one's mindsets, and center on the individual's professional positioning, their jobs and the ways in which they understand their roles within those particular positions.

Performance Mindset - a perspective that prioritizes musical performance. Participants demonstrated a performance mindset when they focused on performance, for instance, in anticipation of ensemble performances, community performances, gigs, informal concerts, and so on. The performing mindset involved a focus on acts that are

part of or that surround performance, such as attending to performing norms, expectations of the industry or audience roles, marketing for performances, and so on. When participants viewed teaching with a performing mindset, they typically focused on the individual or group in anticipation of sharing music with and/or entertaining an audience.

Musician Mindset - one's own sense of personal musicality. This is distinct from the performing mindset as performing has to do with the ways participants consider they share or display their musicality. Musical mindsets may include elements of one's performing as well as teaching mindsets, but extend further to conceptions of one self as a musical person who may also create music, listen to music, and engage in multiple ways with other musical people. The sense of self as musician, if existent, may act as an underlying foundation on which performing and teaching mindsets take shape and continue to be supported. In other words, the musical mindset may provide avenues through which other role-taking selves can inform one another.

Teaching Mindset - a perspective that prioritizes teaching. Participants who demonstrated a teaching mindset tended to focus on musical concepts, skills, information, and/or practices. The teaching mindset may also involve a focus on students as people, for example, helping students become "good people" and/or caring about students' personal as well as musical growth and development. When participants viewed teaching with a teaching mindset, they typically felt that instruction (content) and the teaching-learning relationship were fundamentally important aspects of their job.

APPENDIX B

INTERVIEW QUESTIONS

Interview 1 - Background and Job Specifics

If a stranger asked you on a plane, “What do you do for a living?”, what would you say?

How long have you taught music?

What grade levels do you teach / have you taught?

What subject areas within music do you teach / have you taught? (outside of music?)

Tell me about a particularly influential teacher of yours. What do you remember?

Why / How did you decide to get into music? (and music education)?

What did you envision for your career when you were beginning?

What was it like, at first?

Has anything changed over time?

(If used to teach music in other ways) Is there anything about you that’s changed now that you teach (in this new way)? What? How?

At what point did you start to see yourself as a teacher of music? Describe this.

Walk me through a typical work day for you.

What types of musical things do you do in your personal life?

(If teaching in multiple ways) What would you say is the most fundamental job that you do?

What kinds of music do you make sure to include / are you passionate about?

How did you learn to teach music?

Were there any people that were influential to you? How so?

Any influential experiences?

Interview 2 - Practical Aspects, How Participants Go About Teaching

How did you learn to teach music?

Describe your professional support system (if applicable) as a music educator.

If you needed help or advice, who would be the first person you'd turn to? Why?

Are there others you seek out when you need help or advice? Who? Why?

What opportunities have you had for professional development (if applicable)? Where / who do these come from / where do they happen?

Describe your best day.

Describe your worst day.

Tell me about your most challenging student.

Tell me about your most inspiring student.

Your quirkiest / funniest student.

Are there any kinds of music teaching or types of lessons / units that you now include that you didn't used to? What are they / describe. How did you decide to include them? What did you do to inform yourself / learn about it?

Have you ever held any types of leadership responsibilities in your job(s)? Describe.

How do you know when you're being effective as a music teacher?

Are there any skills / abilities you wish you had that would help you in your job? What?

What would you say would be the fundamental aspects of your own, personal teaching style that make it uniquely yours?

Are there any teaching strategies you've taken from others that have been helpful? (Who? Describe them).

Have you ever taught with other music teachers (in like-music ed disciplines / in unlike-music ed disciplines or in interdisciplinary teaching)? How did it go?

If there was one thing your colleagues (if applicable) could do to support you in teaching music, what would that be?

Do you have any skills (within music and/or outside of music) that you feel are helpful to you in your career?

Interview 3 - Personal Meanings, Social Constructions

What do you feel you've learned about being a music teacher?

Why do you do what you do? (teach music)

How do you measure your success as a _____ music educator?

Did you ever encounter a challenge that was particularly tough on you? How did you deal with it?

Of all the music teaching positions you've had or done, what keeps you teaching music?

What do you find challenging? (What would you do to improve this if you could?)

A lot of people view _____ music teaching as very different from other types of music teaching. How do you feel about this?

How do your family / friends view your career? What would they say if they were describing what you do?

If you were speaking with someone who was about to begin teaching music (in this way), what would you want to tell them?

What kinds of experiences would you think would be important for them to have?

What is different about your music teaching from when you began your career?

Is there anything you anticipate changing in the future?

Are there ways you hope to professionally grow / learn / develop?

What is your ultimate reason for doing this (teaching music)?

What really motivates you in your job / career? (Do you ever have feelings of burnout or feeling overwhelmed? How do you cope with this?)

Do you ever see yourself NOT doing this?

If this wasn't your job / position / career, what would you be doing?

(If teaching in multiple ways) What would you say is the fundamental part of your jobs that tie them together as music education?

By the time you're retired, what do you hope you can say about your career?

What do you hope your students will remember / have learned?

APPENDIX C

INDEPENDENT REVIEW BOARD APPROVAL



Office of Research Integrity and Assurance

To: Sandra Stauffer
MUSIC

From: Mark Roosa, Chair
Sec Bsh IRB

Date: 10/14/2011

Committee Action: Exemption Granted

IRB Action Date: 10/14/2011

IRB Protocol #: 1109008901

Study Title: A social phenomenological investigation of music teachers' self-perceptions of role, place, and process

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2).

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

