VALUES TO VIRTUES: AN EXAMINATION OF BAND DIRECTOR PRACTICE

A Dissertation in
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by
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ABSTRACT

The purpose of this dissertation was to investigate the pedagogic values of band directors. Further, how these values are operationalized in the classroom and contribute to a director’s conception of the good life was examined. This dissertation contains the findings from three separate investigations.

The purpose of the first investigation was to elicit and examine the pedagogic values of three band directors. I sought to understand their pedagogic values through observation, interviews, and examination of repertoire lists. The participants’ pedagogic values emerged as values of ends and of students. Directors identified undergraduate music education experiences, reflection, and teaching experiences as sources of their values.

The purpose of my second investigation was to ascertain the values and sources of pedagogic values held by band directors and how contextual factors influence stasis or change in values. I used a descriptive survey design for this inquiry. Participants were band directors from six states representing the six National Association for Music Education regional divisions. Results indicated that values could be described as three constructs - traditional practices, non-traditional practices, and performance. In addition contextual factors had no influence on pedagogic values. Directors cited personal reflection and goals they set for themselves as sources of their values.

Finally, through the third investigation, I examined professional and social aspects of a band director’s life to understand his self-cultivation, a process through which one experiences personal growth through professional and social experiences. Through case study methodology, I observed and interviewed my participant, Michael, in order to understand the role self-cultivation plays in his practice. Findings indicated relationships, story, and music provide
Michael with self-cultivation that motivates and sustains him through the practice of teaching music.

The findings from the three investigations highlight tensions between the tradition of teaching band and individual practice of teaching band. For example, the tradition of band prioritizes western art music, excellence in performance, and the greatest good for the greatest number, while individual band directors may prioritize a diversity of musics, process over product, and strive to meet individual needs. I explore these tensions in the last chapter.
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CHAPTER 1
INTRODUCTION

As a high school junior in band, I had experienced success as a musician. I was the section leader for the percussion section. I successfully auditioned for All-District Bands, and had recently made the All-State Band. My experience in the All-State Band had confirmed what I suspected since the end of ninth grade. I was going to be a band director, one that would challenge and encourage my students to reach new levels of musicianship; something I lacked during my high school experiences.

In college I studied dutifully, if not selectively, those aspects of teaching I felt would make me a good band director. I embraced the time spent in large and small ensembles. I spent time with peers discussing varying aspects of music educations. My professors taught me lesson planning, classroom management techniques, and learning sequences that lead to effective instruction. During my practicum experience I was given the opportunity to apply these skills. I worked hard to not only apply what I had learned in the classroom, but to try new ideas as well. I received an excellent teacher education. My professors were devoted and supportive of me as I learned the knowledge and skills necessary to teach.

Disposition and Learning to Teach

Many researchers define, and my story reflects, effective teaching as the application of knowledge, skills, and attitudes to educational endeavors (Freeman, 2007). In music teacher education research regarding effective teaching, university teachers rated teaching skills higher than personality characteristics and musical skills (Rohwer & Henry, 2004). Reflecting a knowledge/skills based approach to teaching, Yarbrough (1975) operationalized effective music teaching through the magnitude of desirable behaviors (eye contact, closeness, volume of voice,
gestures, facial expression, and rehearsal space). Madsen, Standley, and Cassidy (1989) continued a focus on behavior magnitude, though they referred to it as intensity. In addition, these behaviors combined with appropriate sequencing is believed important to effective teaching. Gonzalez (2001) found that pacing, sequence, and format were important skills for public school band directors. However, Yarbrough and Price (1989) found that complete teaching cycles (present information, allow time for student response, and provide appropriate reinforcement) occurred less frequently among band directors than other teachers.

Skills, techniques, and desirable behaviors as noted above are important for effective teaching. These attributes represent the processes of instruction, and pre-service music teachers must learn them in order to facilitate student learning. However, being successful when implementing these attributes does not necessarily lead one to effective teaching. Elements of character also play an important role in effective teaching (Starratt, 1994). These character traits have been traditionally described as disposition.

Disposition is a relatively new concept in teacher education. While it first emerged as a concept in 1967 (Freeman, 2007), the need to discuss disposition took on new importance in 1985 (Katz & Raths, 1985). This need arose out of dissatisfaction with the attitude component of the attributes of effective teaching (e.g., knowledge, skills, and attitude). Because assessing attitude was difficult, teacher assessment in practice was primarily concerned with knowledge and skills. Describing the effects of using disposition as a teacher attribute instead of attitude, Freeman stated that dispositions lead “us to think more profoundly about how to educate teachers and move away from checklists” (p. 7). The National Council for the Accreditation of Teacher Education (NCATE) now known as the Council for the Accreditation of Educator Preparations (CAEP) first adopted disposition as part of Standards 2000 published in 2002 and described it as:
The values, commitments, and professional ethics that influence behaviors toward students, families, colleagues, and communities and affect student learning, motivation, and development as well as the educator’s own professional growth. Dispositions are guided by beliefs and attitudes related to values such as caring, fairness, honesty, responsibility, and social justice. For example, they might include a belief that all students can learn, a vision of high and challenging standards, or a commitment to a safe and supportive learning environment. (p. 51)

Despite the adoption of disposition as a teaching attribute to be assessed for accreditation, NCATE’s definition did little to improve on defining attitudes as an assessable concept in teacher evaluation. Therefore, NCATE later refined the term - disposition comprises:

- Professional attitudes, values, and beliefs demonstrated through both verbal and non-verbal behaviors as educators interact with students, families, colleagues, and communities. These positive behaviors support student learning and development.

NCATE expects institutions to assess professional dispositions based on observable behaviors in educational settings. The two professional dispositions that NCATE expects institutions to assess are fairness and the belief that all students can learn. Based on their mission and conceptual framework, professional education units can identify, define, and operationalize additional professional dispositions. (2010)

With the updated description NCATE made an effort to make disposition a more concrete term with clear expectations for assessment while allowing institutions latitude in creating additional criterion for dispositions.

Fundamentally, questions remain regarding dispositions. With a scarcity of research regarding teaching dispositions for in-service teachers, it is unclear the role they play in effective
teaching. What attitudes, values, and beliefs ought teachers have? What marks a behavior as positive? Do fairness and the belief all students can learn denote effective teaching? These questions also beg larger questions. Do successful teachers have common attitudes, values, and beliefs? If so, what are they? Furthermore, and perhaps most important, what is the motivation or inspiration for teachers to adopt particular attitudes, values, and beliefs? Let us return to my story.

After graduating and receiving my first job, I was motivated to have the best band I possibly could. Unfortunately, I was now a choir director. I began to regret my selective attention during my undergraduate years realizing one of the casualties was Choral Methods. I took the job so I could be an assistant band director. Like some band directors I could have done the minimum when working with the choir while devoting most of my energy to the band. Instead, I worked diligently to provide the choir with meaningful musical experiences. I built strong relationships with my students, and the choirs grew in size and experienced success on the stage. Further, my interactions with peers provided necessary professional development and I moved toward a student-centered approach in my teaching. As a result, several of my students continued music study in college. Most students continued to sing in their church. Why did I spend so much time and effort in a subject for which I did not necessarily have a passion?

During my first year as a doctoral student I began to ponder what motivates one to continually develop as a teacher. I believed knowledge, skills, and dispositions were important to teacher practice. However, they did not account for the complexity of successful teaching. It was evident to me that there was an additional attribute of effective teaching, one that may not be directly observed through teaching acts.
Ethics and Motivation to Improve Practice

I believe the answer to teacher motivation lies in the personal obligations teachers feel to both their students and themselves. Some think this is a sense of duty to students, often interpreted as altruism (C. Higgins, 2011; Muir, 2001; Regelski, 2012a). However, I believe this obligation is more than a sense of altruism; it is a facet of a one’s identity; one of which is that of the teacher. Teachers’ motivations to actively reflect on their practice, and continue to develop as a teacher can best be explained by understanding the role teaching plays in their personal flourishing. This aspect of teaching can be explained through normative ethics.

Normative Ethics

Ethics are moral principles that govern actions (Kagan, 1998). They are comprised of shared moral orientations regarding how one believes he or she should live (Higgins, 2011). Theories of ethics are concerned with criteria for making ethical decisions. There are three normative ethical theories: Consequentialism, deontology, and virtue ethics. Each theory prescribes a different set of criteria to guide decision-making. But which theory should we choose? An acceptable ethical theory will allow agents (teachers) to live with decisions they make. Agency allows teachers to consider “oughts” and “naughts” as well as how particular decisions affect their conception of a life well-lived. This occurs when they are agents of their own narrative. This agency though, must be situated in social norms. So an acceptable ethical theory will provide an individual with agency as well as socially established norms to guide decisions. Let us examine the three primary ethical theories.

Consequentialism, also associated with utilitarianism, prescribes that the only criteria of consideration when making an ethical decision is the outcome (Carr-Chellman, 2005; Kagan, 1998). Consequentialism’s acceptable outcomes are those that seek to increase pleasure (though
not necessarily hedonistic pleasure) or decrease pain. Other considerations, mostly associated with utility, are that outcomes should produce the greatest good for the greatest number.

Outcomes are prioritized in consequentialism while intent is ignored. Agents are held responsible regardless of whether they can foresee the consequences of their actions. For example, a lifeguard helping a choking woman on the beach does not see a drowning man in the ocean. His action resulted in the man’s death. Even though he could not foresee this consequence he is still held responsible for it. His intent to help the woman does not figure into the ethical rightness of his actions. Furthermore, actions required to bring out an outcome do not matter. In music education verbally abusing students into practicing more to achieve an excellent performance would be ethically defensible, if the outcome, the excellent performance, is what matters most.

Guidelines for ethical decisions in consequentialism are pre-determined. Ultimately, an agent is obligated to act in a manner that produces the best outcome for the greatest number of people, thus resolving any possible ethical conundrum. The act of deliberation regarding a decision is reduced to taking action on a predetermined set of criteria (increase pleasure/minimize pain/greatest good). An ethical orientation to music teaching must allow for teachers’ agency when making decision in wide ranging, highly contextualized situations. Music education as a profession is tasked with educating every child through music. Making curricular decisions where only the greatest number of students receives a benefit is unethical. The resulting lack of agency on the part of the teacher makes consequentialism an insufficient ethical theory to describe the drive for teachers.

Deontology, also known as duty ethics, is an ethical theory where the intent is the only consideration when making a decision. Developed by Kant (1993) as a reaction to utilitarianism,
deontology holds that outcomes do not matter so long as the correct intent is used when making a decision. Recalling our lifeguard from the previous example, his actions to save the woman choking would be ethically justified, because his intent was correct. Kant felt we should treat others as ends rather than means to an end, flatly rejecting the idea of utility.

Kant expressed his criteria for duty through his categorical imperative, “act only according to that maxim whereby you can at the same time will that it should become a universal law” (Kant, 1983, p. 30). Through this imperative, music teachers would take only those actions they felt other music teachers should take. Ultimately then, these criteria for actions are determined collectively (by peers). Therefore agents’ decisions are also pre-determined, and their agency is diminished. For this reason, deontology is insufficient to explain the ethical obligations motivating teachers to continue to evolve and develop.

Virtue ethics is an ethical theory developed by Aristotle (2009). It involves habits of character as a way to guide decision-making. A prime concern, and maybe the prime concern of virtue ethics is eudaimonia. Roughly translated as flourishing, it denotes happiness or contentment. Mostly, eudaimonia is concerned with being satisfied with all aspects of life, a life well-lived. This concept is key to the motivation teachers possess to grow as professionals. While teachers are traditionally viewed as altruistic, giving of themselves for the sake of their students, Aristotle provided an explanation for the personal satisfaction teachers experience through a job well done. While eudaimonia might be perceived as overly self-centered, Aristotle was careful to describe the importance of social relationships, and that these relationships contributed to the good-life. In essence, music teachers teach as much for their enjoyment and fulfillment as for their students’ success and enjoyment. Because of the agency a teacher possesses, and his or her social situatedness, virtue ethics is an acceptable theory for education.
Through the act of teaching music teachers produce or achieve goods. Aristotle described the highest good as that which is achievable for itself and not for the sake of something else. For example band directors who program repertoire so that students can have an aesthetic experience can be seen as producing a good. The aesthetic experience does not serve another good. However, band directors who program repertoire so they may advance in their field are not producing the highest good. They are producing a good, but it is a good that serves another end. Goods are achieved by being virtuous.

Aristotle described two kinds of virtues, intellectual virtues and moral virtues (2009). Intellectual virtues are learned through experience and take time to acquire. Aristotle divided intellectual virtues into theoria, techne, and praxis. Theoretical (theoria) virtues consisted of sophia (philosophy), episteme (scientific knowledge), and nous (intuitive reason) and were the most academic category of the intellectual virtues. They served no practical purpose in and of themselves, and produced no practical ‘goods’ (Regelski, 1998). In contrast, techne produced goods or artifacts, with a focus on creating. In the third category of praxis, phronesis is the intellectual virtue that produces practical goods, thus providing an interesting and useful tool for music teachers.

Phronesis translates as ‘practical wisdom’ and has been examined in educational philosophy extensively (Eisner, 2002; Kristjánsson, 2005; Moss, 2011; Noel, 1999a, 1999b; Regelski, 1998, 2012a, 2012b; Reimer, 1997). A music teacher with phronesis has a wealth of experience on which to draw when making decisions. Thus an inexperienced music teacher has little phronesis. Teachers rely on phronesis when planning instruction, making decisions in the classroom, and assessing students. This practical wisdom is the lens through which music
teachers interact with students. The intellectual virtues, such as phronesis, guide the use of the moral virtues.

Moral virtues are learned through habit, and do not exist in us naturally. While animals are capable of learning through habit as well, moral virtues are uniquely human:

For the things we have to learn before we can do them, we learn by doing them, e.g. men become builders by building and lyre players by playing the lyre; so too we become just by doing just acts, temperate by doing temperate acts, brave by doing brave acts.

(Aristotle, 2009, p. 23)

Key to understanding Aristotle’s concept of virtue is the importance he placed on context. Aristotle noted that, for example, too much courage is as much a fault as too little courage. Agents are to use only the amount of a particular virtue that a situation dictates. Referred to as the doctrine of the mean, this concept is important in virtue ethics. The importance of the role of the agent in using phronesis to determine the ‘quantity’ of a given moral virtue in a particular situation gives the actor agency. The agent is at the center of the decision-making process.

Virtue ethics provides an acceptable framework for teacher motivation.

Values

Music teachers place value, pedagogic value, on the goods resulting from their teaching practice. In his Theory of Valuation, Dewey (1923) described value as both a noun and valuation as verb. As a noun, value denotes an object, idea, or feeling that is cherished. The verb form valuation involves making an appraisal. Value is associated with personal emotions and connections to objects and ideas, while valuation connotes a certain amount of objectivity in appraising. Though value and valuation appear to be dichotomous, they are complementary and used contextually (Reichling, 1993).
Suggesting the importance of values Dewey stated:
All deliberate, all planned human conduct, personal and collective, seems to be
influenced if not controlled, by estimates of value or worth of ends to be attained. Good
sense in practical affairs is generally identified with a sense of relative values. (Dewey, 1923, p.2)

Human conduct is an important phrase in this statement. Dewey thought that the evidence of a
value lied in the actions taken to achieve it:

We are directed to observe whether energy is put forth to call into existence or to
maintain in existence certain conditions; in ordinary language, to note whether effort is
evoked, whether pains are taken to bring about the existence of certain conditions rather
than others. (Dewey, 1923, p.14)

Value without action is merely wish. Wishes exist in the affective domain and are not
“behavioral” or seen through observation (Dewey, 1923, p. 14). This statement may appear to
render intrinsic value non-existent; that objects of value must have some sort of instrumental
quality. Thus, Dewey presents value as ultimately extrinsic, (hence valuation – doing something
to demonstrate value). For example, consider the value of a high quality instrument to a
professional performer. In Dewey’s theory, the lengths taken by the performer to attain the
instrument is the marker of its value. However, there is room in Dewey’s Theory of Valuation
for intrinsic value (Santas, 2003). It stems from the importance of context in many of his writings.
Objects and ideas have intrinsic values in the contexts in which they exist. For a plumber, a
musical instrumental has no intrinsic value, because a musical instrument does not belong in the
context of plumbing. However, in the context of musicing, the instrument has intrinsic value for
its potential to be used in making music. Values are important (Collinson, 2012; Court, 1991;
Values, Virtues, Goods

Virtues, values and goods are related in a complex way. MacIntyre (2007) contended that humans value goods because they are good (rather than because we value them). Thus, there is an innate ‘goodness’ in internal goods due to their use in the specific contexts. Higgins, expanding on MacIntyre’s interpretation of virtue ethics, stated that goods can also be virtues “even though the virtues are eminently useful for achieving the good, one must, paradoxically, deem the virtues intrinsically valuable in order to possess them and thereby derive their usefulness” (p. 49). A virtue will always be a good, but a good may not always be a virtue. Humans value both because they are intrinsically good and constitutive of the good life.

Taken together, moral virtues, values, and phronesis offer what I believe are the beginnings of a way to understand an important aspect of effective teaching, forming a basis for the research that follows this introduction. Each teacher brings personal values/virtues, which exist in other areas of his or her life, to his or her practice. These virtues/values are shaped by experiences striving to live the good life as teachers attempt to answer the question ‘who is it good to be’. The lived experiences inform how teachers view students, the content and ends of education, and the means of education, which shape the educative experience for their students.

Key to understanding how these constructs are evidenced in music teaching is the role context plays. As previously mentioned, Aristotle (2009) and Dewey (1923) placed value on the contextual aspects of virtues and values. It is no different in teaching. Music teachers arrive at personally held pedagogic values (having to do with school or schooling) and goods based on the
context in which they teach. Campbell, Thompson, and Barrett (2012) refer to this contextual application of values and beliefs as a “personal orientation” relying on the teacher to be a learner, working to make meaning of their interactions in education.

Through the following research projects, I focused attention on non-instructional aspects of teaching. I examined the nature and uses of pedagogic values and their use in music instruction. In addition, I examined how the life well-lived affected a teacher’s practice of teaching band. Through these investigations I sought to shed light on a crucial aspect of teaching that is not often emphasized in music teacher education or professional development.

The second chapter reflects my first research project regarding the pedagogic values of band directors. I interviewed and observed three band directors concerning their values when teaching and planning for instruction. Through this project I found three broad concepts that were valued: means, ends, and students. The means of band were the experiences during rehearsal as well as the social interaction among students and between students and teachers. The ends directors valued were the outcomes of performances, or outcomes of participation in band. Valuing of students permeated means and ends. I found directors enacted their values based on experience in the classroom and the community in which they taught. The findings from this investigation informed the next phase of my research.

Chapter three is a report of the second research project regarding pedagogic values. Using the constructs of means, ends and students, I designed survey items, modeled after Schwartz (2001), to assess the extent to which band directors value each construct. Furthermore, I asked directors to rate items representing sources for their values. I found that director values of ends and means are represented by performances and rehearsals. In addition, directors valued each construct highly. The value of students is diverse and interacts with rehearsal and
performance. Sources of values most highly rated involved personal reflection and goals they set for themselves and students.

Chapter four describes my third research project. It was built upon the previous two projects while adding an interpretation of the virtue ethics involved in pedagogic decision-making. I focused on the lived experiences of my participant to better understand his practice as a band director. My results indicated that experiences outside of the classroom profoundly affected his teaching practice. Further, it was his sense of initiative that provided the drive to seek cultivating experiences in his life.

Through my research concerning in-service teachers’ pedagogic values, ethics, *phronesis*, and action, I have discovered a tension between the individual band director and his/her role in the tradition of band. Directors are both influenced and influencers of the tradition of band, but struggle with the agency needed for the latter. Ultimately, it is a sense of agency that allows them to form and/or shape pedagogic values to meet the needs of students. These values, though pedagogic in nature are shaped by life experiences outside of the school as well as experiences inside the school. Additionally, values clarification is a process of teaching as much as planning curriculum and choosing repertoire.
CHAPTER 2
AN EXAMINATION OF THE PEDAGOGIC VALUES OF BAND DIRECTORS

Public school band directors experience a great deal of autonomy in shaping their students’ music learning and engagement when compared with teachers of core subjects. This feeling of autonomy can be attributed to several common conditions: band directors often do not have to coordinate curricula with colleagues, they feel free from mandates to implement the national standards (Elpus, 2013), and the lack of high-stakes testing in music provides directors the opportunity to choose content, methodologies, and aims of music education. I refer to the content, means, and aims a music teacher values as their pedagogic values (PVs).

Music teachers’ PVs are influenced by social, musical, and educational values and orient music teachers toward learning and teaching. Social values may include honesty and fairness. Musical values may include specific genres of music or a preferred band sound. Educational values may include specific teaching methodologies or approaches such as Kodaly or Music Learning Theory. Music teachers develop their PVs through experiences prior to and throughout their professional lives. Teachers demonstrate their PVs to through decisions regarding instruction, assessment, and student learning.

Values are listed as a part of teachers’ professional dispositions. Describing the prominence of values in disposition Smith et al. (2005) stated “professional dispositions are guided by beliefs and attitudes related to values such as caring, fairness, honesty, responsibility, and social justice” (p. 78) (emphasis added). These values, as components of disposition, are context dependent (Johnson & Reiman, 2007). The context examined in the current study is that of the public school band director. Previous research (Abramo, 2009; Fitzpatrick, 2011)
indicated band directors exhibit context specific values and beliefs guiding their curricular decisions.

For teachers, the process of valuing may be more important than the resulting value (Husu & Tirri, 2007; Rokeach, 1979). Through engaging in values clarification Husu and Tirri noted that educators should not look to values as goals for attainment (ends and outcomes). Instead they believe educators should operationalize values in their interactions with students (means and processes). Band directors often operationalize their values through the repertoire they select. This is evidenced by the enormous amount of attention repertoire selection receives in publications (Apfelstadt, 2000; Backes, 2010; Bauer, 1996; Begian, 1991; Reynolds, 2000). Furthermore, band directors in general seem to exhibit a valuing of performance evidenced by the large number of festivals and public concerts given each year.

Understanding band director PVs and PV formation may help guide music teacher educators as they help their students form pedagogic values that guide their teaching (Banville, Desrosiers, & Genet-Volet, 2002). However, research specifically regarding band director PVs is scarce. As Collinson (2012) noted regarding teacher values, “the paucity of research into sources of teachers’ values represents a significant gap in understanding that potentially could result in neglect of valuable professional development opportunities for teachers” (p. 342). Court (1991) stated that “Values are central to the study of teacher thinking...” (p. 389), and should be studied as a “part of a mix of knowledge, beliefs, and values called practical knowledge” (p. 389). Considering this call for further research in the area of PVs (Collinson, 2012; Court, 1991; Husu & Tirri, 2007), the following questions guided this investigation:

- What are the stated and interpreted pedagogic values of band directors?
How do pedagogic values develop and what are the primary influences in their development?

What role does the student play in directors’ pedagogic values?

Method

A multiple case-study design (Merriam, 2009) was used for this investigation. Merriam stated, “The case itself is important for what it reveals about the phenomenon and for what it might represent” (p. 29). The phenomena for this investigation were the PVs held by band directors.

Participants

Merriam (2001) also described the importance of a bounded system for identifying participants. She referred to the bounded system as “a thing, a single entity, a unit around which there are boundaries” (p. 27). My participants were bound by their common experiences as public-school band directors who taught ensembles that performed well (measured by personal observation and district festival ratings) and were also student-centered (determined by my observations of their teaching). I had previous relationships with all three participants: I worked with two of the directors as colleagues in the same region for ten years, and the third in my capacity as a university supervisor of student teachers. In these contexts I observed them make decisions and carry out actions that placed the student at the center of the educational experience.

Data Collection

Data from all three participants were collected over two months in the form of field notes from rehearsal observations, post rehearsal interviews, my personal journal, and repertoire lists. Observations served as a way for me to observe directors make decisions, exhibiting values in action (Dewey, 1923). I formally observed each participant once, during which I concentrated
on how the directors interacted with students. I watched and listened for messages of value conveyed through instruction, and made notes regarding instructional decisions to discuss during the interview. My journaling, after each interview, was a reflective process. I noted in the journal topics from the interview that seemed particularly important to my participants, and the emotions and attitudes that appeared to accompany each topic.

I conducted a semi-structured interview (see Appendix A) with each participant based on prepared questions and questions generated from the rehearsal observation. As the interview progressed I allowed each director to guide the interview toward topics s/he wanted to discuss. Additional questions evolved from the participants themselves. For example, in the first interview Macy discussed the importance of conferences in shaping her values; therefore conferences became a point of inquiry in subsequent interviews of other participants. Interviews were audio recorded using Garageband© software. The recordings were transcribed by a transcription service. Once a transcript was complete, I compared the transcript to the original recording and corrected any errors.

Repertoire lists were collected because the repertoire directors program can represent pedagogic values (Reichling, 1993), and due to the attention repertoire selection receives in practitioner journals (Apfelstadt, 2000; Begian, 1991; DelBorgo, 1988; Dvorak, Floyd, & Margolis, 2000; Hilyard, 1992; Prentice, 1986; Reynolds, 2000) and in the research literature (Backes, 2010; Bauer, 1996; Budiansky & Foley, 2005; Fiese, 1993; Gilbert, 1993; Ostling, 1978; Thomas, 1998; Towner, 2011; Young, 1998). Collected repertoire lists were compared to repertoire featured in the Teaching Music Through Performance in Band Series (Miles, 1997). This book series represents a normative list of repertoire common among many state repertoire lists. Programming of repertoire featured (or not) in this series may illuminate how PVs are
expressed through repertoire selection. Participants provided lists of repertoire performed within five years of our interview. They were asked to submit all repertoire performed by their concert band, excluding pep band and chamber music.

Validity

Trustworthiness was addressed through triangulation and member-checking (Stake, 2010). Triangulation was achieved through the multiple data sources of interviews, rehearsal observation, my journal and the repertoire lists. Member checking occurred by sending completed personal descriptions to the participants to ensure I represented our conversation accurately through the description. I made corrections to the descriptions based on their feedback, and sent them back to directors for final confirmation.

Data Analysis

According to Merriam (2001) multiple case studies have two stages of analysis, within-case and cross-case analysis. During within-case analysis the investigator learns as much about the context as possible. I used values coding (Saldana, 2013) where I applied codes to data “that reflect a participant’s values, attitudes, and beliefs, representing his or her perspective or worldview” (p. 110) for the within case analysis. After coding, I created personal descriptions (Merriam, 2001) for each participant; describing each director’s context and pedagogic values. The descriptions consisted of quotes from participants and observations made through field notes. The descriptions represent the culmination of this analysis. Following the within case analysis, I conducted a cross-case analysis comparing and contrasting codes and identifying unifying themes.
Description of the Cases

The following particular descriptions (Merriam, 2001) portray the three directors who participated in this investigation and are the culmination of the first stage of analysis. The individual values of the directors are represented through the descriptions. Themes, representing cross-case analysis, are presented following the descriptions.

Macy

Macy is a middle school band director in a rural district in a southern state. She taught at the same middle school her entire teaching career of 11 years. In addition to her duties as a middle school band director, Macy also works closely with the high school director and the competitive marching band and teaches general music. She has a Masters degree and is a trumpet player. Macy was seven months pregnant with her first child at the time of our interview. Band directing is a large part of her life; “My husband is (a) band director as you know and pretty much we come home and that's what we talk about is ‘what happened to your band today?'” (personal communication, March 6, 2013). A significant aspect of her social life involves friends who are also band directors.

Macy values a student’s experience musically and socially in band. Macy ties her valuing of the social experience of band directly to her life. She remarks, “I met my husband in college band and all my friends that were at my wedding were [in] band with me. There’s so much social to [band participation], and I try to understand that” (personal communication, March 6, 2013). She values the social experience of band for herself as well as in the lives of her students. She strives to create individualized experiences in music performance for each student. For her, it is important for these experiences to match the student’s ability level. She often stays after school or forfeits her lunch break in order to challenge students by playing duets with them
or work with those students who have fallen behind. Further, from my observations, I noticed how Macy would vary her speaking tone and mannerisms based on the student she was addressing in rehearsal providing further evidence of how she values individualizing instruction. However, social experiences presented conflict with music experiences. At the time of our interview, she was preparing to attend the district concert band assessment festival. She had four more band members than she could fit on a bus. To take an additional bus would cost more money than she had in her budget. The crux of the dilemma was how to decide which students would be allowed to attend the trip, particularly whether to use playing achievement to determine attendance. With regard to students who are struggling to play the music she stated:

It’s the … kids that are struggling to keep up with the pieces we've been playing for a month and a half …you're trying to think about their best interest and do [the students] even need to go? I don’t know…individualizing it for each kid is how I feel about it, which is daunting. (personal communication, March 6, 2013)

In this particular dilemma she has to balance her valuing of excellent performance with her valuing of student experiences. In addition, how she values fiscal responsibility is also relevant to this situation. Macy struggled to justify spending additional money for students who were primarily interested in social experiences:

Like literally you're just here for the social aspect and you're going to cost me $400? That's where I feel really bad to say ‘I know you love this, but you can't go. You just can't go because you aren't putting forth the effort. (personal communication, March 6, 2013)
After weeks of deliberation, she chose to not allow four students to attend the concert festival. The four students were excluded based on achievement, or in this case, lack of achievement. In this particular situation Macy prioritized fiscal concern and musical excellence.

Macy is deeply, personally connected to her students. Much of our interview was spent discussing her personal reactions to students who quit band. When students choose to stop participating in band, Macy feels personally responsible for that decision. She relates a particular instance when 9 out of 10 students quit the summer prior to their senior year. Even though they were not in her middle school band anymore it was difficult for her emotionally: “That was my first sixth grade class, and I took it really personally and it wasn't [personal]. It was them making silly choices, and I took it really hard and didn’t want to talk to any of them” (personal communication, March 6, 2013). Perhaps most telling of her personal involvement with her students is the conflict she feels about whether or not to take maternity leave:

You know, we're having a kid of our own and I'm trying to decide if I'm going to take any maternity leave in the fall because what are they [her band students] going to do without me? How am I going to start my sixth grade band? Oh I don’t know if I trust anybody else to do that, but I totally trust someone else to raise my child! That is really, and that's what I'm saying, how messed up is that? (personal communication, March 6, 2013)

This particular statement illustrates how much Macy values her students’ musical experiences. She feels a strong responsibility to her students learning.

King

King is a high school band director in an urban area of a southern state. He held his current job for four years, and had taught band for 14 years. His current school was consolidating with two other schools the next year and he had recently been selected as the band
director of the consolidated school. He is married with six children. At the time of our interview he and his wife were expecting their seventh child. During my visit, King was preparing his ensemble for performance at the district concert adjudication.

King’s PVs can best be categorized as both explicit and implicit. Explicitly, when asked what he values, King discusses the normative aspects (Allsup, 2003) of concert band. He stresses musical achievement for his students, “So they can experience getting close to perfection because especially at [high school] kids don’t experience that” (personal communication, March 5, 2013). He constantly rates his band using other respected band programs as measuring sticks. This drive for perfection is tempered by the context in which King teaches. He described achievement ceilings at each of the schools he has taught.

I have accepted that there are some places that are just going to be better, and [rival school] football, because of lots of reasons, it's just going to be better, and you won't ever...get [rival school] football to happen at [other school]. It would take generations. It wouldn't happen in one person’s teaching tenure. So I teach now knowing that to change an entire program might not even happen in my lifetime. And it doesn’t take one person, it takes the whole right group of people and administrators and parents. (personal communication, March 5, 2013)

It is evident from this statement that King believes context is an important aspect to determine success.

However King does not let context interfere with the goals he sets for his students to attain perfection. Instead, he adjusts the tasks he asks his students to complete. One way this is manifested is by choosing repertoire that provides an appropriate challenge for his students. He
described how adjusting the difficulty of repertoire is something he has only recently begun to do:

I will choose music more for the kid's sake than for my own sake. Like the piece we were just doing is only grade two, but I know that we couldn't get grade three to a very high level. *And a few years ago my ego wouldn't have let me play grade two you know, and now I'm like okay we're going to play this.* We're going to play it really well, and we're going to be grade two, we will be the only band playing grade two, that is how it is.

(Emphasis added) (personal communication, March 5, 2013)

This quote also demonstrates how King’s PVs changed over time. He shifted from prioritizing a value of difficult repertoire to prioritizing a value of excellent performance.

King implicitly values playing “great lit [repertoire]”. Repertoire came up numerous times (unprompted) during our conversation, but it was never explicitly listed as a current PV. Though early in his career it was an explicit PV, “I started teaching band for lots of philosophical reasons, sharing the joy of music, and from our own egotistical reasons to have a great kick-butt band that played great lit” (personal communication, March 5, 2013). Over the course of his career King’s use of quality repertoire changed because of the context in which he taught. Examining his repertoire list, King almost exclusively programmed respected wind pieces with his first two schools, but programmed lesser-known pieces for his current ensemble, thus combining two values (repertoire and the role of context).

King uses the repertoire a band performs to measure the ability of a band and its members. Repertoire is the barometer for what level of excellence a band has achieved.

I know that if we go and get straight “proficient” that’s going to be okay, and that’s going to be not bad you know, and if we blow up we might get “apprentice”, and that wouldn’t
have happened in [previous job]. You know a bad performance in [previous job] would have been proficient, but what these kids do in middle school is so totally different than what they did with [previous assistants] that I can't even, I can't even compare. (personal communication, March 5, 2013)

Another implicit value is student success and student self-esteem. While King primarily spoke of the ensemble achieving excellence, he also referred to individual students.

I'm more invested now in the student success than the band success because [high school] band is so limited and when a kid makes all-district then they really worked at it that’s -- that issue happened three or four times and I felt great about it. I was just happy for them as I've been all year. (personal communication, March 5, 2013)

Continuing, King described how these students were later placed in a lower band at a university honors ensemble.

And then they [students] got white band (the lowest band) at [honor band] and [it] crushed them and I was, you know, for the night I was like ‘we'll not go back to [honor band]’. (personal communication, March 5, 2013)

Reflecting on this reaction he continued. “It's stupid. It’s a white band concert…and I found ‘oh man, I'm really into how this one high school sophomore did’” (personal communication, March 5, 2013). King is personally invested in his student’s success, and similar to the change in his values regarding repertoire, this investment is dependent on the context in which he teaches.

Glen

Glen teaches junior high school band in a suburban community in a mid-Atlantic state. He has been teaching for fifteen years, the first seven of those years teaching fifth through twelfth grade, and the last eight teaching seventh through ninth grade. He is married with two
children. Glen is very active professionally as a published writer and clinician, and serves on committees with the state department of education as well as the state music educators association. Perhaps the most reflective of the participants, Glen constantly analyzes his instructional practice and instructional goals. However, Glen rejects the notion of personal teaching philosophies:

So I always feel like when I answer a philosophy question that I am just saying all the buzzwords and textbook answers for what a philosophy of music education should be. So I don’t like philosophy statements as much as I like mission statements or belief statements. (personal communication, June 10, 2013)

This pragmatism is reflected in how Glen approaches teaching band. He quickly gets at the “nuts and bolts” of rehearsal, but in a way that involves students.

Glen values a student’s ability to be an independent musician, which he operationalizes through student participation in assessing and improving the ensemble. During the rehearsal I observed, Glen rarely dictated a decision. Instead he would often stop the rehearsal and encourage the students to identify the problem and collaboratively discuss a solution. Discussing this particular value:

You know like I, a lot of times I will turn it over to the students and say ‘which do you like better? Do you like this crescendo or do you like to keep this or do you like this dynamic? Do you like this articulation? You know it’s an opportunity to like, lead them in decision making. (personal communication, June 10, 2013)

He described his approach, “when I plan and when I structure my curriculum I structure it around the product. What is the desired product for each student? That can be done and I do
that on an ensemble basis, but I also do it on an individual basis” (personal communication, June 10, 2013).

Glen’s other PVs encompass what might be considered typical outcomes of participation in band. He values how students learn the techniques and processes required to play their instrument independently. I used the word encompass deliberately because Glen’s PVs are more broadly stated. Throughout our conversation, he rarely referred to the ensemble; he instead discussed the students as individuals. His orientation towards the individual is an important part of his values system. He values a student’s connection with music (regardless if it is band music). Referring to this PV:

I started to see and understand that music wasn’t about making sure that every student was in band or chorus or orchestra, it was more about making sure that every student had experiences in music. (personal communication, June 10, 2013)

Glen also values process over product. Throughout our conversation he discussed only what occurred over the course of a rehearsal until I specifically asked him about concerts. He stated, “the concert in many respects is the product but at the same time rehearsals are the product you know growth is the product” (personal communication, June 10, 2013). While not explicitly stated, for Glen, the concert is part of the process more than it is the product. Furthermore, he sees individual growth as the product.

Unlike King, Glen is not concerned with contextual issues like school or community particularly when choosing repertoire. Glen identifies content to teach then finds repertoire through which to teach it, “I don’t really think or consider the, what the community would want when I am selecting music, I think more about the students and the curriculum and in the concepts that I will be teaching” (personal communication, June 10, 2013). For Glen, each
student is an individual context. His valuing of and goals for student independent musicianship incorporate how he views context.

Themes

Following the within-case analysis, I conducted a cross-case analysis of all three cases. During cross-case analysis, comparisons are made and abstractions are built accommodating the individual cases (Merriam, 2001). Cross-case analysis was conducted by re-examining the data to answer the research questions. Analysis of the codes revealed two themes common to my participants: values evolution and reflection through context.

Evolution

Participants’ PVs began to evolve once they began teaching. This evolution was achieved through personal reflection (discussed later). Participants used varied experiences with students, other faculty, and colleagues as opportunities to reflect and construct or modify their values like Glen describes:

If I read my philosophy statement from when I was first out of college now I would probably laugh at it because you know, I think my beliefs have been shaped by watching my students and in seeing how music has affected their lives. (personal communication, June 10, 2013)

Each director referenced a change in reasons and orientations toward teaching from when they first began teaching. Participants began teaching with similar values focusing on excellent performances, performing quality literature, and in essence, saving the world through band. For example Macy recalls her early philosophy of education, “Everyone had to be in band. Everyone had to graduate from band, and everyone would find success” (personal communication, March
6, 2013). For King, values evolved from valuing cornerstone repertoire to valuing performing excellence.

*Reflection through context*

Participants’ PVs were influenced by reflection and an interaction of contextual factors. King modified his PVs not only based on experiences with his students but how those experiences interacted with his perceptions of other band programs led by respected peers. He valued the role repertoire played in achieving a quality program; a quality program measured against well-established band programs in his region but mitigated by the community context of the school in which he taught. Likewise, context influenced the PVs Macy prioritized (student experience, student achievement, and fiscal responsibility) when deciding which students would be able to attend the concert festival. In most cases it appeared reflection seemed to act as a catalyst for value formation and modification.

All participants remarked how they were not cognizant of their PVs prior to entering the teaching profession. Upon entering the profession, each director intentionally engaged in reflection that resulted in PV evolution. King reflected on his students’ experiences as well as influential peers he respected; Macy and Glen reflected on student experiences combined with professional development.

Context exerted a complex, unique influence on PVs influencing the content of the value rather than the value itself. All participants valued ends of music education to some extent or another regardless of context. What those ends were (the content) was determined by the context. Common among all three participants was a consideration of the context of their teaching situation. Directors would accept or reject ideas based on the school and community (King and Macy) or students (Glen) they taught.
Discussion

The purpose of this investigation was to elicit pedagogic values of band directors and ascertain experiences that may influence those values. I now present the answers to the research questions and follow with a general discussion of the findings of this investigation.

What are the pedagogic values of band directors? The participants’ responses represented three types of PVs: content, ends, and students. These PVs often emerge in concert with one another. Pedagogic content includes the repertoire or skills taught through band. For example, King often discussed the importance of the quality of repertoire he programs for his ensemble. The repertoire his band played had value for him and helped him achieve his value of a high-quality performance. Glen values the musical concepts present in the repertoire. Macy, through her actions (extra time spent helping students during lunch and after school) demonstrated how she values the skills learned through participation in band (as well how much she values students).

All participating directors valued particular ends for their students, though they did not always agree as to what they should be. Each director worked toward these ends in the form of aims for student learning. For Macy it was social experience and skill, for Glen it was independent musicianship, and for King it was musical excellence. The only common value among the directors was that they all mentioned aiming for the lifelong musicianship of their students. However, none of the directors explained what they meant by lifelong musicianship. Thus, while all participants discussed ideas representing values of pedagogic content and ends, the specific values themselves varied.

Finally, the participants also demonstrated a fundamental valuing of students. King evidenced this when he was upset because one of his students failed to make a desired placement
in an honor band. For Macy this was apparent when she was considering how much maternity leave to take and how she struggled with determining which students would be permitted to attend the band adjudication.

*How do values develop and what are the primary influences in their development?*

Initially PVs were heavily influenced by high school and college experience. For example King thinks back to his time in high school band and the influence of his director, “philosophically we played good lit. I know that we played a Holst Suite, and I remember clearly playing Chorale and Shaker Dance” (personal communication, March 5, 2013). It is likely King’s high school director was a significant influence on King’s values. Participants examined peers actions to reflect on their own PVs, “I think my largest influence as I teach has been watching other programs” King, personal communication, March 5, 2013). They sought professional development as Macy describes when she thinks about her PVs, “My -- most of my thoughts come when we go to something like Midwest or [state music education conference] you know when we go to something like that” (personal communication, March 6, 2013)

*What role does the student play in directors’ pedagogic values?* Interestingly, directors discussed students’ roles in different ways. Glen felt the best interest of the student involved providing “experiences [that] could culture and cultivate within them a deeper love and appreciation for music and a better understanding of how it can influence decisions in their life or you know make their life better” (personal communication, June 10, 2013). For Macy and King, it meant treating students as individuals and tailoring instruction to meet their varying needs, “I'm more invested now in the student success than the band success”.

For Macy and King it was important for a student to meet day-to-day goals. Decisions regarding the best interest of the student revolved around allowing students to participate in the
ensemble (Macy) or providing opportunities for students to experience success (Macy and King).

Glen directly referenced long-term goals when discussing the best interest of the student. As in answering the previous research question, with the exception of Glen, long-term goals are not something to be directly worked toward. Instead they seem to work more as a by-product of participation in band.

Finally, The directors in this investigation viewed the role of the student in two ways. The student was an individual with unique needs and desires, and at the same time the student was member of a collective; a component of a larger apparatus with its own needs. Glen, Macy, and King referred to students in both ways. However, for Glen and Macy, in most instances what was good for the ensemble was, by transfer, good for the student.

Conclusions

Band director PVs involve complex, dynamic interactions between how they view students, content, and ends. PVs are fluid constructs rather than keystone principles. It is perhaps the fluidity of PVs that makes them an important aspect of teacher disposition. Like Fitzpatrick’s (2011) participants, I found the responsiveness of the director to the context in which he or she teaches to be an important aspect of his/her role as teacher.

None of the directors described experiences in college in which they engaged in reflection concerning their PVs as a musician/teacher. However, all of my participants described leaving undergraduate study with similar values, suggesting that: 1) there is a commonality of PVs and PVs formation at the undergraduate level and 2) values are malleable and may be continually shaped after formal music teacher instruction. Research (Isbell, 2008; Schmidt, 1998) suggested previous undergraduate experience plays an important role in value formation. It is possible early pedagogic and musical values are borrowed from influential others when
teachers first enter the profession. For participants in this study it was only after they engaged with students regularly that they began to formally reflect on values. This process of valuing may highlight the importance articulating values can serve as a part of professional development (Collinson, 2012; Court, 1991; Husu & Tirri, 2007).

Over time, participants’ values evolved through the influence of context and situation. Similar to Collinson’s (2012) findings, the evolution of my participants’ values was heavily influenced by their time with students, experiencing teaching, observing student behavior and achievement (in and out of the classroom), and observing and responding to the context in which they taught. Also, participants noted that the process of reflecting on their values is ongoing, making pedagogic values a very fluid construct.

The participants in this investigation also benefited from the process of reflecting on values. As with teachers in previous research (Husu & Tirri, 2007) Glen, Macy, and King put their values into action in order to become better teachers. While the value itself may influence pedagogic decisions, the process of valuing, as described by Dewey (1923) seemed to provide motivation for attempting new strategies and shifting pedagogic approaches. Future research should examine the processes directors use to engage in reflection regarding their values.

The process of valuing may be the result of conflict between values adopted during undergraduate experiences in music education and experiences in the field with students. Hussu & Tirri (2007) asserted that the process of articulating values may be as or more important than the resultant values. Rokeach (1979) suggested tensions between conflicting values contributes to value change. Results from the present investigation suggest both assertions may be true. The process of values clarification was beneficial, but it was resolving conflicts between PVs
participants adopted as pre-service teachers and values adopted through experiences with students that resulted in values clarification.

Stemming from the importance of process, values themselves are ever-present, but not at the forefront of these director’s minds. The directors did not recall exerting much time or energy thinking about an actual value or set of values except at conferences or extended time away from the classroom during summer or winter breaks. However each director was aware of their values when making decisions, particularly the day-to-day values regarding performance. The long-term values of lifelong musicianship, again, seemed self-evident, even to the directors. Accordingly, it seems that those values have been largely unchanged from the first years as teachers. As mentioned previously, directors did not describe what lifelong musicianship entailed. Glen came closest, saying each student should have experiences in music. Undergraduate instrumental music education majors focus on curriculum, lesson planning, and assessment in instrumental methods courses (Hewitt & Koner, 2013). Perhaps time spent eliciting personal values operationalized through aims of music education discussed in pragmatic terms may be beneficial towards giving meaning to the technical aspects of band instruction.

In all cases, directors’ values were fundamental to their instructional practices. These values formed the basis from which decisions were made regarding student learning. Repertoire and context shaped how Glen selected music for performance, while student growth and independence dictated Glen’s approach to teaching. Achievement shaped how King selected repertoire for performance. Student experiences shaped how Macy made instructional decisions. Noticeably absent from our discussions were state and national standards, suggesting that either participants did not value them or valued them less than other values. This corroborates Elpus’s (2013) findings that directors are not directly influenced by national standards.
The participants’ values helped define their teacher identity and their success. A strong sense of values, cultivated over the length of their career, helped them make decisions that led to positive outcomes for their students. The participants shared values, but the content, prioritizing, and contextualizing of them were unique to each participant.

Studying pedagogic values provides insight into the processes and experiences that guide pedagogic decisions. In essence, PVs serve as the impetus for using the knowledge and skills of teaching learned in undergraduate study of music education. Understanding these values is useful to gaining a more-clear picture of teacher practice.
CHAPTER 3
PEDAGOGIC VALUES OF BAND DIRECTORS: SOURCES AND INFLUENCES

Band directors demonstrate pedagogic values (PVs) through choosing methodologies, content, and outcomes to create musical experiences for their students. These decisions may be influenced by students, peers, influential others, or personal reflection (Gossett, 2013). Pedagogic values are those values that involve teaching, methodologies, content, and student learning. Ultimately, band directors’ PVs provide an orientation toward the actions they take in the classroom.

Music educators’ pedagogic values are uniquely important in their approach to music education. Band directors in particular often do not have to coordinate curricula with colleagues and feel free from implementing national standards (Elpus, 2013). Furthermore, the freedom from standardized testing in music provides directors latitude to teach content, use methodologies, and work toward ends they value. Accordingly, a band director’s PVs directly influence how their students learn and engage with music. However, though values may be an important aspect of pedagogical process, little is known about the values of band directors.

Pedagogic values can be difficult to understand due to the lack of clarity regarding use of the term. For instance, The National Council for the Accreditation of Teacher Education identified values as a component of teacher disposition, but did not provide a definition or an example of how values are operationalized (2010). In psychology, Higgins (2007) described value as the experience of being drawn to or repelled by an activity; that valuing is a “motivational experience” (p. 466). Drawing from his work in social psychology, Schwartz (1992) defined values as goals that are desirable, of varying importance, trans-situational, and serve as guiding principles in people’s lives. In addition, Dewey (1923) cited values as action
oriented. For this investigation value was understood as both a motivational experience and goal. Thus, pedagogic values are motivational and goal directed experiences within the contexts of education.

   Context can be an important factor for teachers’ PVs. Banville et al. (2002) in their investigation of the value orientations of Physical Education (PE) teachers in Canada and the United States, found that Canadian teachers valued mastery skills and the learning process more than their American counterparts who placed value on self-actualization, social responsibility, and context. Tirri and Husu (2007) found that individual PVs of teachers may be diverse and vague. However, their participants were able to agree on a set of values within their specific context (an elementary school). Within a group setting, teachers articulated values that Tirri and Husu categorized as individual, social and relational. Band directors share values regarding the importance of context in determining how they pedagogically approach their teaching practice (Fitzpatrick, 2011; Gossett, 2013)

   Band directors’ PVs have been categorized in three different ways: valuing ends, valuing means, and valuing students (Gossett, 2013). Values of ends were described as valuing the outcomes of band. For some participants ‘ends’ meant an excellent concert performance, for others it was an enjoyable experience in rehearsal and performance. Gossett’s participants also valued the means of band through the emphasis they placed on rehearsal. One participant noted that the process of rehearsal is often more meaningful than performances. Finally, participants valued students. Band director decisions were based on what they thought was in the best interest of their students. However, ‘students’ were interpreted in different ways. Sometimes they were individuals, and other times they were ‘the band’.
Ascertaining the sources of PVs is important to understanding PVs themselves. Higgins (2007) identified five sources of human values. The first source of value is biological need satisfaction such as thirst or hunger reduction. This source of value is basic in that no cognition is needed. I interpreted this need in terms of providing music education to and for students because of the commonly held belief that teachers should meet the needs of their students. This source of value will be referred to as Students.

The other four value sources are directly applicable to teaching band. A second source of value is shared beliefs about what is desirable. In this source, the value is still individually held, but beliefs, culture, and social context heavily influence it. Shared beliefs among band directors regarding, for example, excellent performances and the importance of repertoire are sources of value for individual band directors. The third source of value is arrived at from the relation of one’s current self to end states (either desirable or undesirable). For instance a band director might value particular repertoire because s/he views programming it as a way to become a collegiate conductor. Ultimately this source of value represents goals band directors set for themselves and their students. A fourth source of value comes from self-evaluation. This source of value represents teachers’ attempts to judge their action in ways that are logical. The fifth source of value comes from one’s experiences. Gossett (2013) found that his participants cited state and national conferences, and experiences with students as sources of their pedagogic values.

Different facets of life can be sources for teachers’ PVs. Isolating the sources of values of 81 exemplary teachers, Collinson (2012) identified 14 sources of value that shaped participants’ teaching practices. The sources were categorized as experiential (imaginative life, life experiences, experimentation, professional development, religion, other careers, traumatic
experiences, and spending time abroad), people (family and friends, teachers and role models, colleagues, and political leaders) and reflection. Most sources were experiential in nature, while the fewest sources were reflective. She noted that most sources occurred during adulthood, which was consistent with Gossett’s (2013) findings.

Pedagogic values change over time. Band directors orientations (and by connection their PVs) regarding ensemble and individual are heavily influenced by personal experience and influential others during primary and secondary socialization (Isbell, 2008), evolve through reflection, and often shift from ensemble centered to individual centered (C. Conway, 2012; Eros, 2013). Gossett (2013) also noted this shift in PV for band directors who attributed changes in value orientation to teaching experience.

Drawing on my previous research (Gossett, 2013) I hypothesized band directors’ PVs can be described using the three constructs of means, ends, and content. Further, sources of PVs are primarily derived from reflection, experience with students, goals they set for themselves and students, values of influential others, and shared beliefs in the band director community. The purpose of this investigation was to ascertain the pedagogic values and sources of value held by band directors and how contextual factors influence stasis or change in values. The following questions guided the inquiry:

1. To what extent do band directors exhibit the three pedagogic values identified by Gossett (2013)?

2. To what extent do band directors draw on the five sources of value outlined by Higgins (2007)?

3. In what ways are values and sources of values influenced by context and experience?
Method

Participants

A descriptive survey design was employed for this investigation. To recruit participants I initially contacted six executive directors (ED) of state music educators associations chosen randomly from each of the six National Association for Music Education (NAfME) geographic divisions. Each ED was asked to forward a survey link to band director members of their organization. The initial email yielded either a decline of my invitation or no response. I repeated this process until recruiting invitations had been sent to all 50 states. One state MEA’s ED (Kentucky) agreed to forward the survey invitation to members who identified themselves as band directors. Next, using four of the initial six randomly selected states representing the six NAfME divisions, I obtained lists of all school districts in the states of Pennsylvania, Connecticut, Arkansas, and Arizona. I next visited the websites for each district obtaining the electronic mailing address for band directors in the district where available. The fifth state, Idaho, had band director electronic mailing addresses available on the Idaho Music Educators Associations website. This process yielded combined total of 1,569 potential participants (Table 1). Invitations were sent electronically to potential participants. A reminder email was sent approximately two weeks after the initial invitation. The survey was closed one month after the initial invitation.

In addition to invitations to directors from NAfME divisions, I posted an invitation to participate in the investigation to the Band Directors Facebook Group on the social networking site Facebook. A reminder was posted two weeks after the initial post, followed by another reminder one week later. The survey was closed five weeks after the initial posting. There were 13,388 members of the group at the time of my invitation. However it is unclear how many
members viewed the invitation. Many directors may be members of the group, but may have privacy settings that do not permit notifications of posts to the group wall. Accordingly, it was not possible to calculate an accurate overall response rate for Band Director Facebook Group responders.

Instrument

I developed the questionnaire based on previous research regarding band director PVs (Gossett, 2013), sources of values (Collinson, 2012; E. T. Higgins, 2007), and basic human values (Schwartz, 1992; Schwartz & Bilsky, 1987; Schwartz et al., 2001) (see Appendix B). I constructed the questionnaire using the web-based survey engine SurveyMonkey®. For the first portion of the instrument, respondents provided personal and school demographic information, such as years of teaching experience, educational level, socio-economic status of the schools in which they teach or have taught, and grade level taught.

The second portion of the questionnaire was designed to ascertain the values of band directors. The Band Directors Portrait Values Questionnaire (BDPVQ) was modeled on the Portrait Values Questionnaire (PVQ) (Schwartz et al., 2001). Schwartz (2001) explained the use of portraits in his measure:

Respondents are asked to compare the portrait to themselves rather than themselves to the portrait. Comparing other to self directs attention only to aspects of the other that are portrayed, so the similarity judgment is also likely to focus on these value-relevant aspects. In contrast, comparing self to other would focus attention on self and might cause respondents to think about the wide range of self-characteristics accessible to them. (p. 523)
For the present study, items were created to reflect pedagogic values for band director identified by Gossett (2013). The resulting BDPVQ presented portraits of fictitious band directors. An example item: “He believes in the innate quality of the repertoire he programs. He tries hard to instill faithful recreations of the composers intent”. For each portrait participants were asked to answer the question how much is this person like you? on a six-point Likert-type scale ranging from very much like me (1) to not at all like me (6). Ten portraits represented each of the three value constructs (means, ends, and students) yielding a total of 30 items for the BDPVQ. Items on the questionnaire were gendered. Directors identifying themselves as female responded to items written with she/her. Directors identifying themselves as male responded to items written with he/him.

The final section of the questionnaire consisted of items designed to ascertain the sources of values. Participants were asked: “How important are/were the following in shaping how you responded to the previous questions?” They rated each item on a 6-point Likert-type scale with 1 representing “not important” and 6 representing “very important”. Items represented the five sources of values identified by Higgins (2007) and interpreted for band. For example “your goals for yourself” and “your goals for your students” represented the value of the relation to end-states. After the questionnaire was created, fellow researchers and band directors reviewed it for clarity and errors. I made minor changes to format and grammar based on their feedback.

Data Analysis

All statistical analysis was computed using the SPSS statistics package. Reliability for the BDPVQ portion of the instrument was calculated using Cronbach’s Alpha. Principal Axis Factor analysis was employed to test for internal consistency. Because the items measured in the BDPVQ are related to each other, I used oblique promax rotation. I used parallel analysis to
determine the number of factors. I compared eigenvalues generated by the factor analysis to those generated by parallel analysis software (Watkins, 2000) to determine the number of factors.

Results

Of the 1,569 email invitations sent, 406 directors completed the survey. Additionally, 170 directors from the Band Directors Facebook Group completed survey for a total of 576 responses. Table 1 displays the response rates by state. The total response rate for state-invited directors was 26%.

Table 1

<table>
<thead>
<tr>
<th>State</th>
<th>Potential Participants</th>
<th>Responses (Rate)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arkansas</td>
<td>107</td>
<td>16 (15%)</td>
</tr>
<tr>
<td>Connecticut</td>
<td>231</td>
<td>80 (35%)</td>
</tr>
<tr>
<td>Idaho</td>
<td>179</td>
<td>26 (15%)</td>
</tr>
<tr>
<td>Arizona</td>
<td>311</td>
<td>90 (29%)</td>
</tr>
<tr>
<td>Kentucky</td>
<td>511</td>
<td>114 (22%)</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>230</td>
<td>80 (35%)</td>
</tr>
<tr>
<td>Total</td>
<td>1569</td>
<td>406 (26%)</td>
</tr>
</tbody>
</table>

Demographic information indicated that approximately half of the respondents taught junior high (28%) or high school (26%) with the rest teaching at multiple school levels (Table 2). Most participants (44%) possessed a Masters degree (Table 3) and the fewest number possessed a doctorate (4%). Participants’ years of teaching experience (Table 4) were evenly distributed with the fewest number of directors having 1-2 years of experience (10%), and the highest number of directors having 6-10 years of experience (19%). Most directors taught in a suburban school (45%) (Table 5); the fewest number of directors taught in an urban school (17%). The majority of directors worked with populations they classified as low/middle income (39%) (Table 6).
Table 2
*Grade Level Taught*

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary</td>
<td>40</td>
<td>8%</td>
</tr>
<tr>
<td>Junior High</td>
<td>146</td>
<td>28%</td>
</tr>
<tr>
<td>High</td>
<td>137</td>
<td>26%</td>
</tr>
<tr>
<td>Elem/Jr.</td>
<td>48</td>
<td>9%</td>
</tr>
<tr>
<td>Elem/High</td>
<td>7</td>
<td>1%</td>
</tr>
<tr>
<td>Jr./High</td>
<td>81</td>
<td>16%</td>
</tr>
<tr>
<td>Elem/Jr./High</td>
<td>59</td>
<td>11%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>518</strong></td>
<td></td>
</tr>
</tbody>
</table>

Table 3
*Highest Degree Attained*

<table>
<thead>
<tr>
<th>Degree</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelors</td>
<td>178</td>
<td>34%</td>
</tr>
<tr>
<td>Masters</td>
<td>230</td>
<td>44%</td>
</tr>
<tr>
<td>Masters + 30 hours</td>
<td>91</td>
<td>18%</td>
</tr>
<tr>
<td>Doctorate</td>
<td>19</td>
<td>4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>518</strong></td>
<td></td>
</tr>
</tbody>
</table>

Table 4
*Number of Years Taught*

<table>
<thead>
<tr>
<th>Years Taught</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>50</td>
<td>10%</td>
</tr>
<tr>
<td>3-5</td>
<td>61</td>
<td>12%</td>
</tr>
<tr>
<td>6-10</td>
<td>96</td>
<td>19%</td>
</tr>
<tr>
<td>11-15</td>
<td>92</td>
<td>18%</td>
</tr>
<tr>
<td>16-20</td>
<td>76</td>
<td>15%</td>
</tr>
<tr>
<td>21-30</td>
<td>90</td>
<td>17%</td>
</tr>
<tr>
<td>30 or More</td>
<td>53</td>
<td>11%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>518</strong></td>
<td></td>
</tr>
</tbody>
</table>
Table 5

Geographic Status of Schools Where Directors Taught

<table>
<thead>
<tr>
<th>Geographic Status</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban</td>
<td>87</td>
<td>17%</td>
</tr>
<tr>
<td>Suburban</td>
<td>232</td>
<td>45%</td>
</tr>
<tr>
<td>Rural</td>
<td>196</td>
<td>38%</td>
</tr>
<tr>
<td>Total</td>
<td>518</td>
<td></td>
</tr>
</tbody>
</table>

Table 6

Socio-Economic Status of School Taught

<table>
<thead>
<tr>
<th>SES of School</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>90</td>
<td>17%</td>
</tr>
<tr>
<td>Low/Middle</td>
<td>204</td>
<td>39%</td>
</tr>
<tr>
<td>Middle</td>
<td>116</td>
<td>22%</td>
</tr>
<tr>
<td>Middle/High</td>
<td>94</td>
<td>18%</td>
</tr>
<tr>
<td>High</td>
<td>14</td>
<td>3%</td>
</tr>
<tr>
<td>Total</td>
<td>518</td>
<td></td>
</tr>
</tbody>
</table>

Factor analysis confirmed three separate constructs regarding band director values. However, items did not load into the pre-determined categories of means, ends, and content revealing this instrument as insufficient to measure these three particular constructs. The three categories that emerged from the factor analysis were evaluated for commonalities. Through collaboration with colleagues who are experienced researchers, labels for the categories were created. The first factor consisted of items that involved creativity on the part of the student and the director. These items described rehearsal practices that are often outside the traditional conception of band. Accordingly, this factor was labeled Non-Traditional Rehearsal Practices (NTR). The second factor consisted of items that described traditional rehearsal practices and
was labeled Traditional Rehearsal Practices (TR). The final category included items describing performance and was labeled Performance (P) (see Table 7).

<table>
<thead>
<tr>
<th>Items</th>
<th>Non-Traditional Practices</th>
<th>Traditional Practices</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>He thinks creativity is important for his students. He plans activities that provide students opportunities to improvise and compose music.</td>
<td>.74</td>
<td>.19</td>
<td>.05</td>
</tr>
<tr>
<td>He thinks creativity is important. He thinks students should be able to compose and/or improvise music as an outcome of band.</td>
<td>.67</td>
<td>.25</td>
<td>.13</td>
</tr>
<tr>
<td>He values creativity for his students. He uses creative activities as a way to learn the relevant concepts in their repertoire.</td>
<td>.64</td>
<td>.38</td>
<td>.05</td>
</tr>
<tr>
<td>He thinks consistent practice of skills through new and challenging exercises is important. He takes pride in designing exercises for students to complete.</td>
<td>.59</td>
<td>.34</td>
<td>.16</td>
</tr>
</tbody>
</table>
He believes listening to repertoire is important for his students. He brings in guest artists and encourages students to attend concerts outside of school.

He believes students’ study of the band repertoire is important. He assigns students work outside of rehearsal to learn about the historical and/or theoretical aspects of the music they are studying.

He is always experimenting with and creating new ways to teach band. He thinks the experiences in rehearsal are of prime importance.

He believes exercises help students prepare for repertoire. He writes exercises specifically for the repertoire the students will be performing.

It is important to him for students to play in small groups. He provides time for students to play chamber music and solo repertoire.

He thinks students should be held accountable for both productive and unproductive rehearsals.
He grades students on the quality of progress in the rehearsal.

Rehearsal is his favorite part of teaching band. He values the shared music making during rehearsal.

He believes in the innate quality of the repertoire he programs. He tries hard to instill faithful recreations of the composer’s intent.

He believes the repertoire he selects is vitally important to his students’ music education. He spends much of his preparation choosing and studying repertoire.

He works hard to create efficient, engaging, and fun rehearsal environments. He wants his students to enjoy rehearsal time.

He is very concerned with musical concepts present in the repertoire. He will choose a piece of music based on the concepts he can teach through it.

He measures students’ success by their progress. If his students improve, he feels successful.
He thinks students learn best by doing. He works hard to minimize the amount he talks during rehearsal.

He believes “musical moments” are an important aspect of performing in band. He plans rehearsals and performances to emphasize “musical moments”.

He believes students should be independent musicians. He thinks independent musicianship is an important objective for band.

He thinks the repertoire is the curriculum. He designs his entire year of instruction around the pieces he thinks students should play.

He thinks the prime purpose of band is to learn, and that most learning occurs through rehearsal. He believes rehearsal is the most important aspect of public school band.

He believes students should be lifelong musicians. He plans band to encourage continued music-making beyond school.
He believes technique is very important. He emphasizes technique as a part of the rehearsal process.

He believes students should play a wide variety of repertoire. He programs pop, light classical, traditional, jazz, folk, and musical selections for his students to perform.

He measures students’ success by their performance. If students perform well, he feels successful.

It is important to him to produce an excellent performance. He feels a good performance is the best evidence of a quality music education.

He thinks the aim of band is to produce outstanding performances. He focuses efforts towards excellent concerts.

He believes playing tests are evidence of music learning. If his students perform well on playing tests he feels successful.

He thinks playing difficult music is important. If his students can play more
difficult music at the end of the school year he is successful.

He thinks students should be held accountable for their performance achievement. He grades students on the quality of their performance.

<table>
<thead>
<tr>
<th></th>
<th>.31</th>
<th>.25</th>
<th>.35</th>
</tr>
</thead>
</table>

*Note.* Factor loadings are in bold face.

Means and standard deviations of the three value constructs were calculated. A One-Way Multivariate Analysis of Variance indicated a main effect difference between the three value categories (Wilks’ $\lambda = .011$, $F (3, 515) = 14781.254$, $p < .05$). Subsequent paired-samples T-tests confirmed differences between all three constructs. Overall, directors valued items in TR ($M = 4.98$, $SD = .53$) more than P ($M = 4.30$, $SD = .80$), and valued items in P more than NTR ($M = 3.91$, $SD = .82$).

One-way ANOVA tests were run to ascertain the effect of demographic variables regarding responses to TR, NT, and P category items. There was a significant effect of Levels Taught on responses to TR ($F (6,511) = 3.67$, $p = .001$) and P ($F (6,511) = 3.08$, $p = .006$). Tukey’s post hoc tests revealed that Elementary directors rated TR lower ($M = 4.36$, $SD = .67$) than Junior High directors ($M = 4.73$, $SD = .41$) and High School directors ($M = 4.65$, $SD = .46$). Post hoc tests also revealed that Elementary directors rated P lower ($M = 3.9$, $SD = .88$) than Junior High directors ($M = 4.73$, $SD = .41$).

Participants responded to items regarding the sources of their values. Table 8 shows means and standard deviations of the five sources of value. Respondents rated “Personal Reflection” (5.66/6) and “Goals” (5.55/6) as the highest sources of value while rating “People”
as the lowest source of value. While “People” was rated lowest, it was still rated high overall. One-way Analysis of Variance tests were run to check for differences of responses controlling for the demographic variables. No statistically significant differences across variables were found with the exception of degree earned. Examining responses based on degree resulted in statistically significant differences \( (F(4,513) = .015) \) between directors with a Masters, Master plus 30 hours, and Doctorate. Tukey’s post hoc analysis revealed that directors with a Doctoral Degree cited “Experience” lower \( (M = 4.53, SD = 1.10) \) than directors with a Masters \( (M = 5.00, SD = .68) \) or a Masters plus 30 hours \( (M = 5.07, SD = .62) \). One-way ANOVA revealed no other significant differences regarding sources of values when controlling for demographic variables of Socio-Economic Status, Grade Level Taught, or Geography.

Table 8

Overall means and standard deviations of sources of value

<table>
<thead>
<tr>
<th>Source of Value</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection</td>
<td>5.66</td>
<td>.62</td>
</tr>
<tr>
<td>Students</td>
<td>4.18</td>
<td>1.16</td>
</tr>
<tr>
<td>Experiences</td>
<td>4.99</td>
<td>.70</td>
</tr>
<tr>
<td>Goals</td>
<td>5.55</td>
<td>.65</td>
</tr>
<tr>
<td>People</td>
<td>3.91</td>
<td>.95</td>
</tr>
</tbody>
</table>

*Note: 1 = not important; 6 = very important*

**Discussion**

The purpose of this investigation was to ascertain the extent to which band directors valued means, ends, and content, and to determine the extent to which varying factors (E. T. Higgins, 2007) influence pedagogic values. Furthermore, I sought to test my hypothesis that experience in the field play an important role in shaping values.

*To what extent do band directors exhibit the three pedagogic values identified by Gossett (2013)?* Answering this question is complex. While the survey instrument ultimately did not measure “means”, “ends”, and “content” directly, the new resulting categories were remarkably
similar. The new factors of Traditional Rehearsal Practices and Non-Traditional Rehearsal Practices are constructs that can be described as “means” of band participation. The third emerging factor “performance” can be described as an end. The original category of content did not emerge as a factor in this investigation. However, repertoire was a component within each of the three factors that emerged. The way repertoire permeates the three value constructs in this investigation is similar to what Gossett (2013) found. His participants valued repertoire as a means and an end, and were concerned with the quality of repertoire they performed. While not emerging as a factor in this investigation, it is possible band directors value engaging with repertoire in traditional ways and performances more than non-traditional ways.

To what extent do band directors draw on the five sources of value outlined by Higgins? Directors rated all five sources of value highly. However Reflection and Goals were rated the highest. People and Students were rated the lowest of the sources. Given previous research citing the importance of socialization experiences and influential others (Isbell, 2008; Russell, 2012), the relatively low rating of People as a source of value is surprising. This incongruence may be evidence that values and sources of values may not directly relate to teacher identity, but relate more to teacher practice. In contrast to Collinson (2012), band directors reported relying on reflection as a prime source of value. Also, band directors rated experiences lower than reflection and goals where in Collinson’s findings reflection was the lowest source of value. Perhaps the public nature of band directors’ duties motivates them to reflect on values in an effort to be accountable to their students.

In what ways are values and sources of values influenced by context and experience? Context and experience appear to play no role in affecting band director values. It appears that, regarding values and sources of values, band directors are a homogeneous group. While
directors may rate value constructs and sources of value differently, no differences according to context or years of experience exist. This is in contrast to previous research that found differences between teachers based on geographic location (Banville et al., 2002; Frydaki & Mamoura, 2008).

Perhaps not surprising from a sample of directors who value Traditional Practices and Performance, values did not appear to change as a result of years of experience. The results from this investigation support that values are stable and directors may be resistant to change. This is certainly confusing given Reflection was rated as the highest source of value. In a previous investigation, Gossett’s (2013) participants also cited reflection as a source of change in their values. The purpose of reflective thinking is to provide an opportunity to assess and be ready to change practices. Perhaps, band directors do not see values the same way as teaching practices, thus the relationship to reflection is different.

The response rate was low for a number of possible reasons. The survey invitations were sent in late spring during which many states are engaged in yearly state testing and directors’ daily schedules may be inconsistent. Further, preparation for end of the year activities (concerts, banquets, graduation, inventory, etc.) may have made it difficult for directors to find time to complete the questionnaire. Several directors responded that their school district had a policy stating the school board must approve all research participation and they were thus unable to complete the survey. Lastly, 58 directors began but did not complete the survey, perhaps due to fatigue brought on by the survey length. Though completion time was approximately 13 minutes, participants had to respond to over 40 items on multiple pages.
Conclusion

Values are dynamic, interdependent facets of directors’ approaches to curricular decisions. This is evidenced in the way content is spread across factors. Directors valued interactions with repertoire differently. This result indicates the directors’ values exemplify prototypical models of band instruction, what Allsup (2003) referred to as normative band practices.

Results from this investigation may not necessarily reflect the directors’ true pedagogic values. All value constructs were rated high. However, directors may say they value something, or agree that something is their value, but the extent to which they act to attain a value cannot be measured though a survey. Dewey (1923) proposed that evidence of a value is action taken to attain it. He referred to value without action as a wish. It is possible the results of this investigation may represent the wishes of band directors for themselves and their students as much or more so than their pedagogic values. Further research observing actions and analyzing decisions made by band directors could help corroborate or refute stated values.

Schwartz (1992) stated that “Values (1) are concepts or beliefs, (2) pertain to desirable end states or behaviors, (3) transcend specific situations, (4) guide selection or evaluation of behavior and events, and (5) are ordered by relative importance” (p. 4). Results of the current investigation align with two of his conception of values.

First, band directors’ values transcend situations. Band directors of different geographic areas and socio-economic situations rated values and source of values similarly. It may be that “Band” is a specific situation or context, and other aspects such as grade-level taught, location, and socio-economic status are contextual factors. Furthermore, recalling Dewey’s (1923) notion of action to realize values, contextual factors may dictate how directors operationalize their
values, or determine those values most worth effort. If band is a context for shared values, then choir, elementary music, secondary music, and electronic music may be further contexts where teachers share values.

Secondly, values are ordered by relative importance. Considering band as a context, directors value traditional rehearsal practices and performances more than non-traditional aspects. Non-traditional aspects represented by the items on the questionnaire involve composition, improvisation, and other band assignments focused on music history and music theory. It appears that despite the call for the incorporation of creative aspects of music making in band (Randles & Stringham, 2013) band directors still do not value these aspects of musicianship as much traditional band practices.

Understanding how band directors operationalize values will be a key component in pedagogic values research. Due to the number of items already on the questionnaire and concern for participant fatigue, directors were not asked to identify actions they take, or the extent to which they implement the values identified within the survey. As researchers continue to investigate effective instruction it will be increasingly important to identify pedagogic values, and see evidence of their implementation. Further, providing directors opportunities to inventory their values and beliefs could help them grow as teachers.
CHAPTER 4

SELF-CULTIVATION THROUGH TEACHING BAND: AN INVESTIGATION OF A BAND DIRECTOR’S PRACTICE

Understanding the role of teaching in a teacher’s life is complex. Teaching is often portrayed as a calling (C. Higgins, 2011; Muir, 2001; Regelski, 2012a). Kohl perhaps provided a typical example of this belief, “I believe the impulse to teach is fundamentally altruistic and represents a desire to share what you value and to empower others” (Kohl, 1984, p.7). Often associated with altruism are words such as selflessness and self-sacrifice as teachers constantly give of themselves for the good of their students.

In contrast Higgins (2011), drawing from virtue ethics, presented a different portrait of teacher motivation and sustenance. Arguing against pure altruism he stated, “in order to cultivate selfhood in students, teachers must bring to the table their own achieved self-cultivation, their commitment to ongoing growth” (p.2). Higgins stressed the importance of personal growth in the teaching process. He views it as a unique, ethical\(^1\) motivation as teachers strive for “the good life” (Higgins, 2011, p.4).

Self-cultivation

Understanding self-cultivation is key to understanding this self-ful approach to personal growth. As in agriculture where farmers and gardeners cultivate plants for more healthy and bountiful harvests, music teachers must cultivate their own lives in order to live a more healthy and bountiful life. Understood in this way, one’s self-cultivation is an education where the self is both subject taught (the ‘self’ being the focus of the education) and method of instruction (the lived experience of the self exploring interests and tensions of life). This education may consist

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\(^1\) Here, again, I use Higgins conception of ethics as “connecting the question ‘why teach?’ with the question ‘how should I live?’” (Higgins, 2011, p.10).
of reflection, professional development, professional and personal relationships, activities both in and away from the profession, combined with an amalgam of other activities that contribute to what Aristotle (2009) referred to as *eudaimonia* or flourishing. Thus, while knowledge, skills, and attitude are important aspects of facilitating education, it is activities, events, and *life* beyond the classroom or rehearsal room that may influence how a teacher teaches (Gossett, 2013).

Understanding the confluence of life experience and resulting *phronesis* is then integral to understanding the often elusive qualities of exemplary teaching; teaching that is supportive, inclusive and responsive to students and their continued growth as people and musicians in unique social contexts. As a band director myself, who works with many past, present, and future band directors, the aim of this investigation was to explore the role of band director self-cultivation in a fulfilled life through teaching.

Higgins’ (2011) assertion regarding the importance of self-cultivation in the life of teachers is based on an assumption that ethical teaching is more than decisions made using established criteria: If student A does action B, then the teacher must respond with solution C, what Higgins referred to as moral professionalism. “If we care about children, we should worry about thoughtless, cruel, unfair, lascivious, or dictatorial teachers. But if we care about teachers, we cannot accept that such issues define the ethics of teaching” (emphasis added) (p. 149).

Instead ethical teaching, the “moral commitment” (CAEP, 2015), involves that which is good for the pupil *as well as* the teacher. For students to grow through life experiences, developing their *phronesis*\(^2\), teachers must model their own journey to determine “what is excellent to achieve, worthwhile to participate in, admirable to become” (Higgins, 2012, p. 50). In essence, it is through living a good life that teachers develop the habits and accompanying wisdom for guiding

\(^2\) The Greek word meaning practical wisdom
students in music. These habits become virtues that contribute to a life well-lived. Thus self-cultivation is concerned with developing virtues.

Virtues

Living the good life is the focus of virtue ethics. The “good” is “that at which all things aim” (Aristotle, 2009, p. 4). Courage, temperance, and truthfulness are examples of moral virtue (distinguished from intellectual virtue discussed later). Higgins described that virtues are also goods, those benefits received from participation in a practice. To receive the good called courage, one must act courageously; to be truthful, one must act truthfully. Therefore, virtues are simultaneously goods and actions toward goods. However, goods are not always virtues. A significant musical experience (SME) may be a good of music participation, but it is not a virtue.

Virtues exist in multiple contexts. MacIntyre (2007), expanding on Aristotle, described that “someone who genuinely possesses a virtue can be expected to manifest it in very different types of situation[s]” (p.204). The use of the virtues then is entirely dependent on the telos of the activity in which it is used. Following MacIntyre, when answering a hypothetical question, ‘What is she doing?’ the answer may be ‘tuning the clarinets’, ‘improving a passage’, ‘improving the band’, ‘preparing for concert’, or ‘building her resume’. Each of these answers describes the director’s intentions. They can all be correct, but must be successive. ‘Building her resume’ requires each of the previous answers to be true. The intentionality of actions determines their meaning and the virtues therein.

Virtues, according to MacIntyre (2007) exist in three domains, that of the practice, the life narrative, and tradition. He offered this description of the first domain practice:

---

3 Goal, End or Purpose
any coherent and complex form of socially established cooperative human activity through which goods internal to that form of activity are realized in the course of trying to achieve those standards of excellence which are appropriate to, and partially definitive of, that form of activity, with the result that human powers to achieve excellence, and human conceptions of the ends and goods involved, are systematically extended. (p. 187)

Practices are the activities through which humans exhibit virtues. Practices are home to internal and external goods. Internal goods are goods specific to a particular practice. Thus the internal goods of painting cannot be achieved through playing music. Also, internal goods can only be realized by participating in a particular practice. In contrast, external goods can be achieved through any practice. These goods are often power, wealth, or prestige and any other good for which there is competition.

The other two domains, life narrative and tradition are successively more broad than a practice. In the life narrative, one synthesizes experiences with goods/virtues to create a living story of her life - one built on a conception of her vision of a life well-lived. This life is born into and constitutive of a living tradition. Practitioners shape the living tradition through writing their life narrative and applying virtues in practices.

Values

Why band directors value goods is key to understanding why they are drawn to them. Drawing from MacIntyre, Higgins stated that “goods are not valuable because we value them; we value them because they are good” (2012, p. 49). Values permeate every choice made, from instructional methodology, to content for students, to student goals and expectations. While some values may be common among band directors, for instance the valuing of music that led them to a career as a music teacher, directors can develop new and/or re-shape existing values
that influence their practice (Gossett, 2013). For band directors, these ever-changing values are pedagogic values (those that involve schooling and education). Pedagogic values are ever-present when band directors make decisions.

Research regarding teacher values has followed two strains: moral and pedagogic. Of the two, the moral domain has received the most attention from scholars (Ehrich, Kimber, Millwater, & Cranston, 2011; Goodlad, 1991; Murrell, Dietz, Feiman-Nemser, & Schussler, 2010; Starratt, 1994; Yost, 1997). This domain is filled with professional obligations that prohibit lying to students and colleagues, dating students, and verbally abusing students (Regelski, 2012b). These rules have been set by the profession and are generally agreed upon by teachers (Lien, 2012).

Research regarding pedagogic values has been mostly concerned with values identification and/or values comparisons. Tirri and Husu (2007) examined elementary school faculty members elicit whole-school pedagogic values. Though faculty members had a wide range of individual values, they were able to collaborate when formulating school-wide pedagogic values. The investigators suggested the process of identifying pedagogic values was the most beneficial aspect of the activity. Banville, Desrosiers and Genet-Volet (2002) investigated the pedagogic values of physical education (PE) teachers in Canada and the United States. Comparing the two, the investigators found that Canadian PE teachers valued mastery skills and the learning process, where American PE teachers valued social responsibility and self-actualization. Investigating the pedagogic values of three band directors, Gossett (2013) found their values can be categorized as means of instruction, ends of instruction, and students. In a subsequent investigation of 518 directors, Gossett (2014) revised his categories as traditional practices, non-traditional practices, and performance. Furthermore, repertoire permeated each of the value constructs.
Gossett (2013) suggested pedagogic values stem from personal experiences as students teaching students, and interacting with peers and influential others. Further, undergraduate music education may be a significant source of value formation. Gossett also found that a pivotal period of value formation seemed to occur during the second through fourth year of teaching after reflecting on experiences with students. However, recent research suggested that values do not change over time (Gossett, 2014). Gossett found that values were held strongly by band directors regardless of years of experience or context. He suggested that, while values were agreed upon, directors may operationalize them in different ways, and that context may be of prime importance when making decisions that demonstrate pedagogic values.

Band directors’ flourishing contributes to their practice. This flourishing is profoundly influenced by the ways in which they engage in self-cultivation. Eliciting how band director self-cultivation influences their practice can provide insight regarding their continued development as a teacher. Therefore, the purpose of this investigation was to explore the role of self-cultivation in band directors’ eudaimonia. Specifically, I sought to ascertain the way in which a band director’s self-cultivation influenced his or her practice by answering the following questions: How does the band director engage in self-cultivation? What does the band director perceive are the goods (both internal and external) he or she receives through teaching band?

Method

Case study methodology (Creswell, 2009) was the most appropriate method used to explore the complex and multi-faceted nature of band director self-cultivation, how it contributes to eudaimonia, and emerges through band director practice. A case study approach allowed me to “explore in depth a program, event, activity, process of one or more individuals” (Creswell, 2009, p. 13) permitting me to “give emphasis to human values and experiences” (Stake, 2009,
“Interpretive Research” ). Through this investigation I gave emphasis to the experiences of my participant as he navigated the varying aspects of his practice and the values placed on personal experiences and experiences with students. Furthermore, case study methodology allowed me to collect multiple forms of data (Creswell, 2013) as I investigated the multi-faceted nature of his self-cultivation.

Key to case study methodology is the bound system of the case. Creswell (2013) described the case as an idea, entity, or issue bound by time and place. Self-cultivation, by its very nature, cannot be separated from the band director. So the case for this investigation was a public school band director who undergoes self-cultivation, and was bound by director’s personal and professional life experiences that directly influenced his practice. These experiences share attributes (virtues) that contribute to the director’s eudaimonia and living the good life.

Participant

Michael (pseudonym) served as an intensity sample (Patton, 2001) of self-cultivation. Through my experiences working and talking with him in my capacity as a university student teacher supervisor and colleague, I observed first hand his record of success with his ensembles and his eagerness to learn and share what he has learned with others. His participation in national organizations and active social life further embody the self-cultivation I wanted to investigate.

Artifacts

Data consisted of one-on-one interviews with Michael, field notes from the observation of band rehearsals and staff meetings, his answers to reflective prompts, and relevant documents. The interviews and observations occurred during three visits (two-three days each visit) across
five months. Interviews were semi-structured (see Appendix B). In the earlier interviews questions were created based on the research questions and the existing literature. Later interview questions were drawn from analysis of answers to previous questions and reflective prompts. In between visits I sent Michael a reflective prompt via electronic mail to be completed and returned to me. The topics of the prompts were generated from observations, interviews, and previous responses to prompts. Finally, I collected concert programs, student assignments, communication to parents, and other course documents.

Data Analysis

Data were analyzed through values coding (Saldana, 2013). Values coding is an analysis tool by which I examine data for statements or actions denoting personal and pedagogic values. Values coding provided a way for me to elicit participant values through thought (reflective statements) feeling (interviews and observations) and action (observations and artifacts). Following the coding process, I examined recurring ideas, what Saldana (2013) referred to as “themeing the data” (“Themeing the Data”) to begin to draw conclusions and rich descriptions of the case.

Trustworthiness

Trustworthiness was addressed through the use of triangulation of data sources (interviews, observations, reflective prompts, and artifacts), member-checking, and rich, thick description through which I provided an understanding of Michael’s self-cultivation.

Findings

Description of the Case

Michael is a band director in a large northeastern state, teaching at a high school with an enrollment of approximately 900 students in grades 10 through 12. Over the course of 18 years,
he taught in rural and suburban areas, spending 10 years in his current position. Married for 17 years with a 12-year-old daughter he recently earned a Masters Degree in music education. His teaching responsibilities include a concert band, an auditioned wind ensemble, an auditioned jazz band, music theory, AP music theory, guitar class, and a course, Music of Our Lives, focused on learning about music through students’ musical experiences and preferences. In addition he teaches several extra-curricular ensembles such as pep band, marching band, a second jazz band, and numerous chamber ensembles. He serves as the music department chair for the school district coordinating a robust music program that includes successful choirs, orchestras and bands. The bands in the district regularly commission new pieces with well-known composers and invite guest artists to perform with them. In addition, Michael is active in his states’ music education association and the National Association for Music Education (NAfME) serving in several roles ranging from chairing committees within these organizations to serving on the Division Level Board. He also works with his state’s department of education as an advisor regarding arts assessment.

Michael maintains a busy schedule because he has “always tried to make the most of every day, and I need to feel a sense of accomplishment everyday” (Michael, Reflective Prompt 2, November). In addition to his professional responsibilities he regularly attends church, shares time transporting his daughter to activities, and makes time for an active social life. His reason for living a busy life stems from a seminal experience. His best friend’s mother died from cancer. In an effort to shield him from the seriousness of his mother’s illness, the best friend was never told about it, and thus was not able to say goodbye. It was this event that led Michael to live life to its fullest because as he states, “life is precious and can go by in the blink of an eye. We never know when our last day will come!” (Michael, reflective prompt 2, November).
Values

Broadly, Michael values music, learning, and sharing with others. Regarding music, Michael values good performance. Establishing a positive environment, he expects students to be prepared to play their part to the best of their ability. However, Michael’s expectations for students’ preparation are tempered by his belief in students learning at a pace that suits them. During his classes I observed Michael teach in a democratic fashion asking questions of students, and letting the students’ responses dictate the pace and direction of his class.

Michael values learning in two ways. First Michael values the learning of his students. Michael believes learning and experiencing great music is more important than the performance level of the ensemble. He believes student learning and high performance are mutually beneficial. Rather than simply performing accurate notes and rhythms, he believes students should be expressive and creative. For example, Michael created an assignment requiring his students break into groups and write a four-part warm-up activity based on one of the four movements of Holst’s Second Suite in F. Regarding the assignment Michael states,

How can I assess their true, real understanding of what it is, the musicality within [Holst’s suite]? Yeah, they can play their parts. That's one way to do it, but another way to do it I thought was to have a creative project like that. (personal communication, February 5, 2015)

These resulting exercises were used as warm-ups for the ensemble. Michael and his students collaboratively created rubrics for the assignment.

Secondly, Michael values his own learning and growth. Michael credits his use of assignments like the previous example to experiences from a course he took as part of his masters degree, “[the assessment class] really changed my way of thinking from less
authoritarian to more democratic and more ‘let’s find multiple ways to see what the kids know, a way of assessing what I’ve taught’” (personal communication, February 5, 2015). Further, influential others served as important role models and sources for his own learning and growth early in his career, “I remember going to my first festival experience… and seeing these veteran teachers over in a corner talking and I just thought like, ‘Man I want to know what they know’” (personal communication, October 6th, 2015).

The final value, sharing, is an important aspect of his life and often emerges through story (described later). Michael values sharing his life with others. Sometimes it is overt, as in sharing a story, many times it emerges in less overt ways, such as his faith,

I’m a Christian…I don’t hide that from my students, I don’t promote it, it’s not like ‘Okay here we go. Let’s play Onward Christian Soldiers’. But they are aware…that I feel blessed and they know that they are a part of me. (personal communication, October 19, 2015)

Lastly, Michael shares his time with others. He devotes time to his job, God, and his friends and family.

Themes

Coding of the data revealed several values that shaped Michael’s self-cultivation. These values were categorized into themes. Emerging themes consisted of story, relationships, and musicing. These themes represent facets of Michael’s ongoing growth in living a life that includes learning, teaching, and “familying”.

Story

Many of Michael’s realizations and epiphanies are related as stories. While this is common for interviews, the attention to detail and emotion with which he relates the story points
to a deeper meaning for him. The epiphanies in these stories represent pivotal moments in value formation, personal development, and self-reflection. Each lesson is realized in the moment and codified into story by Michael.

He has a story regarding the first time he began to value professional growth in teaching music. It was a humbling experience. While working toward his bachelors degree Michael asked his college conductor if he could conduct the wind ensemble. The conductor laughingly told him no, and then met with Michael to discuss the request and the requisite knowledge Michael would need before conducting a college ensemble. Michael recalls this experience as profound and helped him develop a value for professional growth and development.

Michael uses stories to share his personal life with his students. It is part of his approach to teaching expression. When Michael encourages students to be more expressive, he shares stories of significant moments in his life such as watching his wife walk down the aisle on his wedding day, the birth of his daughter, and the loss of his best friend’s mother. Through sharing these stories, Michael invites students to be a part of his family. More than an aid to teach expression, Michael’s stories are a way to foster relationships with his students.

Michael’s passion for stories is even present in his opinion of repertoire. “I definitely pick a repertoire that I feel I can lead them to that, and lot of it I’ll be honest with you I think comes from the stories that go along with the repertoire” (personal communication, December 10, 2014).

*Relationships*

Michael feels blessed by the relationships he has with friends, family, students, and God. When asked what he believes constitutes the good life, Michael responded:
1) Following my Faith and being comfortable with the fact that God is in control, not me!
2) Spending quality time with my family and friends! Date nights with my wife!! 3)
Knowing that my family loves and supports me for who I am and me returning that love
and support for who they are! (reflective prompt, October 25, 2015).

The importance of these relationships to Michael is reflected in his teaching practice. During an
observation, he addressed the wind ensemble regarding their behavior during the orchestra
concert the previous night. He felt they were talking too much during the performance. During
the discussion Michael told his ensemble, “we’re a family, we need to support each other”
(observation, December 10, 2014). Throughout our experiences together, he often referred to his
students as family. And his students have adopted this attitude. Michael tells the story of a
student that was very sick and in the hospital, “and the kids made him a card and, it was a great
big giant card, and they all signed it and they took it to him in the hospital and it meant the world
to him” (Michael, personal communication, December 12, 2015).

Michael often credits his relationships as an influence on his teaching. He cites one such
relationship, one with his conducting teacher, as particularly influential in his approach to
rehearsal. He recounted a session during which they watched a video of Michael conducting his
ensemble:

It was so cutting to me. He didn't mean it to be, but I teared up. I could feel tears
welling. He said, "If you think you're making music here, you're not. We need to talk
about this.” I was just devastated. That was a pivotal moment for me…[after that
experience] I just really dove in head first and hard on really knowing… how to make
better sounds, how to make better players (personal communication, February 6, 2015).
Michael recounts this as an event, but it is an event that helped form a strong relationship with his teacher that he continues to enjoy.

The importance of relationships to Michael emerges in less overt ways. His conversational approach to interacting with students seems just as well suited to conversation around a dinner table with family and friends. During his Music of Our Lives class, rather than lecture students regarding terminology and definitions, he sat down and discussed with them their perceptions of music. This approach to teaching fostered student interest in class. The students were eager to participate in large part due to the relationship they had already begun building with Michael.

Michael spends his social time with family and friends. He believes it is important to maintain relationships with friends. He still meets with his childhood best friend. His family regularly socializes with his daughter’s friend’s family. Relationships permeate all aspects of Michael’s life. Each relationship Michael has represents an opportunity to grow personally and professionally and is eventually codified into story.

The themes of Relationships and Story are intertwined and co-dependent. Each story is a depiction of an interaction with a respected other. Michael cherishes the relationships formed through these formative moments. The people depicted in his stories are special to him for varying reasons. Some are important because of the role they have played in his professional development others are special because of the role they play in his personal life. Stories are a way for Michael to relate past lessons and remember relationships.

Musicing

Though it may appear obvious, Michael cares deeply for music. When it comes to performing he is most passionate about wind band music. However, he believes strongly in
music for all. In recent years, Michael has been working to increase course offerings at his school to meet the needs of students not served by band, choir, and orchestra. He believes in actively doing music rather than studying about music. He relates his thoughts on teaching lecture-type courses, “if I were teaching electives where it was a lecture-type course or A History of American Music or A History of Rock, that would probably not be as fulfilling” (personal communication, February 6 2015). So long as he is teaching a class where music is actively made through performing or composition, Michael feels musically satisfied as a teacher.

Michael is a consummate student of music and music education. He actively seeks out new music to study and old music to rediscover. Further, despite his numerous responsibilities to state, regional, and national music organizations, Michael continues to attend professional development sessions. He is excited to learn how others teach music. He consistently consults others to learn. In addition, Michael, due in part to his professional responsibilities continues to study music education. Through our time together, we shared scholarly articles and discussed findings and conclusions. This is further evidenced through his approach to mentoring his student teachers. He requires all student teachers to read research articles and journals throughout their experience with him (Student teaching requirements, November 28, 2014).

Results

The purpose of this investigation was to explore the role of self-cultivation in band directors’ eudaimonia.

_How does the band director engage in self-cultivation?_ Michael engages in self-cultivation in a number of ways, though he refers to it as “living life”. He fosters relationships as a key aspect of his self-cultivation. As described above, he intentionally schedules time to socialize with family and friends. He devotes time to each of his relationships. Many times, the
relationships are interdependent like his relationship with God and family, “I go to church. I go to mom and dad’s for Sunday lunch after church and visit with family” (personal communication, December 10, 2014). Regarding spending time with friends, “almost every Saturday night we’re out with friends of one group, or another…and I look forward to that a lot” (personal communication, December 10, 2014).

Michael views teaching as cultivating through gaining and sharing knowledge and experience. This knowledge and experience emerges through different facets of his job such as working with student teachers and even through participating in this investigation.

You were picking my brain in the morning… and last night [student teacher] and I just took a walk around the school [supervising audition rooms for all-region orchestra auditions]…He was just picking my brain left and right…it was fun…That can be self-cultivating” (personal communication, February 6 2015).

His passion for music education is nourished by these conversations. Additionally, his reflective nature makes day-to-day experiences with students cultivating. Each experience can become another epiphany, a story from which to gain insight.

Michael’s work in professional organizations is self-cultivating. He is very interested in policy and advocacy for the arts. His professional duties allow him opportunities to interact with others and discuss and influence policy as well as take a more global view of music education. Regarding why he volunteered for a national subcommittee, “I'm really excited about it. In fact, somebody chided me for volunteering to be on that subcommittee, "Don't you have enough with the National Honors Ensembles?” I'm like, "You don't understand. This, to me, this is the meat and potatoes of why I want to be involved in this in the first place" (personal communication, February 6 2015).
Finally, service to others is self-cultivating and is a defining aspect of his ‘good life’. Michael believes strongly in “servant leadership” (personal communication, October 9 2014). He defines success as being able to “serve my profession” (personal communication, December 10, 2014). In his capacity as a music teacher, Michael believes he serves students’ musical, personal and social needs, through his role in professional organizations, and through the example he sets of the life he lives.

What does the band director perceive are the goods (both internal and external) he or she receives through teaching band? Michael works toward and receives many goods through teaching music. Though Michael struggles to distinguish between musician and teacher, when asked if he was a musician who teaches or a teacher who musics he replied (with some trepidation) “I’d probably lean just slightly towards a teacher who musics” (reflective prompt 5, February). He receives goods as a musician, a teacher, and a musician teacher.

As a teacher, one of Michael’s most valued internal goods is seeing his students continue to participate in music beyond graduation. This particular good stems from him valuing how independent musicianship leads to lifelong participation. He values seeing “students succeed and seeing them go and continue to make music in their own way” (personal communication, October 10, 2014). Independent musicianship is the prime goal toward which he works. “I think another core piece is that we are trying to instill a love of music forever. Music is a lifelong vocation and that kind of thing” (personal communication, October 10, 2014). Further Michael believes students’ success is an internal good. This success is not based on any benchmark, rather, it is based on improvement “we’ll take them [students] where they are at, and inch them along higher and higher” (personal communication, October 10, 2014).
Another internal good of teaching for Michael is sharing his life with his students. These moments of sharing are often induced through (through separate from) what Michael calls a significant musical experience (SME). He relates a story about rehearsing *Elsa’s Procession to the Cathedral*:

I was talking to the class about someday that they might get married and if they get married in a church they would have the opportunity to see their spouse for the first moment in the wedding dress, or in their tux, or however… so I’m telling them all this kind of priming them for what the piece was about…so when we played the section with the big triumphant moment, I just started to bawl…it was weird, but it’s that powerful, that very powerful side of what kind of purports great music does. (personal communication, December 10, 2014)

Michael derives joy from sharing stories from his life, and the relationships (another good) he builds with his students. Students reciprocate that relationship. Michael recalls a story about a senior who approached him at their annual band banquet, “He said, ‘thanks so much for a great three years, it’s been amazing…you cared about everyone of us.’ I do. I really do…they choose to be in my group…I don’t take that lightly” (personal communication, February 6 2015).

Virtues such as compassion and patience learned through his Christian faith and upbringing are both method and result in his teaching.

Like a vast majority of musicians, Michael values SMEs and views them as goods of a musician and musician teacher. These SME’s occur as a result of conducting his ensembles. “I enjoy conducting, I enjoy making – leading – great music making. Why? Because I love the little warm fuzzy, intrinsic, aesthetic moments, the SME’s” (personal communication, October 10 2014). An additional good for Michael is studying music and music education. Michael’s
office bookshelves are filled with books about wind repertoire, band, and music education. In addition, he actively seeks out new music to study and perform.

Michael’s leadership positions in local, state, regional, and national organizations are external goods. However, he does not set goals to attain these positions. His goals concern the internal goods, and he believes that through achieving these, he has received the leadership opportunities. He states his agenda is “the fulfillment of the music educational lives of my students” (personal communication, October 10 2014). In his view, once attained, these external goods double as opportunities to further serve his students and the profession.

Conclusions

Key to the role of Michael’s self-cultivation in his eudaimonia is his initiative. Michael takes the initiative in life and in his classroom. He lives every day as if it might be his last. Thus he takes initiative to get things done. As he states it this motivation to “seize power” is derived from lessons learned regarding the frailty of life. Because of this initiative, Michael teaches in ways and toward goals he determines based on his values. Where many band directors may feel compelled to do what Allsup (2003) referred to as the normative activities of band (concert festivals, playing tests, recruiting), Michael resists that pressure. Though conscious of the living tradition (MacIntyre, 2007) of teaching band he was born into and practices, he uses his phronesis to make decisions regarding the best interests of his students. His use of phronesis is due to Michael’s initiative. In his particular case he has taken initiative to create an environment for learning music. This “power” is an initiative to teach to his values.

Michael’s values are shaped by a multitude of experiences. Gossett (2013) found that band director values have profound influence on their teaching practice and are affected by reflection on experience. Results from the current investigation corroborate these findings.
Michael’s stories serve as reflective experiences that continually shape his values. His values have been shaped by numerous experiences in his personal and professional life. His Christian values influence the ways in which he interacts with students. He fosters positive, caring relationships with his students. His educational values influence the activities through which his students interact with music.

The findings from this investigation illuminate arguments in the debate regarding whether teaching fulfills MacIntyre’s (2007) definition of practice. In the instance of teaching music, MacIntyre believes music is the practice and teaching is an activity within that practice. Band directors would then be viewed as musicians who teach. As such the goods of a band director would only be goods that belong to the practice of music. Dunne (2002) disagrees, using MacIntyre’s definition of a practice,

[Teaching] also has its own ’standards of excellence’: in it we can surely recognise a spectrum of achievement from ‘great’ to ‘abysmal’. Moreover, through it, ’human powers to achieve excellence . . . are systematically extended' - though in its case there is a double reference: the excellence of teachers is extended through greater realisations of excellence in their students. (MacIntyre & Dunne, 2002, p. 7)

Continuing Dunne’s objection Higgins outlines the multiple responsibilities of a teacher. The teacher must inculcate the values and traditions of a practice and share how these values fit together with communal values and inform a life well-lived. ‘How these values fit’ becomes an application of phronesis, making teaching an ethically centered practice. Thus, “achieved and ongoing self-cultivation on the part of the teacher is a necessary . . . condition for fostering self-cultivation in students” (Higgins, 2011, p. 3). Therefore, according to Higgins, teaching is a practice because it also exists at the first two levels (practice and life narrative) of MacIntyre’s
In this study, I found support for Higgins’ (2011) view on teaching as a practice. Michael receives goods unique to teaching and unique to music suggesting teaching may be a practice. One of Michael’s teaching goods was his students’ continued success in music. This good is unique to the practice of teaching as most teachers value their students’ success in their content area. Conversely, one of Michael’s musical goods was SMEs, which are unique to the practice of music. Michaels own characterization of himself as a teacher who musics further corroborates Higgins and Dunne’s claim that teaching is a practice. Further research is needed in order to investigate the merits of teaching music as a unique practice.

The life narrative is one aspect of MacIntyre’s (2007) conception of virtue theory. He believes this narrative is constitutive of the life well-lived. School has a specific role in this life narrative. Advocating for a broader conception of school he states “our conception of school is impoverished if we understand it as merely a preparatory institution” (p. 9). School is often viewed as a place to learn and practice skills for later use in “real” life. Echoing Dewey, MacIntyre continues his description of school as “a place of genuine, if small-scale, cultural achievement within which a variety of practices flourish” (p. 9). For Michael, this is true on two different levels. At the level of schooling, he provides opportunities for his students to participate in music through performance, composition, listening and interactions with guest artists. His students’ interests and level of commitment dictate how Michael meets their needs resulting in authentic musical experiences. On a second level, Michael provides an example through how he “lives life” or his version of “what is excellent to achieve, worthwhile to participate in, admirable to become” (MacIntyre, p. 50). Through his interactions with students, Michael is clear to guide them through their “real lives”, not imposing his vision of the good life,
but helping students find their own good life. Personal traits of initiative and servant leadership have allowed him to shape his classroom as a place where living occurs as opposed to a laboratory experience where living is practiced.

This investigation was focused on the self-cultivation and the good life from a band director’s perspective. Student perspectives would add to our understanding of the role music teachers play in student’s conception of the good life through music participation. Further research should examine student perceptions of band director values and what do students perceive are the goods of participation in band.

As noted, Michael has found his success as a band director through endeavoring for his eudaimonia. His life experiences have led him to live an active life of yes; yes to meeting friends, yes to staying after school to work with students, yes to serving on a district committee, and yes to running for an office in an organization. Answering yes is not answering the question, ‘What should I do?’ Instead, Michael answers the question ‘who should I be?’
CHAPTER 5
SUMMARY, DISCUSSION, RECOMMENDATIONS, AND CONCLUSIONS

The investigations in this document are concerned with band directors’ dispositional traits specifically those of value formation and attributes that contribute to a life well-lived. Through my experiences with these band directors, I have gained a clearer picture of band director values and the effect they have on the life well-lived. This chapter includes conclusions and observations from the three studies as a whole, and recommendations regarding fostering dispositional traits in music teacher education.

Summary

My first project was exploratory, aiming to elicit the pedagogic values (PVs) of the three band directors. I found that band director PVs could be placed in one or more of three categories, pedagogic content, pedagogic ends, and students. Further, these PVs seemed to undergo tremendous change over time. This change is due in large part to personal reflection often initiated by discussion with peers and attendance at professional development conferences. Finally, students played varying roles in the value formation and use of band director PVs. For two directors, students were often seen as a collective (the ensemble), while the other director saw students as individuals learning music.

Through my second project, I investigated the sources of, and role of context in PV development of band directors. I constructed a questionnaire with each item focusing on one of the three categories from the results of my first investigation into the PVs of band directors (pedagogic ends, pedagogic means, and students). Results indicated that band director PVs did not fall under the three categories investigated. Rather, they were categorized as traditional rehearsal practices, non-traditional rehearsal practices, and performance. Further, there were no
significant differences between band directors when controlling for years of experience. This finding suggests that band directors’ PVs may not have changed over the past 30 years. Finally, while directors rated all five sources of PVs highly (Personal Reflection, Students, Experience, Goals, People), “People” was rated lowest.

My third project was the investigation of the self-cultivation of a band director. Through a case study, I ascertained how the band director engaged in self-cultivation and what he perceived were the goods received from teaching band. I found that self-cultivation for the participant (Michael) was multi-faceted. It involved dedication to maintaining an active musical life, professional life (teaching and service), and social life. Each of these areas of self-cultivation was interwoven to create the fabric of Michael’s life, his eudaimonia (flourishing). He received many goods from band including his personal musicing, the musicing of his students, his sense of self, and leadership positions in professional music organizations.

Axiomatic Assumptions and the Tradition

Findings from these investigations highlight an important (perhaps integral) tension in teaching band. This tension is best explained through two levels of MacIntyre’s (2007) moral theory – the moral tradition (also referred to as tradition) and practitioners’ individual narratives. The moral tradition represents the communal aspect of practices. Recall that a practice is a human activity, and that through practices humans write their own narrative to understand their sense of eudaimonia. The tradition requires directors to simultaneously think about the past, engage in the present, and shape the future in concert with other practitioners. Tension is created, it seems, as band directors (practitioners) must weigh traditions and activities that make band ‘band’ against the multi-faceted needs of their students (Allsup, 2012; Allsup &
Benedict, 2008; Mantie, 2012). Directors navigate this tension through critical reflection. In the following section I explicate aspects that contribute to this tension.

Assumptions, Tradition, and Self-concern

Reflecting on my story from the introduction of this document, pedagogic values formed during undergraduate music education were influenced by my peers and teachers through what is known as secondary socialization (Isbell, 2008). During this time I accepted the beliefs and values of my teachers and peers largely without question. While I wrote a personal philosophy of music education, I was never challenged to critically interrogate my own values. I graduated with values that were transmitted through the living tradition (MacIntyre, 2007).

Participants from the first and third investigations never discussed focusing on their pedagogic values while studying music education in college. Looking back on the living tradition involves examining the assumptions of that tradition. One reason for the lack of attention PVs receive in music teacher preparation programs may be an assumption that all teachers of music value similar or the same outcomes for students; that there is a unified (if not codified) definition and description of musicianship and its role in the lives of students; an assumption free from criticism by its advocates.

This tradition is comprised of a set of virtues, goods, and practices that make up music education in higher education. As an example, the undergraduate music education program is entrenched in a tradition that consists of a primacy of importance placed on: Western Art Music, excellent performance, aesthetic experience, and the prominence of the master/apprentice model in music education (Kratus, 2007). The living tradition of band also prioritizes these ideas (Allsup & Benedict, 2008). Despite a call to critically analyze these assumptions (Sarath et al., 2014), their axiomatic nature may make it difficult for the living tradition to evolve.
However, my results suggest PVs may not be axiomatic. In my first investigation directors differed in how they taught and what role students play in their value-formation. Two directors worked toward the benefit of the ensemble, while the other worked toward the benefit of the individual. In my second project participants gave value constructs high, though not equal, ratings. It is clear from these results that PVs are not axiomatic. While PVs may be shared across the living tradition of band, they differ between the individual narratives of its practitioners. Therefore, reflecting on and interrogating PVs could be beneficial for the pre-service teacher to develop best practices and positively influence the living tradition.

The living tradition (MacIntyre, 2007) likely has a large effect on novice band directors’ PV formation. Mentioned previously, the axiomatic assumption regarding shared values in undergraduate music education is likely transmitted through secondary socialization (Isbell, 2008), “within music education, undergraduate students must reconcile the expectations, beliefs, and values espoused by faculty with those of high school ensemble directors, private lesson instructors, and other significant people from their past” (p. 164). Isbell’s findings indicated that secondary socialization of music teachers was regarded as a positive, affirming experience, thus being influential in identity, and by extension, value formation. Results from my first and third investigations corroborate Isbell’s findings yet highlight the tensions between shared values of the tradition and individual values of directors.

Integral to building an individual narrative is self-concern (C. Higgins, 2011). Fuller and Bown (1975) provided a three-stage framework regarding teacher development. In the first stage, teachers are concerned with survival in the classroom such as being evaluated by students and administration and controlling student behavior. The second stage is mastery stage when, having progressed past the first stage, teachers are concerned with lesson planning and
methodological approaches to instruction. The final stage is denoted by settling in to routine and becoming increasingly concerned with one’s impact on students (also a marker of second stage teacher development [Steffy, 1989]). While Fuller and Bown identified each set of concerns as a stage, there is evidence that they may instead be clusters of concerns rather than stages (Miksza & Berg, 2013; Thornton & Gossett, 2014).

Though Fuller and Bown’s (1975) framework is first-personal in its attention to the concerns of pre-service teachers (PSTs,) it is fundamentally other concerned. Nowhere in the model is there a self-concern about growing as a person and modeling a life-well lived. Instead the model depicts PSTs as concerned with influence on others, or others’ perceptions of PSTs as teachers. This omission of teachers’ self-concern is even more interesting considering their view of the importance of self-cultivation, “perhaps most important to the education of pupils is the potential contribution of an understanding of the teacher’s life space” (p.17). In light of my research, there should perhaps be a fourth stage, or rather an extension to each of the three stages identified by Fuller and Bown. The importance of the self was evident with Macy who was concerned with issues of motherhood and teaching. Additionally, Michael’s concern with virtues from his faith was an important influence in his teaching. Therefore to infuse teacher concern for self in the Fuller and Bown model, each stage should involve a concern for the self that allows teachers to wrestle with ethically related questions regarding the aims and means of music education and its importance in living the good life as they write their life narrative. For example, PST’s should interrogate and compare their personal PVs and the PVs of their music teachers. Then, through a process of examining differences among the varying values, Rokeach (1979) suggests a sense of dissatisfaction with current values will result in long-term change of PVs.
Values Evolution and the Tipping Point

Returning to my story from the introduction, as I entered the profession (living tradition) my values began to evolve through experiences with students, professional development opportunities, and the influence of professional organizations. Over time I began to focus more on student success rather than ensemble success. Instead of seeing an ensemble in front of me, I saw a collection of my students. This shift of focus was pivotal for my development as a teacher. Steffy (1989) identified this as an attribute of the second stage of teaching. I valued students. However, I began to reflect on what I valued for my students.

The evolution of pedagogic values does not appear to occur sequentially. Instead, influences on PVs seem to be dynamic and ever changing. A number of researchers have identified significant others as influential on teachers’ identity formation, growth, and by extension their pedagogic values (Bauer & Berg, 2001; C. Conway, 2012; C. M. Conway, 2003, 2008; Eros, 2013; Isbell, 2008). As in Bauer and Berg (2001) study, participants in my investigations cited collegiate ensemble conductors to be an influence on their values. Additionally, results from my first and third investigations support that contextual aspects such as geography, time, and events combined with self-reflection influence PVs. Lasky (1999) suggested that teacher identity is shaped by sociocultural factors. Lasky’s results as well as others (i.e. Bauer & Berg 2001; C. Conway, 2002; C.M. Conway, 2003, 2008; Eros, 2013; Isbell, 2008) taken with findings from the present studies suggested a connection between teacher identity and PV evolution and development. The nature of this relationship is unclear and warrants further investigation. It may be that values clarification leads to agency and thus a shift in teacher identity. Conversely, the shift in identity may pave the way for more mental effort exerted towards values clarification.
While results from my investigation support that individual band director’s values change over time, more needs to be understood regarding that change. My results suggest contextual and experiential factors contribute to critical self-reflection leading to a change in values. There was a point when my participants embraced agency and began to teach based on their values. However, little is known about the ‘tipping point’ for this change (Gladwell, 2002). At least four ingredients appear to be necessary for values evolution – 1) the ability to critically reflect on practice, 2) the agency to make changes in practice, 3) self-knowledge, and 4) a place and time to practice.

Reflection serves a unique role in teacher development. Schön (1995) identified \textit{reflection in action} and \textit{reflection on action} as two types of reflective activities. However, results from my investigations suggest there may be an additional type, reflection on means and ends. This form of reflection requires teachers examine more than interactions with students during a class period or periods. Instead, like in the case of Macy, King, Glen, and Michael, teachers examined interactions with students over the course of years in ways that continually informed their \textit{phronesis} (practical wisdom). Participants’ reflection on means and ends seemed to emerge after a critical period of time early in their careers during which novice teachers begin to master everyday teacher tasks allowing them to think more broadly about music education.

The agency to implement changes in values is important to developing the phronesis necessary for teaching. Conkling (2003) noted pre-service teachers derive enjoyment from “the sense that they have the capabilities to manage their practices, or the sense of ownership over practices” (p.19). This sense of ownership for in-service music teachers emerges after they gain self-confidence due to mastering class-management and curricular planning (Eros, 2013; Fuller & Bown, 1975). Eros’s participants cited confidence as an indicator that they had moved to a
second stage of teaching. Participants in my investigations also noted gaining confidence after the first few years of teaching. It is likely confidence plays a role in the agency to implement change in values. These findings suggest further research into the relationship between confidence, agency, and reflection is needed.

Self-knowledge is the third component necessary for changes in PVs. From my third investigation, Michael’s good life included goods from relationships and from teaching. Virtues like compassion and patience were instrumental to his understanding of others’ needs, desires, peculiarities, and abilities and allowed Michael to better serve his students. His values served as the motivation for striving for the good life, and drive his journey through the life of a teacher and human. Becoming aware of these values and virtues is a part of self-knowledge and allows for further value development.

Self-knowledge is necessary for ‘other’ knowledge. “In order to cultivate selfhood in students, teachers must bring to the table their own achieved self-cultivation” (Higgins, 2011, p.2). Through the realization, identification and reflection of personal values, band directors can begin to imagine the same for others. For band directors, knowing students is integral to successfully guiding them on their journey through living the good life. Once in the profession, continued guidance and development is necessary for novice teachers to continually grow and critically analyze their values.

Obvious, but nonetheless integral to PV development is a context in which to develop values. In my investigations a confluence of time, place and people provided a context through which participants developed PVs specific to that context. Isbell (2008) found that experiences were more influential in identity development than people. Similarly, results from my second investigation indicate directors view experience as more important to value development than
people. However, participants in my first and third investigations placed equal importance on experience and people. The physical location where one teaches is part of one’s context. Additionally, ‘people’ comprise ‘the place’ where PVs develop. For example, Macy and King taught in a state where band directors placed high value on concert performance assessment. Therefore, their values were influenced by the values of the directors in that state. Conversely, Michael and Glen taught in a state that did not prioritize concert performance assessment. Both of these examples illustrate the regionality of values and the co-dependence of region and people. Further, while my second investigation showed little change in values from region to region, my other investigations showed a primacy of importance on region.

Values and their evolution appear to be necessary for teacher development. However, the motivation (resultant aims) for particular values is not understood. Understanding the motivations for values may shed light on the tensions of the individual narrative and the living tradition. For example, Macy and King from my first investigation began to value students’ individual achievement after an initial period of learning to master day-to-day teacher tasks. It is possible they began to value the individual achievement as a means to improved ensemble achievement, that, to create a better ensemble, one must foster better individual players. Understood in this way, the motivation for this value is ensemble performance achievement. So the fundamental value, ensemble performance achievement, a value likely adopted during secondary socialization (Isbell, 2008) may not change, the participants relationships with students (not present during secondary socialization) may influence how that value manifests itself. Thus, it may be that a change in context may result in a change in orientation of a value, but not the value itself.
For teachers entering the profession, the context for PVs changes creating new understandings of the same values, but now from the perspective of teachers who form important relationships with students. As Rokeach (1979) suggested, once in this new context teachers must reconcile these differences resulting in a change in orientation. The literature suggests that experience is a prime factor in the shift toward identity as a teacher (Eros, 2013; Fuller & Bown, 1975). It is possible that relationships with students, as well as experience in teaching these students, results in a change in values.

Rokeach’s notion that value change occurs through disconnects between conceptions of values is ethical in nature. In the previous example value change emerges in rationalizing the greatest good for the greatest number (i.e. ensemble performance achievement), with fostering musical and thus human development for the individual. Teachers must be able to ‘live with the consequences’ of their values. Thus, striving for an individual’s performance achievement may be believed to be an ethical rationale for valuing ensemble performance achievement.

Another explanation for how tradition and narrative is balanced may be that given band directors are constitutive of the living tradition, their conception of what that tradition is may be more of a remembrance than an actuality. The practitioners are doing one thing while the tradition seems to be something else. It is possible the tradition may simply be the memory of what was rather than what is. This reliance on ‘what was’ is often seen in pre-service and novice teachers’ teaching in ways they were taught (Thompson, 2007). King and Michael served as prime examples of this tension (and evolution). Both were heavily influenced by the traditions of band (concerts, quality music, performance achievement). However, both noted teaching in ways that cut against the grain of these traditions. For King and Michael it was thinking more about the individual, and Michael also embraced teaching creativity in band.
I did not investigate student perceptions of band director values. Perhaps the ultimate test of a band director’s effectiveness in communicating values is student perceptions of values and the life well-lived. It will be necessary to add their voice to continue investigating the influence of teachers’ values on their practice. Just as there were discrepancies between the tradition and the narrative. Discrepancies may also exist between what teachers think they value (through their actions) and student perceptions regarding their teachers’ values.

As I write this dissertation the United States is experiencing significant social transformation. The struggle that accompanies this change is an integral part of dealing with the issues that brought about the change. Likewise, band directors must face the same struggles as they negotiate ‘what band was’ with ‘what band is’ while at the same time wrestling with obligations to tradition (and their peers) and writing their individual narrative. They continually shape the living tradition of band through their practice and are in the best position to address the challenges of transformation. The transformation occurs through critical reflection on their values and what it means to live a good life.
References


10.5406/bulcouresmusedu.193.0063


Young, C. S. (1998). *The quality of repertoire chosen by high school wind band conductors and the resources and criteria used to choose this literature.* (PhD), The Ohio State University, Columbus.
Appendix A

Interview Questions from Study 1
1. What are your musical values?
2. Can you describe your philosophy of music education?
3. What are you conflicted about as a band director?
4. What do you feel are your primary goals for students participating in your band?
5. As you teach, do you feel your meeting their needs or wants?
6. How would/do you define “the best interest of the student” in band?
7. Think back to your first years teaching band. Can you describe your goals for student then?
8. How have they changed?
9. What do you feel has had the largest influence on how you establish goals for your students?
10. When did you exit “survival mode” of teaching and enter into your current mode of thinking?
11. Can you describe your experiences in music when you were in elementary school?
12. Experiences at home or socially?
13. Can you describe your experiences in music when you were in middle/high school?
14. How far in advance do you set long-term goals?
   a. How often do you consider “macro” (long-term goals) issues in planning instruction?
   b. Are there instances in which you might abandon long-term goals? What might those instances entail?
15. What are the primary ways you and your students work towards those goals?
16. How do you feel the materials and assignments you design accomplish your goals?
17. How do you measure repertoire?
   a. Discuss things you consider when selecting repertoire/exercise/method books.
18. How emotionally invested are you with your band? Students?
   a. What role does that play in your decision-making?
19. Describe your relationship with students.
20. How do you individualize instruction?
   a. How do you reconcile instances where you must decide between good of the many versus good of the few?
Appendix B

Questionnaire from Study 2
### Pedagogical Values

**1. What is your age?**

**2. What is the highest level of education you have completed?**

**3. What school level do you teach?**
- Elementary School
- Middle/Junior High School
- High School
- Elementary and Middle/Junior High School
- Elementary and High School
- Middle/Junior and High School
- Elementary, Middle/Junior, and High School

**4. How many years have you taught?**

**5. How long have you taught in your current position?**

**6. How would you describe your school?**
- Urban
- Suburban
- Rural

**7. How would you describe the socio-economic status of your school?**
- Low
- Low/Middle
- Middle
- Middle/High
- High
### Pedagogical Values

8. How important are the following in shaping the pedagogical values that guide your curricular decisions

<table>
<thead>
<tr>
<th></th>
<th>Not Important</th>
<th>Very Important</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your Public School Band Director</td>
<td></td>
<td></td>
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<tr>
<td>Your Collegiate Band Director</td>
<td></td>
<td></td>
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<tr>
<td>Your Undergraduate Peers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Graduate Peers</td>
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<td></td>
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<tr>
<td>Your Past Students</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Current Students</td>
<td></td>
<td></td>
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<tr>
<td>Conferences</td>
<td></td>
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<tr>
<td>Your Current Peers</td>
<td></td>
<td></td>
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<tr>
<td>Your Family</td>
<td></td>
<td></td>
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<tr>
<td>Your Students' Parents</td>
<td></td>
<td></td>
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<tr>
<td>Your Goals for Yourself</td>
<td></td>
<td></td>
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<tr>
<td>Your Goals for Students</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Current Experiences as a Band Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Past Experience as a Band Director</td>
<td></td>
<td></td>
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<tr>
<td>Your Personal Reflection</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**9. What is your gender**

- Male
- Female
# Pedagogical Values

10. Below are phrases that describe a band director. How much is this director like you?

<table>
<thead>
<tr>
<th></th>
<th>Not at all like me</th>
<th>Very much like me</th>
</tr>
</thead>
<tbody>
<tr>
<td>He believes students should be lifelong musicians. He plans band to encourage continued music-making beyond school.</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>He thinks the prime purpose of band is to learn, and that most learning occurs through rehearsal. He believes rehearsal is the most important aspect of public school band.</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>He values creativity for his students. He uses creativity activities as way to learn the concepts present in the repertoire the students are preparing.</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>It is important to him to produce an excellent performance. He feels a good performance is the best evidence of a quality music education.</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>He believes exercises help students prepare for repertoire. He writes exercise specific for the repertoire the students will be performing.</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>He is always experimenting with and creating new ways to teach band. He thinks the experiences in rehearsal are of prime importance.</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>He measures students success by student progress. If his students' improve, he feels successful.</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>He believes playing tests are evidence of music learning. If his students perform well on playing tests he feels successful.</td>
<td>○</td>
<td>○</td>
</tr>
<tr>
<td>He believes listening to repertoire is important for his students. He brings in guest artists and encourages</td>
<td>○</td>
<td>○</td>
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<tr>
<td>Pedagogical Values</td>
<td></td>
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<tr>
<td>-----------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>students to attend concerts outside of school.</td>
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<tr>
<td>He believes technique is very important. He emphasizes technique as a part of the</td>
<td></td>
<td></td>
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<tr>
<td>rehearsal process.</td>
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<tr>
<td>He thinks creativity is important. He thinks students should be able to compose</td>
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<tr>
<td>and/or improvise music as an outcome of band.</td>
<td></td>
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<tr>
<td>He is very concerned with musical concepts present in the repertoire. He will</td>
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<tr>
<td>choose a piece of music based on the concepts he can teach through it.</td>
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</tr>
<tr>
<td>Rehearsal is his favorite part of teaching band. He values the shared music</td>
<td></td>
<td></td>
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<tr>
<td>making during rehearsal.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He thinks students should be held accountable for their performance achievement,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He grades students on the quality of their performance.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He believes students should play a wide variety of repertoire. He programs pop,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>light classical, traditional, jazz, folk, and musical selections for his students</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to perform.</td>
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<td></td>
</tr>
<tr>
<td>He thinks the aim of band is to produce outstanding performances. He focuses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>efforts towards excellent concerts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He measures students' success by student performance. If students perform well,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>he feels successful.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He thinks consistent practice of skills through new and challenging exercises is</td>
<td></td>
<td></td>
</tr>
<tr>
<td>important. He takes pride in designing exercises for students to complete.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He thinks the repertoire is the curriculum. He designs</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Pedagogical Values

<table>
<thead>
<tr>
<th>Value</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>His entire year of instruction around the pieces he thinks students should play.</td>
<td>0</td>
</tr>
<tr>
<td>He believes students' study of the band repertoire is important. He assigns students work outside of rehearsal to learn about the historical and/or theoretical aspects of the music they are studying.</td>
<td>0</td>
</tr>
<tr>
<td>He believes &quot;musical moments&quot; are an important aspect of performing in band. He plans rehearsals and performances to emphasize &quot;musical moments&quot;.</td>
<td>0</td>
</tr>
<tr>
<td>He thinks playing difficult music is important. If his students can play more difficult music at the end of the school year he is successful.</td>
<td>0</td>
</tr>
<tr>
<td>He thinks creativity is important for his students. He plans activities that provide students opportunities to improvise and compose music.</td>
<td>0</td>
</tr>
<tr>
<td>He thinks students should be held accountable for both productive and unproductive rehearsals. He grades students on the quality of progress in the rehearsal.</td>
<td>0</td>
</tr>
<tr>
<td>He believes in the innate quality of the repertoire he programs. He tries hard to instill faithful recreations of the composer's intent.</td>
<td>0</td>
</tr>
<tr>
<td>He works hard to create efficient, engaging, and fun rehearsal environments. He wants his students to enjoy rehearsal time.</td>
<td>0</td>
</tr>
<tr>
<td>He thinks students learn best by doing. He works hard to minimize the amount he talks during rehearsal.</td>
<td>0</td>
</tr>
<tr>
<td>He believes the repertoire he selects is vitally important to his students'</td>
<td>0</td>
</tr>
</tbody>
</table>
Pedagogical Values

- music education. He spends much of his preparation choosing and studying repertoire.
- It is important to him for students to play in small groups. He provides time for students to play chamber music and solo repertoire.
- He believes students should be independent musicians. He thinks independent musicianship is an important objective for band.
<table>
<thead>
<tr>
<th>Pedagogical Values</th>
<th>11. Below are phrases that describe a band director. How much is this director like you?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not at all like me</td>
</tr>
<tr>
<td>She believes “musical moments” are an important aspect of performing in band. She plans rehearsals and performances to emphasize “musical moments”.</td>
<td></td>
</tr>
<tr>
<td>She believes the repertoire she selects is vitally important to his students’ music education. She spends much of his preparation choosing and studying repertoire.</td>
<td></td>
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<tr>
<td>She thinks creativity is important for his students. She plans activities that provide students opportunities to improvise and compose music.</td>
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<tr>
<td>She is very concerned with musical concepts present in the repertoire. She will choose a piece of music based on the concepts she can teach through it.</td>
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<tr>
<td>She believes students’ study of the band repertoire is important. She assigns students work outside of rehearsal to learn about the historical and/or theoretical aspects of the music they are studying.</td>
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</tr>
<tr>
<td>She thinks students should be held accountable for both productive and unproductive rehearsals. She grades students on the quality of progress in the rehearsal.</td>
<td></td>
</tr>
<tr>
<td>It is important to her for students to play in small groups. She provides time for students to play chamber music and solo repertoire.</td>
<td></td>
</tr>
<tr>
<td>She thinks playing difficult music is important. If his students can play more</td>
<td></td>
</tr>
</tbody>
</table>
# Pedagogical Values

Difficult music at the end of the school year she is successful.

She believes students should be independent musicians. She thinks independent musicianship is an important objective for band.

She believes exercises help students prepare for repertoire. She writes exercise specific for the repertoire the students will be performing.

She thinks consistent practice of skills through new and challenging exercises is important. She takes pride in designing exercises for students to complete.

She thinks students should be held accountable for their performance achievement. She grades students on the quality of their performance.

She believes listening to repertoire is important for his students. She brings in guest artists and encourages students to attend concerts outside of school.

She believes students should be lifelong musicians. She plans band to encourage continued music-making beyond school.

She thinks the prime purpose of band is to learn, and that most learning occurs through rehearsal. She believes rehearsal is the most important aspect of public school band.

She believes students should play a wide variety of repertoire. She programs pop, light classical, traditional, jazz, folk, and musical selections for his students to perform.
### Pedagogical Values

<table>
<thead>
<tr>
<th>Statement</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>She believes in the innate quality of the repertoire she programs. She tries hard to instill faithful recreations of the composer’s intent.</td>
<td></td>
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<tr>
<td>She thinks the repertoire is the curriculum. She designs his entire year of instruction around the pieces she thinks students should play.</td>
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<td>She thinks creativity is important. She thinks students should be able to compose and/or improvise music as an outcome of band.</td>
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<td>She believes technique is very important. She emphasizes technique as a part of the rehearsal process.</td>
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<td>It is important to her to produce an excellent performance. She feels a good performance is the best evidence of a quality music education.</td>
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<td>She is always experimenting with and creating new ways to teach band. She thinks the experiences in rehearsal are of prime importance.</td>
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<td>She thinks students learn best by doing. She works hard to minimize the amount she talks during rehearsal.</td>
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<td>She works hard to create efficient, engaging, and fun rehearsal environments. She wants his students to enjoy rehearsal time.</td>
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<td>She values creativity for his students. She uses creativity activities as way to learn the concepts present in the repertoire the students are preparing.</td>
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<td>She thinks the aim of band is to produce outstanding performances. She focuses efforts towards excellent concerts.</td>
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<td>She measures students success by student performance. If students perform well, she feels successful.</td>
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<td>She measures students success by student progress. If his students improve, she feels successful.</td>
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<td>She believes playing tests are evidence of music learning. If his students perform well on playing tests she feels successful.</td>
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<td>Rehearsal is his favorite part of teaching band. She values the shared music making during rehearsal.</td>
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Appendix C

Interview Questions from Study 3
Visit 1

What do you remember as your initial motivation for teaching band?

How has that changed?

What role does reflection play in your practice?

Are there moments when reflection plays a particularly strong role?

What role does teaching band play in your life?

What is “the good” you receive from teaching band?

How this “good” related to the “the good” students receive through participation in band?

In what ways do aspects of your non-teaching experience emerge in your teaching experience?

What do you enjoy most about your job?

How do you recharge?

What drives your quest to improve as a teacher?

What constitutes success for you?

What constitutes success for your non-band students?

Do you enjoy teaching your non-band classes?

Share students in jazz band with other music ensembles – Why?

How important are your relationships with students?

What do you get out of teaching band?

What are the differences and similarities in how you approach teaching guitar and band?
Visit 2

If someone were to ask you what you do for a living, how would you respond?  
Band Director, music teacher, teacher, etc…

Do you feel a responsibility to prepare your students for the next level?  What is the next level?

You mentioned the last time I was here the importance of “warm fuzzy moments” in your teaching.  What is the relationship between your desire to have students experience those moments and you to experience moments?

What are your musical values?

What do you value in your profession?

How is the “good you receive from teaching band” related to the “the good” students receive through participation in band?

Are you a band director at all times of the day?  Does it ever get turned off?

Discuss your participation in conferences.  How has that changed over the years?  
    What DID you get out of them?  
    What DO you get out of them?

What are the similarities between teaching guitar and band?

Does your guitar class perform formally?

Talk about your lesson planning?

Whenever you call some down for discipline, you follow up with a way to soften it somehow.  Why?

When do you privilege experience/aesthetic? Based on time of year or context…?
Visit 3

What role do you play in your church? What about civic organizations?

Music for all: how do you balance that with the fact you teach band?

You are a pretty dedicated teacher. Can you imagine or have you experiences (as a teacher) uninspired teaching? Teaching where you weren't "yourself", when you were trying to do something you didn't necessarily believe but felt pressured to do?

What is a SME?

Your groups perform at high levels, but I have never observed you be high pressure. Is that something conscious on your part?

How do you deal with typical school problems like "doomsday test preppers"

What wears you down?

What does self-cultivation mean to you.

How do you use democracy in your rehearsals?

How would you respond to a principal that came to you and said you could teach the majority of the school in a meaningful way, but you would have to give up jazz band, SWE, and AP Theory.

How do you benefit from your roles in professional organizations?

You shared your definition of music, what is your definition of musician.

Discuss your participation in conferences. How has that changed over the years?

What DID you get out of them?

What DO you get out of them?
CURRICULUM VITAE

Jason B. Gossett

Professional Preparation

MME, Music Education, Murray State University 2006 - 2009
BME, Music Education Murray State University 1996 - 2001

Professional Experience

Instructor of Instrumental Education – Oregon State University 2015 – Present
Visiting Lecturer in Music Education – The University of Central Arkansas 2014 – 2015
Graduate Assistant – The Pennsylvania State University 2011 - 2014
Band Director – Caldwell County High School, Princeton KY 2006 – 2011
Band Director – Grayson County High School, Leitchfield, KY 2003 – 2006
Choir Director – Grayson County High School, Leitchfield, KY, 2001 – 2003

Publications


Research Presentations

- Also presented in March, 2014 at Pennsylvania Music Educators Association Conference, Hershey, PA.
- Also presented in April, 2013 at Eastern Division NAfME Conference. Hartford, CT


Jason B. Gossett, Curriculum Vita