BEFORE THE SINGING:

THE JOURNEY OF AN ARTISTIC DIRECTOR

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by

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The undersigned, appointed by the dean of the Graduate School, have examined the dissertation entitled

BEFORE THE SINGING:
THE JOURNEY OF AN ARTISTIC DIRECTOR

Presented by Cynthia A. Williams Phelps,

a candidate for the degree of doctor of philosophy,

and hereby certify that, in their opinion, it is worthy of acceptance.

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Professor Wendy L. Sims

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Professor Brian A. Silvey

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Professor Brandon A. Boyd

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Professor Antonio J. Castro

To James and Selma Williams

Who instilled in me a sense of perseverance, the importance of

leadership and education, and a lifelong love of music.

To my husband, Chuck Phelps

Who provided unending balance, love,

and support throughout this journey. I am forever grateful.

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ABSTRACT

Reflective practices and teacher leadership development can be meaningful and integral components of music teacher education. The purpose of this study was to examine the professional journey and reflective practices of an artistic director of a large, nonprofit community children's choir organization in the Midwestern United States. The conceptual framework for this case study with narrative techniques included two main areas of practice: reflective teaching (critically reflective teaching and reflective practitioner) and teacher leadership. The overarching research question asked: How does a successful children's choir director enact effective teacher leadership through reflective practices? The related sub-questions were as follows: 1) How does the participant's life history inform her vision for the organization? 2) What characterizes the participant's views of teacher leadership and creative work as artistic director? 3) What characterizes the participant's views of learning and teaching in the children's choir context?

Data collection included transcripts from three semi-structured interviews, a follow up interview, two rehearsal observation sequences with one video-stimulated recall iteration, field memos, and artifacts. I used a constant comparative method to examine the coded transcripts, memos, field notes, video observation logs, and artifacts. Trustworthiness was established through data triangulation, a follow-up interview, participant checking, and peer checking.

Three main themes emerged from the analysis: building a scaffold for reflective teacher leadership, artistic director as leader, and the intersection of reflective practitioner and teacher leader. Findings suggested that the participant's well-defined philosophies of leadership and teaching, reflective rehearsal pedagogy, and pedagogical thoughtfulness had a significant, positive impact on the high quality, experiential opportunities provided to the choristers and the choir organization as a whole.

CHAPTER ONE

Introduction

The audience's quiet anticipation was palpable as the choristers filed into place for their Spring Concert. I regularly attended the choir's concerts as a teacher, colleague, patron, and admirer. The venues varied, but the beautiful depth of perfectly formed sound remained—pure, unwavering voices that lifted, swirled, and baptized us in delicate waves of music. This time, I was present as a researcher observing the children's choir organization leader. She exemplified the multiplicity of artistic director, teacher-leader, and conductor, held the responsibility of choral performance with reverence, and fully understood what it meant to impart that gift to her choristers.

Senior student speeches punctuated well-appointed moments in the program. One particular student confidently approached the podium. He recounted indelible lessons of the consummate qualities of young artists, explored collectively by the artistic director and singers during the semester: integrity, discipline, commitment, and acumen. His narrative conveyed a sense of communal friendship, an appreciation for choir members' individual gifts, and the healing power of music.

Through the course of my research I followed the professional journey of the director and sought to understand how her lifelong dedication to choral music education influenced both her vision for the children's choir organization and her approach towards learning and teaching in the context of that community. By examining the role of reflective practices and teacher leadership in guiding her professional beliefs, decision-making, and actions, I sought to determine what happened before the singing.

Although the concept of *reflective practice* is not new, it is widely utilized as a professional practice (Harvey, Coulson, Mackaway, & Winchester-Seeto, 2010) and recognized as a "powerful tool for professional development and growth" (Marzano, 2012, p. 4). It is considered an integral part of effective teaching (Stronge, Ward, Tucker, & Hindman, 2008) and teacher leadership development (Densten & Gray, 2001; Harris, Lowery-Moore, & Farrow, 2009). Reflective practice and teacher leadership development can be meaningful and integral components of music teacher education (Hourigan, 2006; Killian & Dye, 2009; West, 2012). Larrivee (2008) defined *practice* as the "repertoire of knowledge, dispositions, skills, and behaviors" gained from experience, and *reflective practice* as the "on-the-job performance resulting from using a reflective process for daily decision-making and problem-solving" (pp. 341-342).

Reflection may be presented as a conceptual framework as opposed to a theoretical framework, in that it may be valued "in terms of its scope, logical characteristics and whether or not it stimulates further work based on its concepts" (Harvey et al., 2010, p. 139). Reflective teaching engages the practitioner in a continuous, cyclical process of "self-observation and self-evaluation in order to understand their own actions and the reactions they prompt in themselves and in learners" (Florez, 2001, p. 2). Critically reflective teaching broadens the depth of contemplation and engages the practitioner in an examination of long-held beliefs and how these beliefs impact teaching and decision-making processes (Brookfield, 1995, 2017).

Ultimately, the process and development of reflective practice should be embedded in best teaching practices, as well as teacher leadership. Effective teaching is often measured by the relationship between quality teaching and the impact on student

achievement. Stronge et al. (2008) revealed "dimensions that characterize teacher effectiveness" (p. 168), drawn from a meta-review by Stronge in 2002 and 2008. Stronge et al. (2008) divided the qualities of effective teachers into the following dimensions: instructional expertise, student assessment, learning environment, and personal qualities of the teacher (p. 169). Reflective practice was determined to be an important aspect of the personal qualities dimension.

Need for the Study

As I engaged in my own reflective process regarding this research study, I began to raise questions such as, "What does reflective practice look like in music education and why does it matter? How does a music educator move through the reflective process and then engage students in a reflective learning process? What is the connection between best practice and reflective practice? What does effective teaching look like? What is the connection between effective teaching and reflective practice? How does effective teaching and teacher leadership contribute to the success of a choir?" With these questions in mind, I began to explore the literature regarding reflective practice and teacher leadership.

I investigated the foundational ideas of reflective practice through the educational theories of John Dewey and frameworks for professional thinking by Donald Schön, the characteristics of reflective practice and assessment techniques, and the use of reflective practice in music education. Additionally, I examined teacher leadership through the characteristics of successful children's choir programs related to the leadership practices of the director, characteristics of effective music teaching, leadership in nonprofit organizations, and teacher leadership in music education.

Authors of the majority of extant literature regarding reflective practice in music education have examined implementation of the process in music teacher preparation. Some educator preparatory programs embed the concept of reflective practice into their curricula in response to state teacher standards. Evidence of this is found in a study examining digital reflection in music teacher education by Bauer and Dunn (2003). The authors noted that a teacher's "ability to effectively engage in reflective practice" (p. 7) may support continued growth and development across skills and understandings.

The Ohio Department of Education adopted standards based on those developed by the Interstate New Teacher Assessment and Support Consortium (InTASC; Bauer & Dunn, 2003). Bauer and Dunn stated that Standard #9 from the InTASC teaching standards applied to their study: "The teacher is a reflective practitioner who continually evaluates the effects of his or her choices and actions on others (students, parents, and other professionals in the learning community), and who actively seeks out opportunities to grow professionally" (as cited in Bauer & Dunn, 2003, p. 7). Since the publication of that study, the Ohio Department of Education and InTASC have revised their standards, but still include reflective analysis as an integral part of professional learning and practice.

Similarly, the Missouri Department of Elementary and Secondary Education's Teacher Standards and Quality Indicators, which are a part of Missouri's Educator Evaluation System, include reflective practice as a part of professional growth. The concept of reflective practitioner is found in Standard #8 Professionalism: "The teacher is a reflective practitioner who continually assesses the effects of choices and actions on

others. The teacher actively seeks out opportunities to grow professionally in order to improve learning for all students" (MO DESE, 2013).

Reflexive and reflective approaches to pre-service teaching experiences and professional growth include techniques such as reflective journaling during student teaching, utilization of videos as case studies, and student teachers' use of personal teaching videos to ruminate on their own teacher behaviors as well as student responses (Hourigan, 2006; West, 2012; Younker, 2013). The small amount of literature that is available regarding music teacher leadership primarily deals with the role of music teachers in elementary and secondary public-school settings, as well as in-service teacher professional development. The majority of teacher leadership literature appears in the scholarship related to general educational leadership and education management. I found no literature regarding the reflective practices of teacher leadership in choral organizations. Thus, it seemed that an appropriate place to begin bridging the gap in literature was with an examination of the characteristics of an effective choral teacher leader, the narrative of her journey to artistic director, the development of her reflective practices through mentorship and music education, and how these practices have led to the success of her children's choir organization.

Statement of Purpose

The purpose of this study was to examine the professional journey, reflective practices, and teacher leadership of an artistic director of a large, nonprofit community children's choir organization in the Midwestern United States. The conceptual framework for this case study with narrative techniques included two main areas of practice:

reflective teaching (critically reflective teaching and reflective practitioner) and teacher leadership.

Building from a pilot study, the overarching research question asked, "How does a successful children's choir artistic director enact effective teacher leadership through reflective practices?" The related sub-questions were as follows: 1) How does the participant's life history inform her vision for the organization? 2) What characterizes the participant's views of teacher leadership and creative work as artistic director? 3) What characterizes the participant's views of learning and teaching in the children's choir context?

In order to understand how her narrative informed her vision for the children's choir organization, I framed my inquiry within the context of *musician*, *teacher/choir director*, and *artistic director*. I explored what characterized her views of teacher leadership and creative work as artistic director through the lens of her philosophy of leadership and role in leadership, as well as her philosophy of creative work and the responsibilities inherent to creative work. Finally, I sought to understand what characterized her views of learning and teaching within the context of the children's choir. I posed questions such as where, when, and how does learning take place in the children's choir. By doing so, I gained a better understanding of the following: (1) what characterizes her teaching practices; (2) how mentors and professional development opportunities influenced her career development and served as a foundation for her reflective practices; (3) how she enacts reflective practice and teacher leadership within her choirs and organization; and (4) how her effective music teacher leadership has led to a successful choir program.

My aims for this study include contributing to: (1) the scholarship of reflective practice in music education and music teacher education; and (2) research on teacher leadership in music education. My research is intended to provide recommendations for reflective practice development in preservice music teachers and early career music teachers, as well as considerations for reflective practice in professional development.

Definition of Terms

For the purpose of this study, I defined reflective music teacher leadership as a music practitioner who: (1) engages in self-reflection while situating and resolving musical challenges within cultural, traditional, and stylistic contexts; (2) maintains effective classroom-based teaching while also serving in an administrative leadership role outside the classroom; (3) promotes a community of reflective teaching and learning; and (4) engages students in a continuous process of active reflection (Rao, 2009; Wenner & Campbell, 2016; York-Barr & Duke, 2004; Younker, 2013). Additional terms were used in this study, derived from a synthesis of the research literature:

1. *Reflective Practice* is a result of daily decision-making and problem-solving; a cyclical, non-linear process by which a person engages in continuous self-evaluation and examination in order to better understand his/her own practice techniques and the impact on learners in a given context (Florez, 2001; Larrivee, 2008).

2. *Reflective Practitioner* is a person who regularly engages in the behavior of intentional reflectivity and enacts change in their practice as a result of the reflective practice.

3. *Critically Reflective Practice* is the continuous cycle of engaging in an examination of the validity of long-held beliefs and assumptions (Brookfield, 1995, 2017; Larrivee, 2008).

4. *Tacit Knowledge* is knowledge gained through experience, but not necessarily written or documented (Schön, 1983; Waks, 2001).

5. *Reflection-In-Action* is, in the context of teaching, the process of quick-thinking responses, and making decisions in the present moment (Schön, 1983).

6. *Reflection-On-Action* is the process of reflecting on a past experience and actions taken (Schön, 1983).

CHAPTER TWO

Overview of Relevant Literature

The purpose of this study was to explore the professional journey, reflective practices, and teacher leadership of an artistic director of a large nonprofit community children's choir organization. I sought to understand how the director's lifelong dedication to music influenced her vision and decision-making for the choir organization and her approach towards learning and teaching in the children's choirs. This review of literature is organized into two main sections: (a) reflective practice and (b) teacher leadership. These sections are further organized as follows: Reflective Practice (a) foundational perspectives, (b) defining and assessing reflective practice, (c) developing and sustaining reflective practices, (d) reflective practice in music education; Teacher Leadership (a) teacher leadership in education, (b) leadership in nonprofit organizations, (c) teacher leadership in music education, (d) effective teaching, (e) effective teaching music education, (f) characteristics of successful choirs.

Reflective Practice

Foundational perspectives. Theorists of reflective practice have been primarily concerned with "helping teachers understand, question, investigate, and take seriously their own learning and practice" (Brookfield, 1995, p. 215). Authors of reflective practice scholarship referred to *reflective practices* in terms of "ranging from analyzing a single aspect of a lesson to considering the ethical, social and political implications of teaching practice" (Larrivee, 2008, p. 341). Additionally, reflective practice "proposes a more fluid approach in which there is a greater emphasis on integrating theory and practice. . . this involves tailoring theoretical and research-based knowledge. . . to fit the

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circumstances encountered in specific practice situations" (Thompson & Paschal, 2012, pp. 313-314).

Larrivee (2008) defined the term *practice* as "one's repertoire of knowledge, dispositions, skills, and behaviors" and *reflective practice* as "the on-the-job performance resulting from using a reflective process for daily decision-making and problem-solving" (pp. 341-342). The term 'reflexive' is often synonymous with 'reflective.' Reflective thinking is the process of "thinking about the work we undertake" and reflective practice is informed practice (Thompson & Paschal, 2012, p. 319). Reflexive practice is a form of reflective practice that looks "back on itself, that is premised on self-analysis in order to make sure that: (1) the professional knowledge base is being used to the full; (2) our actions are consistent with the professional value base; and (3) there are opportunities for learning and development being generated" (Thompson & Paschal, 2012, p. 319). Reflexivity is an essential part of making sure that reflective practice is critically reflective practice. . . "a well-developed approach to reflective practice would incorporate both [these elements] the traditional notion of reflections as an analytical process and reflexive approaches with their emphasis on the mirroring of practice, and thereby undertaking a self-analysis" (Thompson & Paschal, 2012, pp. 319-320).

Why should a teacher engage in the process of reflective practice? Brookfield (2017) offered that "Every good teacher wants to change the world for the better. At a minimum we want to leave students more curious, smarter, more knowledgeable, and more skillful then before we taught them" (p. 1). Reflective teaching engages the practitioner in a "continuous, cyclical process of self-observation and self-evaluation in

order to understand their own actions and the reactions they prompt in themselves and in learners" (Florez, 2001, p. 2).

Reflective practice is closely connected to the concept of experiential learning, and reflective learning may be characterized by the following: blending theory and practice, active learning, participative learning, and challenging dogma (Thompson & Paschal, 2012, pp. 314-315). Reflection may be necessary to "promote the rich learning potential that comes from experience" and the means through which experiences "can be understood and generalized" during and after action (Harvey et al., 2010, p. 137). The following philosophical and theoretical perspectives of reflective practice, much like variations on a theme, provided a foundation for understanding the development of reflective practice scholarship.

John Dewey. While there have been numerous authors and contributors to the development of reflective thought in an academic context, the groundwork for reflective practice may be traced back to John Dewey, an educational theorist in the early 20th century. He was one of the first in the United States to "view teachers as reflective practitioners" (Zeichner & Liston, 2014, p. 9) and is often credited with "formally bringing reflection to 20th century education" (Hedberg, 2009, p. 12). Dewey (1910) provided insight to how teachers think reflectively by defining reflective thought as "active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it, and the further conclusions to which it tends" (p. 6) and viewed the reflective process as "purposeful and cognitive" (Hedberg, 2009, p. 12). He believed professionals played active roles in "curriculum development

and educational reform" (Zeichner & Liston, 2014, p. 9) and gave emphasis to how actions are influenced by reflection on beliefs and theories (Marzano, 2012).

Dewey was concerned with the student as a thinker. This concept is applicable to the way teachers think, as well. He observed that, "reflective thinking begins in the content of a problem and makes it necessary for the thinker to inspect and consider the background" (Atterbury, 1994, p. 8). Consideration for the context in which teaching is taking place is an integral part of reflective development. For Dewey, practice itself was not primarily about demonstration of knowledge, but that the practitioner's knowledge was most active during times of reflection (Waks, 2001).

According to Dewey, teachers should acquire a "habit of ongoing thoughtfulness and examination of beliefs and theories they use to inform their instruction of students" (Butke, 2006, p. 58). He asserted that becoming a reflective teacher involved a holistic approach that could lead to the characteristics of open-mindedness, responsibility, and wholeheartedness (Butke, 2006; Zeichner & Liston, 2014). In this manner, the "deliberate and intentional" act of reflection "promotes purposeful teaching" (Butke, 2006, p. 56). Dewey described reflective thinking as not only a tool for teaching, but also as "an aim for education" by moving the practitioner from thought to intelligent action (Van Manen, 1995, p. 33).

Donald Schön drew upon the works of Dewey, and his doctoral dissertation focused on Dewey's theory of inquiry. He adapted Dewey's theories into his own ideologies, but sought to rethink them as well (Waks, 2001).

Donald Schön. The significant work of Donald Schön provided a foundational approach to "both direct practice and professional development", through reflective

practice, which moves the practitioner "away from traditional approaches to learning, with their emphasis on technical rationality" (Thompson & Paschal, 2012, pp. 312-313). Schön's philosophy of design was the cornerstone for his new model of "teaching and learning in the professions and a new conception of the research university" (Waks, 2001, p. 37). He was a musician, philosopher, social scientist, and professor. Later in his academic career, he taught at the Massachusetts Institute of Technology, from 1972 until he died in 1997. Schön served as Ford Professor on Urban Studies and Education and Senior Lecturer in the Departments of Urban Studies and Planning, and Architecture (Visser, 2010, p. 23).

Schön's research originated from the perspective of an educator (Visser, 2010). He theorized "from philosophy and design to professional practice, conceiving design to be its unifying core" (Waks, 2001, p. 37). Smyth (1989) stated, "What Schön does is to provide us with a way of fundamentally re-thinking how we view professional practice, and the relationship between theory and practice" (p. 3).

Visser (2010) noted that Schön credited Dewey's concept of "reflective conversation with the situation" as the "locus of reflection-in-action" (p. 23). He was concerned with the way professionals *think-in-action* as *reflective practitioners* and with educating the reflective practitioner (Schön, 1983, 1987). Schön advocated for a professional practice approach over technical rationality, which is "the process of beginning with theory and trying to apply it to practice" (Thompson & Paschal, 2012, p. 313). Practice draws on formal knowledge but is not specifically tied to a "scientific technical fix approach" (Thompson & Paschal, 2012, p. 313). Wieringa (2011) described Schön's writings on the reflective practitioner as innovative in that they "represented a

recognition of the importance of practitioners' special kind of knowing" and "gave an enlightening view of how we, real people, solve problems in the real world and how we simultaneously apply and create our knowledge in the process" (p. 168).

Schön (1983) began with the assumptions that "competent practitioners usually know more than they can say. They exhibit a kind of knowing in practice, most of which is tacit" (p. 8). Additionally, he stated that "practitioners themselves often reveal a capacity for reflection on their intuitive knowing in the midst of action and sometimes use this capacity to cope with the unique, uncertain, and conflicted situations of practice" (1983, pp. 8-9). The concept of "tacit knowing," introduced by Michael Polanyi in 1958, illuminated a kind of knowing gained through experience, but not necessarily written or documented (Schön, 1983, p. 52). Although a practitioner demonstrates "knowledge in action," he or she may not be able to provide a "full meta-description of his or her practical knowledge. In Polanyi's terms, this is 'tacit' knowledge learned not in the abstract but in use" (Waks, 2001, p. 42).

The following properties may be discovered in tacit knowledge:

1) There are actions, recognitions, and judgments which we know how to carry out spontaneously; we do not have to think about them prior to or during their performance.

2) We're often unaware of having learned to do these things; we simply find ourselves doing them.

3) In some cases, we were once aware of the understandings which were subsequently internalized your feeling for the stuff of action. In other cases, we may never have been aware of them. In both cases, however, we

are usually unable to describe the knowing which our action reveals.

(Schön, 1983, p. 54)

Tacit knowledge may surface as a result of reflection and add to work-based learning experiences (Harvey et al., 2010). Often teachers make decisions without fully understanding the rationale behind their decision making. Following Shulman's lead, Yost, Sentner, & Forlenza-Bailey (2000) stated that teacher educators must work to "make the tacit explicit" for education students (p. 40). Schön (1983) explored the kind of *knowing-in-action*, the "characteristic mode of ordinary practical knowledge," that occurs in the moment and he described this as *reflection-in-action* (p. 54). He further explored the concept of reflection-in-action as the "capacity to respond to surprise through improvisation on the spot" (Schön, 1992, as cited in Visser, 2010, p. 23).

Through reflection-in-action, Schön viewed "doing and thinking" as complementary; "Doing extends thinking in the tests, moves, and probes of experimental action, and reflection feeds on doing and its results. Each feeds the other, and each sets boundaries for the other" (Schön, 1983, p. 280). He further developed this idea through reflection-on-action which occurs when the practitioner reflects on teaching actions taken. Schipper (1999) viewed constructivist thinking to be a key element in Schön's description of a reflective practitioner (p. 480). A "constructivist view of reality" is at the heart of reflection-in-action; through "naming, sensemaking, boundary setting, and control, they [professionals] make and maintain the worlds matched to their professional knowledge and know how" (Schön, 1987, p. 36).

It is through the framing of problems, shaping situations to fit the frames, framing roles and constructing practice situations, that professionals are able to find a way of

"constructing and maintaining the world as they see it" (Schön, 1987, p. 36). Schön (1983) wrote that "when someone reflects-in-action, he becomes a researcher in the practice context" (p. 68). The practitioner is not solely dependent on established theory and technique but constructs new theories for each case. Inquiry is not limited to a means-to-an-end mindset. Instead, the practitioner defines means and ends interactively, while framing the "problematic situation." The practitioner does not "separate thinking from doing," because "experimenting is a kind of action, implementation is built into the inquiry." Reflection-in-action moves forward because "it is not bound by the dichotomies of technical rationality" (Schön, 1983, pp. 68-69).

   Max Van Manen. Van Manen, education faculty and Professor Emeritus at the University of Alberta, provided another foundational perspective of reflective practice through his research on hermeneutic phenomenological reflection and pedagogical tact. Van Manen (1977) defined hermeneutics as the "science of interpretation, or as the phenomenology of social understanding" (p. 213). He posited there are ways of thinking and knowing that are not quantifiable through empirical-analytic science and "from the perspectives of hermeneutics, there are no such things as stimuli, responses, or measurable behaviors; instead, there are encounters, lifeworlds, and meanings which invite investigation" (Van Manen, 1977, p. 214). Additionally, he described this type of phenomenology as being "concerned with making visible and understandable (in an existential sense) the educational experiences, actions, and the changing perceptions and preconceptions of teachers, learners, and other participants of the curriculum process" (Van Manen, 1977, p. 214).

How and where does reflective practice integrate with the teaching reality of the "pedagogical lifeworld?" (Van Manen, 1995, p. 35). Van Manen (1995) proposed that a bridge of reflectivity "takes into consideration the critical, perspectival, and cultural nature of scientific theories, as well as the implications of the psychological (cognitive) and the social (ideological) genesis of knowledge for the living reality of pedagogical relations" (p. 41). He discussed the concept of "pedagogical tact" as being a form of "practical knowledge that realizes itself (becomes real) in the very act of teaching. As immediate and thoughtful pedagogical action, tact is *in its very practice* a kind of knowing" (1995, p. 42). Van Manen (1995) suggested that "to act tactfully as an educator may mean in a particular situation to be able to see what goes on with children, to understand the child's experience, to sense the pedagogical significance of this situation, to know how and what to do, and to actually do something right" (p. 41). The idea of pedagogical tact "implies that qualities or virtues are the learned, internalized, situated, and evoked pedagogical practices that are necessary for the human vocation of bringing up and educating children" (Van Manen, 1995, p. 45).

Variations on a theme. The foundational perspectives of Dewey, Schön, and Van Manen offer diverse thinking about what it means to engage in reflective practice. While there were threads of commonality between Dewey and Schön, Waks (2001) described a fundamental difference between the theorists "on what reflective practice is and how it is learned:"

> For Dewey, it remains akin to scientific thinking, and it is learned by doing—by engaging in scientific inquiries at one remove from the practical problems generating them. For Schön it is the forms of thinking specific to e.g. professional

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practices, and it is learned in the thick of the professional activity, not at one remove. For Dewey the paradigm site of education is the scientific laboratory; for Schön it is the design studio. This difference generated sharply different views of the university and its place in society. (p. 40)

Dewey posited that,

scientific inquiry is merely an intermediate stage in a process which begins when practice becomes unsettled or problematic. This leads to a 'time-out' from practice for reflection, during which inquiry guided by the methods and spirit of the sciences yields causal connections to apply in practice. (Waks, 2001, p. 40)

Schön rejected the idea of reflection as a 'time out' from practice for scientific inquiry. He advocated that practitioners, such as architects, engineers, and industrial designers, have "knowledge codes woven right into their practices" and they "reflect-in-action" and in the "languages specific to their practices" (Waks, 2001, p. 40). Practitioners apply "tacit knowledge-in-action, and when their messy problems do not yield to it, they do *not* take 'time out' to reflect, and they do not disengage from the languages of practice in order to use any more general methods of scientific inquiry" (Schön, 1992, p. 125, as cited in Waks, 2001, p. 40).

Van Manen's (1995) conceptual and theoretical perspective varied from that of Dewey and Schön's with the notion that "thinking *on* or about the experience of teaching and the thinking *in* the experience of teaching seem to be differently structured" (p. 34). He suggested that retrospective reflection and anticipatory reflection on experiences differ significantly (Van Manen, 1995, p. 34). He posed the following questions in response to Schön's theory of "reflection-in-action:"

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How reflective is the active moment where the teacher is engaged with the

children in his or her charge? Or how reflective can it be? And how appropriate is

the image of reflection-in-action (thinking about doing something while doing it)

as evoked by Schön and others? (Van Manen, 1995, p. 34).

Additionally, he posited the following:

The concept of the teacher as a reflective practitioner is, in part, a response to the

sense that a technical theory into practice epistemology does not seem sensitive to

the realization that teacher knowledge must play an active and dynamic role in the

ever- changing challenges of the school and classroom. Yet, much teacher

preparation remains stuck in the traditional epistemology of practice and the

concept of the teacher as reflective practitioner and the knowledge in action model

suffers from practical flaws as far as the interactive reality of the classroom is

concerned. (Van Manen, 1995, p. 36)

It was through this discourse that he offered the concept of pedagogical tact as a

framework for approaching the reality of integrating reflection into teaching practices.

In order to have a better understanding of what reflective practice is, we need to

know what characterizes the varying depths of reflection and how reflective practice may

be assessed. How will we recognize reflective practice when we see it?

Defining and assessing reflective practice. Harvey et al. (2010) summarized

Brookfield's differentiation of reflective practice as "levels (from merely reporting to

critically reflecting), focus, source, perspective or lens" (p. 141). The developmental

process of an individual's reflective practice is generally incremental, not necessarily

linear, and varying levels may occur simultaneously (Larrivee, 2008).

Van Manen (1977) offered early perspectives for defining types or levels of reflection. Hedberg (2009) described Van Manen's three-level hierarchy of reflective knowing as technical, practical, and emancipatory or level of critical reflection (p. 13). Technical reflection was noted as the "deliberative rationality that is concerned with means more than with ends," practical reflection as an "interpretive understanding that reflects not only a means but also on outcomes and goals," and the emancipatory level as social wisdom through "examining moral and ethical criteria based on certain values, such as justice, equality, and freedom" (Hedberg, 2009, p. 13).

Larrivee (2008) described three distinct levels of reflection, based on an extensive review of literature that evolved over the span of several decades:

(1) an initial level focused on isolated teaching functions, actions or skills, generally considering teaching episodes as isolated events;

(2) a more advanced level considering the theory and rationale for current practice;

(3) a higher order where teachers examine the ethical, social and political consequences of their teaching, grappling with the ultimate purposes of schooling.

(p. 342)

From these three levels, Larrivee (2008) developed a conceptual framework and assessment tool, elaborating more fully on four distinct levels of reflection she defined through the terminology of pre-reflection, surface reflection, pedagogical reflection, and critical reflection.

At the pre-reflective level, teachers are more reactive than proactive, often attributing problems in the classroom as the fault of the students. Beliefs are more

generalized, and positions are not necessarily experience-based teaching practices. This may lead to undifferentiated teaching, without regard for the needs of the learners (Larrivee, 2008). At the surface level of reflection, teachers are focused on the strategies and methods, "tactical issues," that are known to work in reaching prescribed goals, objectives, and standards; rather than considering underlying value and assumptions. Teaching practices are supported more from experience, rather than theory or research. There is some apparent differentiation in meeting the learners' needs (Larrivee, 2008, p. 348).

At the pedagogical level, a pedagogical conceptual framework guides reflection and practitioners "apply the field's knowledge base and current beliefs about what represents quality practices" (Larrivee, 2008, p. 343). Teachers consider how practices impact student learning, holding more specific, evidence-based beliefs and positions (Larrivee, 2008, pp. 343). Larrivee (2008) chose the term pedagogical to describe this level, as a "more inclusive term, merging all of the other concepts to connote a higher level of reflection based on application of teaching knowledge, theory, and/or research" (p. 343). She described pedagogically reflective teachers as practitioners who view "teaching and learning through a multidimensional lens, connecting events within a broader framework," as well as strive to understand "the theoretical basis for classroom practice and to foster consistency between espoused theory (what they say they do and believe) and theory in use (what they actually do in the classroom)" (Larrivee, 2008, pp. 343, 348).

Critical reflection is considered to be the highest level of reflectivity. The reflective and analytical teacher engages in "reflection on the assumptions underlying a

decision or act and on the broader ethical, moral, political, and historical implications behind the decision or act," as well as consideration of the "technical, educational, and ethical consequences of those decisions" (Yost et al., 2000, p. 40). Brookfield (2017) explained critical reflection as "the sustained and intentional process of identifying and checking the accuracy and validity of our teaching assumptions" (p. 3). Practitioners work "from a set of orienting, stock assumptions," explicit and implicit, that they "trust to guide them through new situations" (Brookfield, 2017, p. 3).

At the level of critical reflection, teachers are engaged in "ongoing reflection and critical inquiry concerning teaching actions as well as thinking processes" (Larrivee, 2008, p. 348). Brookfield (2017) posed the question as to what it is that makes reflective thinking critical, given that most of the reflection teachers engage in is within the technical realm (p. 9). He offered that,

> technical decisions become critical when we start to see them in their social or political context, influenced by the structures and workings of power that exist outside the classroom. . . Informed by the critical theory tradition, reflection becomes critical when it's focused on teachers understanding power and hegemony. As such, critical reflection has two distinct purposes: illuminating power and uncovering hegemony. (Brookfield, 2017, p. 9)

Thompson & Pascal (2012) proposed that critical reflection may be viewed from the perspectives of depth and breadth. From the 'depth' point of view, a critical perspective adopts a "questioning approach" rather than taking "situations at face value" (p. 321). The 'breadth' point of view adopts a wider sociological perspective. Critically

reflective practice should take account "of the breadth and depth aspects, as well as the vitally important interrelationships between the two" (Thompson & Pascal, 2012, p. 322).

Larrivee (2008) suggested the term *critical reflection* has the "most consensus in the literature as a level of reflection examining the ethical, social, and political consequences of one's practice" (p. 343). Schön (1983) and Brookfield (1995) described critically reflective practice as contributing to ongoing professional development, whereas Harvey (et al., 2010) summarized Larrivee's definition of critical reflection as an activity which may facilitate personal "insight and potentially transformative learning" and may not necessarily be within a professional practice context (p. 143). Further, Larrivee (2008) stated, "many advocates of reflective practice take the position that teachers should not only reflect on behaviors and events within the confines of the classroom but should include the influence of the larger social and political context" (p. 344).

Teachers who are critically reflective are concerned about "issues of equity and social justice that arise in and outside the classroom and seek to connect practice to democratic ideals" (Larrivee, 2008, p. 343). Self-reflection plays a crucial role in critically reflective thinking. Brookfield (2017) suggested that a beneficial way to "scrutinize our teaching assumptions" is to view our practice through a variety of "specific lenses:" students' eyes, colleagues' perceptions, personal experiences, and a theory and research (p. 7).

Teaching practices, philosophical ideologies, personal beliefs, values, and assumptions are taken into consideration as the teacher examines classroom practices and

impact on students (Larrivee, 2008, p. 348). Brookfield (2017) stated that teaching actions are:

> based on assumptions we have about how best to help students learn. These assumptions come from a number of sources: our own experiences as learners and the way we interpret these, advice from trusted sources (usually colleagues), what generally accepted research and theory say should be happening, and how we see students responding. (pp. 2-3)

Our assumptions are the "taken-for-granted beliefs about the world and our place within it that guide our actions. In many ways we are our assumptions. They give meaning and purpose to who we are and what we do" (Brookfield, 2017, p. 5).

Thompson & Pascal (2012) offered the following as approaches to "sociologically informed critically reflective practice:"

1) Incorporate issues of forethought or planning, *reflection-for-practice*;

2) Take greater account of the central role of language, meaning and narrative as key elements in the process of meaning making;

3) Go beyond individualism or 'atomism' to appreciate the significance of the wider social context;

4) Take greater account of the emotional dimension of reflection;

5) Incorporate a greater understanding of the important role of power;

6) Be clear about the differences between reflection and reflexivity and understand the relationship between the two;

7) Take account of time considerations, at both individual and organizational levels; and, crucially,

8) Develop a critical approach that addresses the depth and breadth aspects of criticality and the interrelationships between the two. (pp. 322-323)

Through critical reflection, teachers and learners may gain "important perspective, allowing them to see the ethical implications of their possible actions or inactions," thereby creating a space for meaningful learning to occur (Hedberg, 2009, p. 28).

Reflective practitioners use this critical thinking process of problem-solving to "modify and enhance their understanding of professional practice" (Yost et al., 2000, p. 40). Brookfield (1995) stressed that "reflection in and of itself is not enough; it must always be linked to how the world can be changed" (p. 217). Ultimately, critical reflection should lead to cognitive change (Yost et al., 2000, p. 40) and critically reflective teaching "means something only if it leads to the creation of classrooms and staff rooms that are crucibles for the learning of the democratic habits" (Brookfield, 1995, p. 217).

Van Manen's (1977) hierarchical representation of reflective levels (technical, practical, critical) may also parallel the professional growth of a teacher: novice, expert, master. Larrivee (2008) characterized these levels as following a continuum of efficiency, value, and worth (p. 344). She compared the teaching continuum concept of efficiency-value-worth to the assessment of reflective practice levels, by proposing that "decisions at the surface level of reflection are made for efficiency, decisions at the pedagogical level are based on a value judgment, and decisions made at the critical level are based on a worth judgment." In this way, teachers move from asking, 'Am I doing this right?' to, 'Is this the right thing to do?' (Larrivee, 2008, p. 344).

In order to assist novice teachers in the transition to pedagogically/critically reflective thinking and practice, Larrivee developed an assessment tool for use by supervisor/mentor and teacher candidate, or a practicing teacher. She proposed the instrument could "provide a more concrete process for assessing how a prospective or practicing teacher is developing as a reflective practitioner and can serve as a tool for creating explicit structures to mediate higher order reflection" (Larrivee, 2008, p. 358). Strategic scaffolding is needed to aid developing teachers reflect on and modify classroom teaching practices. Larrivee (2008) recommended using the reflective practice survey as a tool for "assessing development as a reflective practitioner" through a "collaborative dialogue format to jointly set goals that would facilitate movement towards becoming a reflective practitioner" (p. 358).

Developing and sustaining reflective practices. While reflective practice is viewed as a hallmark of professional competence and best practice, for teachers, a beneficial way to continue professional development is to develop the habit of engaging in systematic reflection about their work (Larrivee, 2008). Development of reflective thinking should begin early in the pre-service stage. Factors for teacher education curriculum design may be adapted from a study pertaining to reflective practice in cooperative education curriculum (Harvey et al., 2010). Suggestions and considerations for curriculum design provided by these authors were as follows:

1) reflection is situated in the curriculum and the learning experience;

2) reflection is defined and introduced to students;

3) reflective skills are scaffolded;

4) reflection in action is designed to assist students to make sense of their experiences and support learning in situ;

5) access to teachers and peers is made available to provide a reflective learning community;

6) reflection on action is utilized to assist in debriefing and learning from the experience;

7) and assessment tasks are designed and aligned with the learning outcomes and content of the curriculum. (p. 145)

When a person engages in an inner dialogue of examining his or her own experiences, perceptions about an idea, or beliefs, they are engaging in a reflective process which utilizes an informative and transformative function of knowledge. Engaging preservice teachers in a critical dialogue may enable them to authentically reflect on their teaching, use reflection in an interactive process, and become reflective practitioners (Tillman, 2003, p. 228).

Yost et al. (2000) raised the following questions regarding teacher education and preservice teachers: Can reflective practice be taught? If so, how? (p. 41). The authors of this study examined factors considered to be "important and necessary for critical reflection to occur." They stated that preservice teachers must have "supervised practical experiences that serve as foundation for their reflections" and must "acquire a personal and meaningful knowledge base in pedagogy, theories of learning, as well as social, political, and historical foundations to which they can connect their experiences" (Yost et al., 2000, p. 41). Yost et al. (2000) recommended the following ideas to enhance reflective practice development among preservice teachers: constructivist learning

methods, student/teacher dialogue and student collaboration, action research projects, and writing experiences (p. 42).

Constructivist learning methods provide the space for preservice teachers to work out an understanding of long-held beliefs. Widen et al. (1998) suggested that "teacher education programs that maintain a consistent focus or mission and engage in constructivist practices have demonstrated promising results" (as cited in Yost et al., 2000, p. 41). Piagetian constructivism emphasizes individual meaning making, while social cognition emphasizes the "importance of meaningful, integrated learning in the context of the environment" (Richardson, 1997, as cited in Yost et al., 2000, p. 42). Preservice teachers need opportunities to "understand how their beliefs measure against the philosophy of their teacher education programs, so that cognitive change can occur" (Yost et al., 2000, p. 42).

Academic discourse is an equally important component in the development of reflective practice. Student dialogue provides opportunities for collaboration and sharing of ideas. Teacher educators should "establish a link between the theoretical and the practical" to promote "collaborative problem solving and inquiry." Additionally, "dialogue in the form of seminar instruction, critical-thinking dyads, peer collaboration, and structured verbal guidance" may enhance reflective abilities in preservice teachers (Yost et al., 2000, p. 43).

Inquiry-based practice is another crucial element necessary for critical reflection development. This can occur through action research. The inquiry approach provides a venue by which preservice teachers may improve their teaching. Yost (et al., 2000) summarized Sirotnik's thoughts on learning as a process in that it "continues throughout

one's career. Critical inquiry requires one to be thoughtful, reflective, and informed; reflective individuals continually seek new information for the purpose of ongoing growth and change" (pp. 43-44). Engaging preservice teachers in action research projects may provide tools needed as they "fulfill their professional responsibility" (Yost et al., 2000, p. 44). School reform initiatives are linked to research, in that teachers are accountable through evidence-based decision making (Yost et al., 2000). McKernan (1996) suggested that "action inquiry is the lever for increasing teacher autonomy and control over curriculum. The teacher as researcher is tough-minded and thoroughly professional. This is the empowerment of teachers so that they can take charge of their own professional lives" (p. 53).

Critically reflective thinking requires the practitioner to challenge assumptions. This may enable novice teachers reflect on their personal experiences to improve their teaching (Yost et al., 2000, p. 44). Curriculum action research is a form of reflective inquiry and has implications for the following: 1) can serve to improve problematic social situations; 2) can enhance the personal understanding of the researcher; and 3) can serve to illuminate the researcher's social surroundings or environment conditions in which he or she works (McKernan, 1996, pp. 30-31). McKernan (1996) asserted that reflective teaching is "not a knowledge bounded set of competencies which are learned during student teaching" but teaching that reflectively "supports teacher growth and professionalism through the questioning of policies, problems, and the consequences of actions" (p. 45). Additionally, he suggested that reflective teaching affords the "capacity for self-evaluation and self-improvement through rigorous and systematic research and

study of his or her practice, in which the problems of practice are open to reflection and inquiry" (McKernan, 1996, p. 46).

Reflective writing experiences are important for the development of reflective decision making. Yost et al. (2000) recommended writing personal histories, journal writing, and writing case analyses (p. 44). Teacher educators should strive to engage students in critical-thinking skills and experiences that move them "beyond lower levels of thought through the use of a combination of strategies such as constructivist teaching methods, dialogue, action research projects, and writing about critical incidents" (Yost et al., 2000, p. 46). By providing preservice teachers opportunities to make connections between theory and practice, teacher educators also afford opportunities for cognitive change in the students, and ultimately, meaningful change in schools (Yost, 2000).

In order for teachers to unpack limiting beliefs and work toward change, Smyth (1989) recommended four methods of reflective questioning and action in which to engage (generally based on the teachings of Paulo Frieire): 1) Describing—What do I do; 2) Informing—What does this mean; 3) Confronting—How did I come to be like this; and 4) Reconstructing—How might I do things differently (p. 5). Describing what a teacher does begins with articulating what lies behind their current practice, a consideration of knowledge, beliefs, and principles. Writing a narrative of daily occurrences and keeping a journal for analysis and discussion with colleagues may be useful (Smyth, 1989, p. 6). Tillman (2003) also proposed that reflective thinking may be enhanced through journaling and may be especially useful for first year teachers as they develop the skills to think critically about their own experiences, professional experience, and personal competence in an academic and school community (p. 228). Describing

teaching is not an end to itself, rather, it is a way for teachers to uncover "the broader principles that are informing (consciously and unconsciously) their classroom action" (Smyth, 1989, p. 6). This informative process is enhanced through the development of personal narratives, which provides the teacher an opportunity to seek out "the defensible practical principles in the tacit knowledge" (Smyth, 1989, p. 6).

Smyth recommended that once teachers move through the description and information work, confronting personal practice narratives is the next step in reflective thinking. It is important to understand that teaching practices are a product of "deeply entrenched cultural norms that we may not even be aware of" (Smyth, 1989, p. 7). Practitioners need to locate and situate teaching in a "broader cultural, social, and political context," which may lead to engaging in "critical reflection about the assumptions that underlie those methods and classroom practices" (Smyth, 1989, p. 7). Smyth (1989) suggested that "when teachers write about their own biographies and how they feel these have shaped the construction of their values, then they are able to see more clearly how social and institutional forces beyond the classroom and school have been influential" (p. 7). He offered the following as questions for personal confrontation and critical thinking:

1) What do my practices say about my assumptions, values, and beliefs about teaching?

2) Where did these ideas come from?

3) What social practices are expressed in these ideas?

4) What is it that causes me to maintain my theories?

5) What views of power do they embody?

6) Whose interests seem to be served by my practices?

7) What is it that acts to constrain my views of what is possible in teaching?

    (Smyth, 1987, as cited in Smyth, 1989, p. 7)

Reconstruction of practice should follow confrontation of ideas. If teachers are willing and able to construct "portrayals of their own teaching that are embedded in the particularities of that teaching, they are able to gain a measure of control through self-government, self-regulation, and self-responsibility that will enable them to trumpet the virtues of what's best in teaching" (Smyth, 1989, p. 7). Smyth (1989) proposed that the people "who do the work of teaching should be the same people who reflect upon it" (p. 7).

Administrative leadership may play a large role in mentoring and retaining new teachers. Through a reflective process, the principal can be a part of the "conscious and deliberate thinking that is needed to arrive at informed leadership decisions" (Tillman, 2003, p. 228). Additionally, principals can have a great impact on the first-year teachers' reflective processes, by helping them develop ways of thinking about their role in the school culture, their beliefs regarding their students, their instructional practices, and assessment of their teaching strengths and weaknesses (Tillman, 2003).

In Tillman's study, participants used reflective journaling to examine beliefs and behaviors regarding teaching and learning in the school context, working with colleagues, and the student population. Participants were effectively able to uncover "frustrations and expectations of the first-year teacher and principal" as a result of the reflective journaling (Tillman, 2003, p. 232). Tillman (2003) recommended that the principals implement

reflective journaling as a "part of specific set of strategies to assist new teachers" (p. 232).

Whether a teacher chooses to engage in individual or group reflection, Guided Reflection and Critical Incidents protocols may be useful, particularly when evaluating teaching practices regarding student behavior in the classroom. Each protocol includes writing and collecting episodes for reflection. Hole & McEntee (1999) suggested the following Guided Reflection protocol for individual reflection: collect stories, then ask 'What happened?,' 'Why did it happen?,' 'What might it mean?,' and 'What are the implications for practice?' (p. 36).

Similarly, Hole & McEntee (1999) described the Critical Incidents protocol for shared reflection in the following: write stories in response the question 'What happened?;' choose one story to reflect upon; the group leader sets the story within a context of professional goals; participants reflect upon "Why did it happen?;' participants reflect upon 'What might it mean?;' group leader and participants respond to the question 'What are the implications for practice?' and the group engages in a debriefing process (p. 37).

Reflective teachers tend to think about their professional and personal lives, and how teaching helps them accomplish their goals, in a very personal way. They think of themselves as caretakers rather than dispensers of information (Tillman, 2003, p. 229). This can be seen in Brookfield's statement "Where critical pedagogy understands transformation as a collective political process, reflective practitioners locate transformation mostly at an individual or small group level" (1995, p. 215). He further proposed that,

good teachers, according to this tradition, are in the habit of identifying and checking the assumptions behind their practice. They also experiment creatively with approaches they have themselves evolved in response to the unique demands of the situations in which they work. (Brookfield, 1995, pp. 215-216)

Practitioners often express concerns about not having the time for reflection due to time constraints and work pressure, however, Thompson & Pascal (2012) argued that the more pressure teachers are under, the clearer they need to be about what they are doing, why they are doing it, and what knowledge is available to help them effectively lead and teach (p. 320). The case for reflection is situated within the "pursuit of pedagogic, political, and emotional clarity" (Brookfield, 2017, p. 79). Through critical reflection, actions based on assumptions are "carefully and critically investigated" (Brookfield, 2017, p. 80). Reflective practice keeps teachers engaged and "enlivens our classrooms," as well as helps to build a "trustful environment" (Brookfield, 2017, pp. 82, 88-89). It is a "psychological, pedagogic, professional, and political necessity" (Brookfield, 2017, p. 83). Bridging the gap between critically reflective teaching and effective teaching begins with a discovery process of personal awareness (Larrivee, 2000).

The transformative process of becoming a critically reflective teacher engaged in effective teaching is "more cyclical than linear, incremental than sequential" and occurs through stages of examination, struggle, and perceptual shift to transformation (Larrivee, 2000, p. 305). Larrivee (2000) posited that when teachers become reflective practitioners,

they move beyond a knowledge base of discrete skills to a stage where they integrate and modify skills to fit specific contexts, and eventually, to a point

where the skills are internalized enabling them to invent new strategies. They

develop the necessary sense of self-efficacy to create personal solutions to

problem. (p. 294)

In order to avoid the trap of "unexamined judgments, interpretations, assumptions, and

expectations," teachers must engage in "ongoing discovery" and critical reflection

(Larrivee, 2000, p. 294).

Larrivee (2000) combined the concepts of critical inquiry and self-reflection to

define critical reflection as a "distinguishing attribute of reflective practitioners" (p. 294).

Every teacher brings a variety of experiences to the table, but personal experience is

contextually bound and culturally shaped. Therefore, it is crucial that personal

experiences undergo the "critical checks provided by multiple lenses of students' and

colleagues' perspectives" (Larrivee, 2000, p. 296). While there is no prescription for

becoming a reflective practitioner, making time for solitary reflection, engaging in

problem-solving and critical thinking, and challenging the status quo are essential

practices to develop (Larrivee, 1999, as cited in Larrivee, 2000). By developing these

practices, teachers recognize patterns of thought "which limit their potential for tolerance

and acceptance—the vital elements for effectively managing classrooms composed of

students from different cultural and social backgrounds with diverse beliefs and values"

(Larrivee, 2000, p. 298).

Reflective practice in music education. In this section, I will discuss research

focused on reflective practice in music teacher education, teaching music, and the context

of the elementary and secondary music classrooms.

Reflective practice in music teacher education. Preservice teachers carry with them beliefs about teaching and learning, as well as about the roles of teachers and students, music and talent, motivation, and classroom management. It is crucial for music teachers to acknowledge these beliefs, and they need assistance with recognizing, making explicit, and examining their beliefs (Thompson, 2007, p. 30). Beliefs may act as filters, become nested within other beliefs, and may be clustered. Thompson (2007) stated that "beliefs are highly personalized, long-standing, and robust" (p. 32). Belief systems are formed through personal experiences, experiences in school, and formal knowledge. These experiential beliefs can hinder the "learning experiences of future students. The assumption 'I learned this way—it made sense to me, and I had fun; this is what works' usually leads to replication of past or known practice rather than exploration of new possibilities" (Thompson, 2007, p. 32).

Students must have ongoing opportunities for "uncovering, examining, reflecting, and refining beliefs throughout their program" (Thompson, 2007, p. 33). Providing students with the opportunity to write their life histories and educational biographies, as well as explore formative influences, may nurture the occurrence of critical examination and analysis of beliefs. Discussion and reflection may "encompass new or different theories, perspectives, and pedagogies representing promising research-based practices" (Thompson, 2007, p. 34). Tools for reflection may include dialogue journals, field-experience logs, conceptual maps of planning and teaching experiences, and explicit discussion of beliefs. Thompson (2007) suggested that constructivist strategies with personal reflection can assist the shift in belief structures.

As noted previously, constructivism is based on a "theory of knowledge and learning derived primarily from the works of the cognitive psychologist Jean Piaget and the social psychologist Lev Vygotsky" (Morford, 2007, p. 76). Students' reflective and learning experiences are constructed from lived experiences and prior knowledge. Scott (2006) summarized Walker and Lambert's (1995) ideas on constructivist learning as a "social activity that is enhanced by shared inquiry" in which learners "imbue experiences with meaning" and "play an essential role in assessing their own learning" (p. 17). This constructivist approach is important for music teacher educators to bear in mind, as "knowledge is constructed by students, not given by teachers" (Gromko, 1995, p. 12). Gromko (1995) suggested that a "teacher education class that builds reflective thinkers offers students the freedom to define their own problems, to reflect upon and discover their own solutions, and to test their solutions without fear of reprisal should the solutions prove faulty on the first try" (p. 12).

A learner-centered reflective practice model served as the basis for a study designed to "increase teaching effectiveness" among pre-service music teachers (Killian & Dye, 2009, p. 10). Through the use of a reflective practice model, which included a plan/teach/archive/reflect procedure, the pre-service teachers planned lessons and taught in peer- and student-teaching episodes. They engaged in submitting written reflections after viewing videos of the teaching episodes. Teachers reviewed the students' observations and made additional comments (Killian & Dye, 2009). The students preferred the reflective practice process to the "traditional lecture and test format," and believed their improved teaching was due to the plan/teach/archive/reflect process (Killian & Dye, 2009, p. 18).

In two related studies, Stegman (2001, 2007) examined the perceptions and reflective dialogue of choral student teachers and their cooperating teachers. Stegman (2001) investigated the perceptions (successes and problems during instruction) of six choral music student teachers. The participants were "encouraged to reflect on their teaching through guided questioning" (p. 12). The primary goals of the study included description and analysis of reflective content on instruction, as well as examination of "how reflection influenced instructional judgments, decisions, and actions" (p. 12). Stegman (2001) sought to "connect the content of student teachers' thoughts and the positive or negative quality of their perceptions to personal theories and beliefs about teaching and learning" (p. 12).

The following five factors were found to have impacted the pre-service teachers' experiential learning, practice, thoughts, and reflections: 1) beliefs about teaching and learning; 2) orientation to subject matter; (3) perspectives regarding curriculum and planning; 4) reflection and dialogue; and 5) images, models, and metaphors through writing personal histories and bios (Stegman, 2001, pp 17-18). Stegman (2001) observed that "collaboration-centered dialogue encourages reflection and understanding on the part of prospective teachers and teacher educators alike" (p. 19).

Reflective dialogue between student teachers and cooperating teachers was the focus of Stegman's 2007 study. The purpose of the study was to encourage pre-service teachers to develop a consistent habit of reflective practice through semi-structured dialogue with cooperating teachers. There were 12 participants, which included six student teachers and six cooperating teachers.

Data collection included eight reflection sessions and three interview sessions. Student teacher skill and effectiveness, student behavior, and classroom management were identified as most problematic. The student teachers' reflections became "more context specific and concern for their students' learning and achievement more prevalent" as the semester progressed (Stegman, 2007, p. 70). Stegman (2007) recommended that university supervisors and cooperating teachers take time regularly to engage in reflective dialogue with pre-service teachers in a structured yet flexible way that includes questioning, guiding, and advising" (p. 79). In addition to reflective dialogue, authors of articles about reflective practice in music teacher education have advocated that a clear and critical self-reflective process can be nurtured through the use of journaling, case studies, and video reflection (Atterbury, 1994; Barry, 1996; Hourigan, 2006; Hourigan, 2008; West, 2012).

Journal writing. Journaling and written reflections are effective tools for promoting reflective thinking in pre-service music teachers and in music teacher education programs (Barry, 1996; Lindroth, 2014; Springer, 2019). A literature review by Lindroth (2014) focused on the numerous approaches that journals provided for opportunities for reflective thinking in music education pre-service programs (p. 66). The author examined the background of reflective inquiry, as well as the following areas: reflective journals in general education, reflective journals in music education, issues related to reflective journals, and implications of reflective journals in pre-service teacher programs (Lindroth, 2014, p. 66). Journaling provides a means for pre-service teachers to self-educate, purposefully record and describe teaching, and "appropriately reflect" on

experiences (Lindroth, 2014, p. 70). Additional research is needed to address these questions:

(1) Do teacher education instructors teach reflective skills in music education courses?

(2) What methods of teaching reflection have made an impact on the quality of preservice teachers' reflective writing and their perceptions on using reflective journals?

(3) How have the use of journals in pre- service education affected actual teaching?

(4) How well did they link theory to practice through reflection?

(5) How have the reflective skills gained in preservice education affected their first few years of actual teaching?

(6) Have their reflective skills improved with more teaching experience?

(Lindroth, 2014, p. 71)

Lindroth concluded that ultimately journaling is about "reflection, which leads to action, which leads to more successful teaching. This specific knowledge is a driving force to the implementation of effective changes in instructional methods" (p. 71).

In a study of elementary music methods students, Barry (1996) observed and utilized research-based reflective practice components: journal writing, participating in peer observations, receiving notes or feedback from peer observations, self-assessment, and consultation/conversation with the university supervisor (p. 7). The purpose of the study was to examine the perceived usefulness for each of the reflective practice activities in future teaching careers, as well as the thought and reflection each activity

required. Results of the study were "consistent with the literature" and indicated that "students may require an external impetus to promote reflection and that certain types of experiences are conducive to developing reflective teaching" (Barry, 1996, p. 11). The process of reflective practice does not typically occur without some external motivation (Barry, 1996). Teaching experiences and hands-on peer teaching were perceived as most useful to the students. Barry suggested that in order to improve the perceived usefulness of journal writing and peer observations, time set aside for journal sharing among peers could increase student interest and motivation. Additionally, making sure students are equipped with observation skills and providing structure for high quality feedback could improve peer observation experiences (Barry, 1996, pp. 11-12). Barry (1996) concluded that the reflective practice process is "essential for professional growth and development in teaching" and "should continue throughout a teacher's career" (p. 12). It is important for music teacher educators to "promote active reflection and reflective teaching in university music education courses" because preservice teachers often lack the "internal motivation and/or the experiential framework to engage in reflective practice" (Barry, 1996, p. 12).

Linguistic analysis of pre-service teachers' reflective writing may also be useful in understanding teaching experiences. Springer and Yinger (2019) examined the psycholinguistic/psychological processes underlying written reflections of preservice music teachers following four peer-teaching episodes. Participants were asked to write and submit open-ended reflections within a week of viewing their teaching episode videos.

The authors noted that the pre-service teachers wrote more first-person singular pronouns, as well as past and present temporal-focused words. They wrote significantly fewer future-focused words. Springer & Yinger (2019) suggested a two-part reflection, focusing on teacher behaviors and student behaviors, to possibly increase external focus. Additionally, they recommended that by prompting students to "focus on future teaching episodes in their instructions/prompt for written reflections," the practice might "generate changes in not only their reflective writings but also their teaching and instructional planning" (p. 66). Continued study of pre-service reflections is needed to better understand best teaching practices in music teacher education.

Case Studies. There is a growing body of scholarship surrounding the use of teaching cases specifically for music teacher education, as well as the use of case studies "as a means for developing reflective thinking and identity construction in music methods courses" (Conway, 2009; Hourigan, 2008, p. 19). Utilizing case studies as a method of instruction engages students in observation of teaching and subsequent discussion, as well as nurtures "reflective practice through cooperative activities" (Richardson, 1997, p. 17). Examining case studies may include written cases based on real teaching situations, cases edited for the purpose of teaching, and video examples of teaching (Hourigan, 2006, p. 33). Case studies used in methods classes may be categorized as "teacher-in-action cases or teacher-in-community cases" (Richardson, 1997, p. 17).

Hourigan's (2006) literature review of research on case method instruction included reflective thinking as a way to incorporate theoretical concepts into music teacher education, as well as the development of and use of the case method in music teacher education. He recommended that case studies be paired with other teaching

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strategies, such as group discussion, role playing, and writing activities (Hourigan, 2006, p. 41). Hourigan (2006, 2008) additionally advocated for the use of student-written cases as a means of reflective writing, demonstration of pedagogical knowledge, and peer-teaching.

Pre-service teachers are often so focused on delivering the lesson, that reflection afterward may seem difficult. Atterbury (1994) explored techniques to guide student teachers in reflective thought after they have taught a lesson and suggested case studies "include carefully structured questions that provide students with opportunities to think in a reflective manner and can be used as individual assignments or in a cooperative group task" (p. 10). Regarding the development of reflective practice in pre-service teachers, Atterbury recommended that music teacher educators take into consideration the need for "the same amount of careful preparation for reflective thinking about the teaching as they [music majors] had for their senior recitals" (Atterbury, 1994, p. 11).

The use of video-case study can be an important part of critically reflective thinking in music teacher education, by helping "educate reflective practitioners who learn and grow throughout their careers, rather than train workers who risk repeating their first year multiple times" (West, 2012, p. 14). West (2012) recommended actions for the use of video-cases in the undergraduate music education classroom, as well as further research needed:

(a) use sites such as YouTube to find music rehearsals by professional music teachers and student music teachers;

(b) with permission of all involved, view recordings of student teachers from other institutions; and

(c) access sources such as Skype to watch live music rehearsals (pp. 16-17).

Additionally, West (2012) suggested research studies that explore: (1) the impact of video-cases on students' perceptions; (2) the impact on students' future actions; and (3) the use of real-time music teaching where music education students could interact and dialogue with the teacher and student participants (p. 17).

Video reflection. The use of video in pre-service teaching experiences can serve a variety of learning purposes: 1) allows the pre-service teacher to examine their teaching practices out of the moment and multiple times; 2) provides a foundation for making what is tacit explicit; 3) provides an opportunity to observe student engagement and interaction with the pre-service teacher. In a study by Powell (2016), the author examined the influence of video reflection on preservice music teachers' concerns in peer- and field-teaching settings. Participants were provided with opportunities to reflect in a free-flow manner immediately following each of four teaching sessions, as well as engage in written reflections in a 24-hour time frame after viewing their teaching videos (Powell, 2016). When tasked with comparing themselves to what they viewed on the video and their preconceived notions of what it means to be a teacher, the participants wanted to be viewed as being authentic as opposed to acting like a teacher (Powell, 2016). Powell (2016) found that participant concerns "did not move linearly through stages but, rather, formed clusters around concern categories that remained stable throughout the semester" (p. 499).

Focus on the learning needs of the preservice teachers during peer- and field-teaching experiences may prove beneficial. Powell (2016) concluded that a "sequence of peer- and field-teaching experiences accompanied by video reflection within a methods

course is an attempt to balance authentic experience with a low-risk, experimental environment. Further understanding of the student experience in these settings may enhance future practice" (p. 503).

Similarly, Snyder (2011) noted pre-service teachers were able to make corrections and improvements in teaching practices by utilizing video to enhance reflection. Video reflection proved effective in improving instructional techniques in the following areas: (1) reducing the amount of teacher talking and increasing the amount of student playing, (2) structuring of the lesson, and (3) paying greater attention to student playing errors (Snyder, 2011, p. 58).

Reflective practice in teaching music. Ultimately, the tools used for developing reflectivity in pre-service music teachers should transfer into a continuous reflective practice for music educators. Reflective practice as ongoing professional development in music teaching may take on various forms such as video recording the teaching process, examining new suggestions for rehearsal and teaching, and reflecting on current pedagogical approaches (Countryman, 2008). Thornton (2005) suggested that engaging in reflective practice may bridge the gap between artistry and teaching. By utilizing this approach, artist teachers could gain "perspective upon their dual practice and possibly see the continuous search for appropriate strategies in diverse contexts as a creative task that can develop confidence" (Thornton, 2005, p. 173).

Through reflection, music educators may find new avenues for understanding and addressing challenges surrounding classroom instruction (Butke, 2006). Butke (2006) sought to understand how reflective processes affected teaching practices in choral classrooms. The study examined how "choral teachers use the reflective process to

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understand and shape their practice, and how they reflect" (Butke, 2006, p. 57). The study was descriptive and generative: the author described the ways in which teachers engaged in a reflective process and brought to the surface issues that arose in teaching, new ideas for pedagogy and curriculum, and new approaches of reflection (Butke, 2006, p. 57).

The study included five middle or high school choral teachers who engaged in a reflective process for nine weeks. Participants selected for this study "exhibited the following characteristics: a passion for teaching and learning, interest in developing reflective habits, and commitment to lifelong learning" (Butke, 2006, p. 59). Data included daily reflective journals, written autobiographical narrative, and completed reflective narrative exercises.

Structured reflective tools were based on Brookfield's (1995) Critical Incident Questionnaire, and Smyth's (1992) questions that addressed issues of teacher practice: (1) describe—what do I do? (2) confront—how did I come to be like this? and (3) reconstruct—how might I do things differently? (as cited in Butke, 2006, pp. 59-60). Narrative questions and exercises focused on the following: participants' choral experiences as singers, the social and political context of the communities where they work, and a reflective inventory about their perceptions as educators (Butke, 2006, p. 60). The overarching research question was "How does engaging in a reflective process over time affect choral teachers?" (Butke, 2006, p. 59).

As a result of the findings, Butke (2006) reported these emergent themes: value of constructive dialogues, influence of perfectionism, effects of time-related issues, feelings of pleasure and pain associated with the reflective process, and reflection as an

instrument for tangible change (p. 66). The reflective process utilized with the participants may serve as a model for professional development of teachers at varying expertise levels. Butke (2006) recommended the following steps for engaging practicing teachers in a reflective process:

1) introduce the teachers to the concept and philosophy of reflection, and explain the Cyclical Model of Reflection (presents the reflective process as multidimensional, with interrelated choices in which to engage and facilitate change in teaching practice);

2) prepare teachers for the time and personal risk barriers they may encounter;

3) provide structured written documentation vehicles as a means for reflection;

4) provide of reflective writing;

5) allow for constructive dialogue opportunities; and

6) encourage teachers to be open, honest, and willing to challenge the choral discourse, the school structure, and themselves. (p. 67)

A study by Parkinson (2014), designed to observe reflective teaching practices, included participants who were receiving master's degrees in music education. Parkinson (2014) observed the use of a graphic model, which was devised to "help instrumental and vocal teachers reflect upon their teaching practices in relation to their understanding of their aims and values for instrumental and vocal teaching" (p. 352). The tool was used to engage participants in reflecting on four areas for aims and values: mastery, enjoyment, innovation, and teaching. Participants used the model to "construct a visual representation of their teaching practices" and in doing so, they reported that using the model "had brought to light surprising tacit assumptions and had lent clarity to their

understanding of how their teaching approaches related to their aims and values"
(Parkinson, 2014, p. 352).

As previously discussed, in order for reflectivity to result in teachers changing
their professional practices, reflectivity needs to be measured effectively. Miranda (2015)
examined the experiences of 17 music educators during a semester-long course that was
focused on reflective practice and pedagogy. The collected data included written
assignments, teaching videos, transcriptions of class discussions and exit interviews,
memos from conferences. Larrivee's 2008 instrument for evaluation of reflective practice
served as the basis for teacher self-assessment and coding, and explored levels of
reflection that included surface, pedagogical, and critical. Miranda (2015) concluded that
"music teachers at all levels experience benefit from reflective practices. However, use of
specific models for reflection ground the experience and provide a palate of tools to draw
from" (para 12). Additionally, Miranda (2015) recommended that "small group peer
interaction that includes shared video reflection allows for specific feedback and support
as individuals take a 'critical eye' to their practice" (para 13).

Reflective practice in elementary and secondary music education. Reflective
practice pairs well with a constructivist learning environment. In order for students to
experience in-depth learning, deep approaches to a constructivist classroom must be
initiated. Scott (2006) stated that a deep approach to constructivist theory "requires that
learning provides students opportunities to link new learning to previous understandings
and to interpret this new knowledge through experience" (p. 17). Constructivist learning
is more than learning by doing. Scott (2011) stated that active learning is not a
"guaranteed outcome of hands-on learning environments" (p. 194). Deep learning occurs

in a constructivist music classroom when "students formulate questions, acquire new knowledge by developing and implementing plans for investigating these questions, and reflect on the outcomes" (Scott, 2006, p. 17). The concept of learning as a "social act where students interpret new understandings of their worlds in relation to previous knowledge and experience" fits well with general music approaches (Scott, 2006, p. 18; Scott, 2011).

In the context of a general music classroom, students are engaged in composing, performing, listening, and reflecting. Within a constructivist learning environment, students learn through reflection on their comprehension, recognition of misunderstandings, and asking questions that will help them "understand the learning situation at a deeper level" (Scott, 2006, p. 18). The teacher is a facilitator and students apply their "own knowledge and beliefs when making musical decisions" in a climate of mutual respect (Scott, 2006, p. 18). Scott (2006) noted that when a deep learning approach is taken, students have the opportunity to "explore their musicianship at an analytical and reflective level" (p. 20).

Constructivist learning in secondary music rehearsals, such as choir, band, and orchestra, promotes student engagement. Integrating constructivist practices into orchestra rehearsals includes students selecting repertoire, student-led sectionals, student conductors, students responding physically to the music, selecting student observers who provide critiques, and encouraging independent learning (Scruggs, 2009). Similarly, integrating constructivist practices into choral rehearsal involves students engaged in the following: selecting repertoire, creating lesson plans, leading singing circles, physically responding to music, leading small group rehearsals, and engaging in music prediction

(Freer, in Scruggs, 2009). Myers (in Scruggs, 2009) provided additional ideas for constructivist practices in a band class: randomly transferring leadership to students by utilizing conducting gestures, rehearsing a well-known piece without a conductor, and exploring scale patterns found in repertoire then experimenting with composition. Scruggs (2009) noted that "incorporating constructivist practices and students as musical leaders can promote student engagement in rehearsal" (p. 59).

Experiential learning, classroom climate, and musical identity of students is often impacted by the teacher's belief system regarding teaching and learning in the classroom. Kelly-McHale (2013) described music as an "important aspect of life that functions in social, emotional, and cognitive experience" (p. 199). The purpose of the study was to examine how the expression of music in identity (MII) and identity in music (IIM) was affected by the experience in the general music classroom. IIM is the "conceptualization of self, based on the cultural or social roles applied in music" (Kelly-McHale, 2013, p. 198). MII is the product of the "process of using music to develop identity" (Kelly-McHale, 2013, p. 199).

The author sought to gain an understanding of the "theoretical frameworks that situate the experience of the second-generation student in the educational process" and investigate how these "processes and the teacher's attitudes and beliefs toward the diversity, influence the music experience and expression of musical identity" (Kelly-McHale, 2013, p. 200). Ultimately, the participants' experience was impacted by the "teacher's methodological approach and sequence-centered instruction in the music classroom" in that "the skills that the students have developed in music class were confined to the music classroom, revealing a disjuncture between music in the class and

music in life" (Kelly-McHale, 2013, p. 211-212). Kelly-McHale (2013) suggested that by teachers becoming students of their students, carefully listening to and observing student actions, as well as music brought to the classroom, they could better serve their students through expanding the repertoire and curriculum (p. 212). This conclusion re-emphasizes the need for the application of reflective practice in music classrooms.

Reflection and collaboration are best practices utilized in music education and essential for cultivating children's musical thinking and creativity in the elementary music classroom (Gruenhagen, 2017). Gruenhagen (2017) sought to incorporate reflective and collaborative practices into her teaching methodology that encompassed how teachers and musicians engage with children and foster musical creativity, as well as the development of musical understandings, perceptions, and music making (p. 42). The primary question for her instructional planning and the structure for this study was "How would elementary students' musical understanding be affected if they too engaged in such reflective and collaborative practices?" (Gruenhagen, 2017, p. 42).

She examined the work of a fourth-grade, fifth-grade, and sixth-grade general music classes. The development of students' musical creativity and understanding was scaffolded and supported through "ongoing feedback, reflection, and assessment offered in diverse ways by multiple people (peers, self, music and classroom teachers)" (Gruenhagen, 2017, p. 42). Students engaged in reflective thinking through self-generated questions, as well as teacher-provided guided questions. Analysis of the students' work revealed that "as they reflected on their experiences through writing or conversation, they identified problems and worked to find ways to solve them" (Gruenhagen, 2017, p. 43).

Gruenhagen (2017) observed that students must be allowed the time to do the

following: make decisions and predictions, recognize problems and propose solutions, and anticipate results and reactions. She reported that,

> reflection is involved in each of these processes, and students should be encouraged to go beyond simply reporting what they did. Provide them time to reflect on questions such as (1) What was the process you used to learn this? (2) What kinds of decisions did you have to make? (3) Why does this work or why didn't this work? and (4) What would you do the same (or differently) next time? (Gruenhagen, 2017, p. 44)

Students stay engaged in the learning process when reflection is an ongoing activity.

Summary. The Reflective Practice section of this review of literature explored the foundations of reflective practice and constructivist thinking, means for defining and assessing reflective practice, the development of sustained reflective practices, reflective practice in music teacher education, and reflective practice in elementary and secondary music classroom contexts. Research revealed that more studies regarding the use of reflective practice in music teaching, as well as assessment of reflective practice, are warranted.

Ultimately, the process and development of reflective practice should be embedded in best teaching practices, as well as teacher leadership. This raises the question of "What is the connection between reflective practice and leadership development?" By engaging in critical reflection, education students and teachers can examine, question, and describe their professional development (Densten & Gray, 2001). Additionally, by connecting theory to practice, teacher leaders develop as reflective practitioners "with a new way of seeing that leads to an enhanced personal capacity and a

deepened sense of social justice" (Harris, Lowery-Moore, & Farrow, 2009, p. 319).

Teacher Leadership

The next section of this Literature Review examines research focused on teacher leadership in education, leadership in nonprofit organizations, teacher leadership in music education, effective teaching, effective teaching music education, and characteristics of successful choirs. What do we know about teacher leadership? How does teacher leadership impact student learning and learning environments? What defines teacher leadership and how is it developed? These are questions often raised by researchers of teacher leadership scholarship.

Teacher leadership in general education. Over the past three decades, the concept of teacher leadership became "embedded in the language and practice of educational improvement" (York-Barr & Duke, 2004, p. 255). Wilson (2016) described teacher leadership understandings through the perspective of waves. The initial wave took on formal roles—department head, master teacher, or union representative. The primary purpose of teacher leaders was to help school operations run efficiently (p. 46). An example of this first wave can be seen in a study by Ballek, O' Rourke, Provenzano, & Bellamy (2005) in which they examined the importance of teacher leadership in light of the growing concern of principals leaving positions early. They stated that due to the complexity of the responsibilities of educational leadership, the burden could no longer be carried by one person.

As a result of the New School Leadership Project, Ballek et al. (2005) described key factors for developing teacher leadership. It was important for teachers and principals to take active roles in opportunities for leadership development, such as special projects

and job assignments that were designed to meet school goals. A Leadership Resume was created to assist teacher leaders with documenting their experiences for future reflection. Because reflection is an important part of growth, reflecting on their experiences allowed them to examine their beliefs, assumptions, and practices (Ballek et al., 2005, p. 48).

The second wave of teacher leadership emerged as instructional leaders with emphasis being on the "instructional expertise" of teachers (Wilson, 2016, p. 46). This could be seen through such roles as team leader, curriculum developer, and staff development positions for teachers, moving away from the "managerial tasks and toward pedagogical expertise" (Wilson, 2016, p. 46). The still-emerging third wave involves the 're-culturing of schools' through teacher leadership "mobilizing and energizing others to meet imperative goals of school improvement" (Wilson, 2016, p. 47).

In an expansive literature review of teacher leader scholarship, York-Barr & Duke (2004) described teacher leaders as both teachers and leaders. They found that the majority of literature related to the question "Who are teacher leaders?" indicated that "teacher leaders are or have been teachers with significant teaching experience, are known to be excellent teachers, and are respected by their peers" (p. 267). They described teacher leadership as the "process by which teachers, individually or collectively, influence their colleagues, principals, and other members of school communities to improve teaching and learning practices with the aim of increased learning and achievement" (York-Barr & Duke, 2004, pp. 287-288).

A recommended conceptual framework-theory of action for teacher leadership resulted from the extensive review of literature: teachers who lead are respected as teachers, assume a learning orientation, and demonstrate leadership capacities (York-Barr

& Duke, 2004). The authors suggested that teacher leadership depends on the leadership work. It must be "valued by their peers, visible within the school, and continually negotiated on the basis of feedback and evaluation of its effectiveness" and the work is "best shared among teachers and collectively addressed" (York-Barr & Duke, 2004, p. 289). A major implication garnered from the literature review was to link the practice of teacher leadership to student-focused learning and school improvement goals (York-Barr & Duke, 2004, p. 290).

The authors advocated the following improvements in teaching and learning practices: creating positive learning relationships between teachers and students and among students; establishing classroom routines and expectations that effectively direct student energy; engaging students in the learning process; and improving curricular, instructional, and assessment practices (York-Barr & Duke, 2004, p. 290). Ultimately, these actions should result in higher levels of student learning and achievement.

A 2016 literature review by Wenner and Campbell built on the seminal work of York-Barr and Duke (2004). While the research discussed in York-Barr and Duke's (2004) review of literature was primarily descriptive, Wenner and Campbell's (2016) literature review examined empirical research on teacher leadership. They sought to examine scholarship surrounding teacher leadership and what defines teacher leadership. The term "teacher leader" may vary depending on the context. The titles instructional leader, coordinator, lead teacher, and mentor teacher may be used to describe teacher leaders, depending on the school district. Wenner and Campbell (2016) suggested that "teacher leaders can potentially fit into a variety of positions and meet the needs of any situation" (p. 135). For the purpose of the literature review, Wenner and Campbell (2016)

defined teacher leadership as "teachers who maintain K–12 classroom-based teaching responsibilities, while also taking on leadership responsibilities outside of the classroom" (p. 140). Regarding the theoretical framework surrounding teacher leadership, the authors concurred with York-Barr and Duke (2004) that most literature tended to be atheoretical. However, theories that were cited included distributed leadership, democratic/constructivist leadership, structure and agency, parallel leadership, transactional leadership, and communities of practice (Wenner & Campbell, 2016).

Five themes emerged that described teacher leadership: teacher leadership goes beyond the classroom walls; teacher leaders should support professional learning in their schools; teacher leaders should be involved in policy and/or decision making at some level; the ultimate goal of teacher leadership is improving student learning and success; teacher leaders working toward improvement and change for the whole school organization (Wenner & Campbell, 2016). The robust nature of this literature review led Wenner and Campbell (2016) to numerous questions for future research regarding teacher leadership and included the following:

> How is teacher leadership enacted?; To what extent can the roles of teacher leaders be connected to improved teacher practice and increased student learning?; Are there models of teacher leadership that are more effective than others in terms of student learning and/or teacher learning?; How might professional learning for teacher leaders be characterized and how is this learning related to the specific contexts within which teacher leadership is enacted; and Can a theory of teacher leadership be developed to capture the essence of this unique form of leadership? (pp. 164-165).

The application of teacher leadership scholarship can be seen through examples of action research.

The action research work of participant teacher leaders in a large, urban school district, described by Cheung, Reinhardt, Stone, and Little (2018), was to create a conceptual framework of teacher leadership "meant to help teachers distinguish among various leadership roles and focus their time and effort on those that best match their skills and priorities" (p. 39). In this particular context, they explained the participant work of science teachers and defined teacher leadership as the following: Science teacher leaders are classroom teachers who also serve as instructional leaders by modeling effective science instruction, collaborating with others to improve science instruction, providing resources for effective science instruction, and advocating in service of effective science instruction (Cheung et al., 2018, p. 41).

The teacher leadership framework has been divided into four categories: Collaborating, Advocating, Modeling, and Providing Resources (Cheung et al., 2018). The data collected by Cheung et al. (2018) suggested that over the course of the project, the teacher leaders "strengthened their identity as agents of instructional change in their schools, co-created a conceptual tool that helped them define and reflect on their leadership roles, and came to trust and rely on district staff to sponsor meaningful professional development" (p. 44). The authors recommended that in districts that prioritize teacher leadership and "build an infrastructure to cultivate it, teachers are more likely to feel ownership over their leadership roles, define those roles more clearly, and grow professionally in ways that ultimately lead to improved student learning" (Cheung et al, 2018, p. 44).

Further building on the advocacy and theories of teacher leadership, Smylie and Eckert (2017) sought to bring greater attention "to the issue of development in teacher leadership and to introduce new perspectives, principles and recommendations that may enhance efforts to develop teacher leadership successfully" (p. 2). The primary insight for teacher leadership development was that it needs to be systemic, focused not only on "teachers who would engage in leadership work," but also on "principals and other administrators and on other teachers," all who make up a professional learning community (Smylie & Eckert, 2017, p. 4). The authors stated that due to the systemic nature of leadership, "development cannot be 'outsourced' or sit at the periphery of an organization. It needs to be located, at least in large part, at the organization's center" (Smylie & Eckert, 2017, p. 4). They created a conceptual-theoretical model of teacher leadership development placing the school organization at the center of development. The focus was on leader development and the "practice of leadership" (Smylie & Eckert, 2017, p. 6). The authors concluded that developing the teacher leader is important, as is "advocacy for and of teacher leaders and teacher leadership", but it must be linked to developing the "social practice of leadership" (Smylie & Eckert, pp. 16-17). Similar models of leadership may be found in nonprofit organizations.

Leadership in nonprofit organizations. Leadership in the context of any organizational setting may include a variety of leadership styles such as transformational leadership, transactional leadership, and laissez-faire leadership**,** as well as collaborative work with administrative boards and stakeholders (Lutz Allen, Smith, & Da Silva, 2013). Leaders in nonprofit organizations are often responsible for leading the organization in strategic planning, organizational changes, and organizational creativity (Lutz Allen et

al., 2013, p. 24). In a study concerning structure and strategic planning, Young (2001) described the importance of organizational identity (p. 140). This identity may be perceived as a key component when maintaining the continued support of stakeholders (Young, 2001). More specific to fine arts nonprofits, Rhine (2015) suggested that "professional leadership of nonprofit fine and performing arts organizations faces a long-term need to plan strategically to deal with changes in the national landscape of arts patronage, such as decreasing attendance and shrinking public and private financial support" (p. 3). Rhine (2015) examined "stakeholder perceptions of interactions between authentic leadership traits and strategic planning in nonprofit arts organizations" (p. 4).

Respondents described leadership of the strategic planning process as either effective, moderately effective, or ineffective (Rhine, 2015, p. 8). Additionally, respondents perceived authentic leaders as having aligned the values of the organization with their own (Rhine, 2015). Rhine (2015) suggested that there was a distinct connection between "authentic leadership traits and satisfaction with the organization. Leaders who demonstrate more inclusion, collaboration, and honest beliefs that the future holds great potential are more appreciated" (p. 20). Rhine (2015) concluded that these authentic leadership traits combined with "honest hopes, inclusion or empowerment, and collaboration. . . should contribute to solid strategic planning" (p. 20). Leadership in music education involves many of the same responsibilities as in nonprofit organizations.

Teacher leadership in music education. Teacher leadership in music education may represent a variety of roles such as policy advocate, peer mentor, and professional development leader. Three inter-related models of teacher leadership are teacher coaches, mentor teachers, and exemplary teachers (Bernard, 2009 p. 55). Bernard (2009) described

contemporary teacher leaders as "highly trained and highly qualified professional(s). . .capable of analyzing and evaluating the needs of the students, the school, and the community" and are in "the unique position of being the individuals best qualified to assess the needs of the entire school community" (p. 50). Effective teacher leadership in music education begins in the classroom.

No matter the context of the music classroom, music educators can make a transformative impact on students (Armstrong & Armstrong, 1996). Armstrong and Armstrong (1996) described characteristics of transformational leadership in an ensemble setting. The transformational leader effectively shares and guides a clear vision with "their students, for their music program, and for themselves (p. 23). This type of leader encourages the intrinsic value of the organization, models desired expectations and behaviors, encourages a system of support and student leadership, and demonstrates "common interests of group success, cohesion, and process" (Armstrong & Armstrong, 1996, p. 25). Teacher leadership may bridge the gap between effective classroom teaching and a proactive approach to broader professional engagement.

Why should music educators seek leadership responsibilities? Abeles and Custodero (2010) suggested that music teachers take on leadership roles in order to engage in decision-making processes, contribute to curriculum development, and serve as peer mentors. Another important aspect of teacher leadership is that of advocate. Music curriculum and fine arts advocacy, engagement with administrators or school board members, as well as ongoing interactions with parents and community members serve as crucial components of teacher leadership (Abeles & Custodero, 2010). Music educators may also serve as teacher leaders through professional development opportunities.

What does teacher leadership as a means for professional development entail? Bernard (2009) explored the dynamics of teacher leadership in professional development and the preferences of elementary music educators. In the context of this study, teacher leaders prepared in-service lessons based on their own best practice techniques, modeled the practices, and engaged the group in examining the theory supporting the practice (Bernard, 2009, p. 3).

Findings from the study showed that respondents desired professional development to have the opportunity to "interact professionally with other music teachers" (Bernard, 2009, p. 140). Teacher leadership was viewed as an important component of professional development (Bernard, 2009). Results from the study indicated that elementary music teachers believed the following about professional development: (1) should be content-specific and performance based; and (2) must focus on the curricular standards for which the music teacher is responsible (Bernard, 2009, p. 148). Bernard (2009) recommended school administrators provide "schoolwide PD experiences [that] are differentiated to meet the needs of elementary music teachers" (p. 148). Additionally, Bernard (2009) concluded that "sharing best practices among music colleagues, thus practicing teacher leadership, is viewed as an effective means of achieving PD goals" (p. 148).

As previously described, a main point of teacher leadership in music education is the role of advocate and advocacy in relation to policy. In a descriptive study, Aguilar and Richerme (2014) explored music teacher educators' beliefs about policy. Findings from the study indicated that music teacher educators impart knowledge about policies "directly related to music education and have less familiarity with policies created outside

of [the] field" (Aguilar & Richerme, 2014, p. 46). They recommended a focus on the "practices and dispositions that will enable preservice teachers to keep updated about education policies" (Aguilar & Richerme, 2014, p. 46).

Teacher leadership in music education requires an understanding of micropolitics, the "internal and external organizational systems found within the school building," and macropolitics, the federal, state, and district-levels at which policies are made (Conway, Hibbard, & Rawlings, 2015, p. 24). Conway et al. (2015) examined the literature surrounding micropolitics in general education and teacher education research and made connections to music teacher education research (p. 23). Findings from this extensive literature review led to recommendations for future research regarding an understanding of micropolitics and the "interactions between music teachers and the following:" (a) national, regional, state, and local education policies; (b) district, building, and department administrators; (c) classroom teachers; (d) other music teachers; (e) community stake-holders; (f) music organizations; (g) parents; and (h) students (Conway et al., 2015, p. 32).

Effective teaching. As previously indicated, effective music teacher leadership begins with effective music teaching. A key component to teacher leadership development is identifying the characteristics of effective teaching. What does it mean to teach effectively? What are the characteristics of effective teaching and how does effective teaching impact student learning? According to Larrivee (2000), becoming an effective teacher involves, considerably more than accumulating skills and strategies. Without tying teaching and management decisions to personal beliefs about teaching,

learning, and development, a teacher will have only the bricks. The real `stuff' of

teaching is the mortar--what holds the bricks in place and provides a foundation. (p. 293)

Effective teaching requires the development of a "deliberate philosophical and

ethical code of conduct" (Larrivee, 2000, p. 294). Reflective practice plays an important

role in effective teaching because it "necessitates continual examining and revisiting of

our core beliefs and assessing our actions against these beliefs. Developing the practice of

self-reflection keeps teachers coming back to their core beliefs and evaluating their

choices in accordance with these beliefs" (Larrivee, 2000, p. 304).

The question of "What makes a teacher good?" was explored by Cruickshank and

Haefele (2001). The authors described a variety of ways "good teachers" has been

envisioned and evaluated. Teachers rarely fit into one category and most often

demonstrate a number of behaviors for best practices: ideal, analytic, effective, dutiful,

competent, expert, reflective, satisfying, diversity-responsive, and respected. Effective

teachers were depicted as educators who bring about higher student achievement, while

reflective teachers examine teaching processes to develop thoughtful practices

(Cruickshank & Haefele, 2001, p. 29). The authors recommended that valid criteria

related to a particular exemplar be utilized to promote a good teacher evaluation system.

This system should have "predictive validity and make the desired impact on students

(Cruickshank & Haefele, 2001, p. 30). Recognizing a variety of characteristics of a "good

teacher" provides evaluators a bigger picture of quality teaching, as well as more diverse

professional development opportunities. The theme of 'what makes good teachers good'

is carried through in the two following related studies.

Effective teaching is often measured by the relationship between quality teaching and the impact on student achievement. Stronge, Ward, Tucker, and Hindman (2008) explored this concept with the purpose of examining these questions: what constitutes effective teaching as defined by measured increases in student learning, and what are the instructional practices of teachers who facilitate high growth in student achievement measures (p. 166). The conceptual framework used for this study resulted from "dimensions that characterize teacher effectiveness" drawn from a meta-review by Stronge in 2002 and 2008. Stronge et al. (2008) divided the qualities of effective teachers into the following dimensions: instructional expertise, student assessment, learning environment, and personal qualities of the teacher (p. 168). Reflective practice was determined to be an important dimension of effective teaching. For the methodology, the authors relied on the assumption that "effective teachers are those who foster achievement gains beyond that expected from the student's past achievement" (Stronge et al., 2008, p. 170).

Through the exploratory study, Stronge et al. (2008) identified the following differences between "the practices of those teachers who effected greater than expected learning gains for students and those who effected lower than expected learning gains" (p. 180): (1) differentiation and complexity of instructional strategies, (2) questioning practices, and (3) level of disruptive student behavior. Additionally, the study reinforced "the link between student learning and these teacher behaviors" (Stronge et al., 2008, p. 180). As a result of finding a strong link between teacher effectiveness and student learning, the authors proposed that student achievement information can provide exploratory tools for exemplary teaching practices, effectiveness feedback for teachers,

administrators, and schools, as well as place student achievement "in the broader context of what teachers and schools are accomplishing" (Stronge et al., 2008, p. 181).

In a related study built on the work of Stronge et al. (2008), Stronge, Ward, and Grant (2011) examined the measurable impact that individual teachers have on student achievement (p. 339). The purposes of the study were two-fold and included the impact teachers had on student learning and the instructional practices and behaviors of effective teachers. The researchers designed a two-phase study in order to answer essential questions: Phase I—To what degree do teachers have a positive, measurable effect on student achievement? Phase II—How do instructional practices and behaviors differ between effective and less effective teachers based on student learning gains? (Stronge et al., 2011, p. 340). They focused on product and process, (student achievement gain scores and instructional practices of effective and less effective teachers), then examined the relationship between the two (Stronge et al., 2011, p. 342). The authors concluded that particular teacher attitudes, teaching strategies, and approaches with students lead to greater student academic achievement (Stronge et al., 2011, p. 348). They suggested that "nothing is more fundamentally important to improving our schools than improving the teaching that occurs every day in every classroom" (Stronge et al., 2011, p. 351).

Effective teaching in music education. The examination of teacher effectiveness is not limited to general classrooms but extends to effective teaching in fine arts classrooms as well. Teacher effectiveness and evaluations that focus on student achievement dominate the center of educational concerns (Nápoles & MacLeod, 2013). Steele (2010) described three characteristics of effective teachers as applied to music teaching, including nonverbal communication skills, teacher self-efficacy, and teacher as

servant leader. Regarding scholarship surrounding music teacher effectiveness, researchers have focused on teacher behaviors and delivery of instruction, while few have explored how student learning was impacted by instruction (Nápoles & MacLeod, 2013).

Earlier studies showed perceptions of what were considered effective music teacher characteristics (Miksza, Roeder, & Biggs, 2009; Rohwer & Warren, 2004; Teachout, 1997). Teachout (1997) compared responses of preservice teachers and experienced teachers when asked, "What skills and behaviors are important to successful music teaching in the first 3 years of experience?" (p. 43). Participants were asked to complete a questionnaire which contained a list of the skills and behaviors that "both preservice and experienced teachers believed were important to successful teaching" (Teachout, 1997, p. 45). Both groups considered teaching skills and personal skills to be more important to early teaching success than musical skills (Teachout, 1997).

Similarly, Rohwer and Warren (2004) examined music teacher educators' perceptions of the skills and characteristics of effective music teachers, as well their perceptions concerning the need for assessment of skills and characteristics required to be an effective music teacher (p. 19). They also explored the most commonly cited means of assessment for skills and characteristics and compared collegiate music educators' perceptions concerning the skills and characteristics needed to be an effective music teacher across teaching areas (Rohwer & Warren, 2004, p. 19). Teaching skills were rated highest, followed by personality characteristics, and then musical skills (Rohwer & Warren, 2004).

These data were congruent with findings in a study by Miksza et al. (2009), which was "designed to (a) determine the relative importance of music, teaching, and personal

skills and characteristics to success in music teaching and (b) compare the effectiveness

of paper versus electronic methods on response rate and response quality" (p. 368).

Research questions were framed in the context of instrumental teaching in Colorado. The

primary research question focused on "the relative importance of music, teaching, and/or

personal skills or characteristics to effective teaching" (Miksza et al., 2009, p. 369).

Participants ranked personal and teaching skills higher than music skills, from three

broad categories (Miksza et al., 2009). As a result of the findings, the authors described

the following: (a) the kinds of skills and characteristics that band directors perceive to be

most important to successful music teaching, (b) directions for mentoring new teachers,

and (c) the types of challenges and rewards experienced by current band directors

(Miksza et al., 2009, p. 379).

Nápoles and MacLeod (2013) noted that "although previous studies have

indicated that teacher delivery has a strong influence on participants' perceptions, student

progress has not been examined as a factor affecting perceptions of effective teaching"

(p. 252). The purpose of their study was two-fold:

> 1) to determine how teacher delivery (high/low) and student progress (less/more)
>
> influenced preservice teachers' perceptions of teaching effectiveness in private-
>
> lesson contexts; and
>
> (2) to determine which of the following variables influenced participants'
>
> perceptions of overall teaching effectiveness: teacher delivery, student
>
> musicianship, student progress, and teacher knowledge of subject matter.
>
> (Nápoles & MacLeod, 2013)

The authors reported results that indicated: participants perceived teaching excerpts with high teacher delivery to be more effective than segments with low teacher delivery, irrespective of the progress condition. Excerpts with high teacher delivery and less student progress were rated higher in effectiveness than excerpts with low teacher delivery and more student progress. (Nápoles & Macleod, 2013, p. 257)

Additionally, the findings indicated the following:

(1) preservice teachers' ratings of student progress appeared to be influenced by teacher delivery;

(2) more student progress was perceived in teaching excerpts that contained higher teacher delivery than in teaching excerpts that contained lower teacher delivery, despite the fact that the actual student progress in these excerpts was identical; and

(3) accurate observations of student progress seem important for teachers when delivering feedback and designing effective instruction. (Nápoles & Macleod, 2013, p. 258)

In light of the scholarship on evaluations of music teacher effectiveness, further research is needed to "identify a well-rounded model for music teacher evaluation" (p. 259). Nápoles & Macleod (2013) recommended that a combination of student progress and teacher delivery would be a more accurate evaluation than a single measure of music teacher effectiveness (p. 259).

Characteristics of successful choirs. The previous literature reviewed explored effective teaching in a variety of music classroom settings. Based on the focus of the current study, I was particularly interested in research highlighting characteristics of

successful choirs and effective choral teaching. What makes a choir successful? What makes a director successful? Successful choirs and choral programs should be an outcome of effective and successful music teaching. The success of choirs is often measured by educational standards. There has been a recent shift in focus of standards, from performance product to process (National Core Arts Standards, NAfME, 2014).

Standards have traditionally provided a means by which to measure, evaluate, and assess the competency level of an ensemble. The main purposes of education standards (as described in the NCAS, NAfME, 2014) are to,

> identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. (p. 2)

For directors, choir members, and choir organizations, these standards usually include repertoire selection, vocal production, performance quality, and organizing/administrative factors (ACDA Children and Community Youth Standards, nd). The 1994 National Arts Standards, as well as the nine 1994 National Music Standards, promoted "fine choral performance through achievement standards that require technically accurate, independent, and ensemble singing" (Rolsten, 2016, p. 66). The 2014 National Core Arts Standards/Music focus on musical processes and musical literacy: creating, performing, and responding (NAfME, 2014).

Freer (2011) posed the question "What is more important for choral teachers—the performance product or the educational outcome?" (p. 166). He suggested that

performance and pedagogy "each can serve one another in artistically and educationally meaningful ways" (Freer, 2011, p. 166). Choral directors might begin by "considering performance as a communicative bridge between composers, performers, and the audiences who interact with musical compositions" (Freer, 2011, p. 171). He concluded that the primary goals of choral music teaching are the performance plus the acquisition of knowledge and skills that lead to performance (Freer, 2011, p. 175). Bartolome (2012) suggested that in order to "inspire lifelong music-making activities" that choral music educators should consider "the ways a more democratic approach to directing might foster [these] leadership skills" (p. 415). Additionally, she recommended that choral music educators should adopt a "conductor-as-educator" orientation to promote a more "education-driven approach to performance-based curricula, moving away from a product-oriented process toward a more process-oriented approach" (Bartolome, 2012, p. 415).

Characteristics of successful choir directors. Authors of studies on the characteristics of successful choir directors have generally examined personal qualities, professional training, and technical skills (Barresi, 2000; Dunaway, 1987; Jenkins, 2005; Rolsten, 2016). Dunaway (1987) examined the aspects of successful choral programs as compared to those of average choral programs, based on performance success. Dunaway (1987) selected successful programs for study based on "previous research, recommendations of state ACDA and MENC Leaders, and state supervisors of music" (p. 15). Several underlying assumptions were examined in this study: (1) a gifted teacher (one with extraordinary natural talent, good training, high level of musicianship, utilized choral music as a tool for enrichment) is the foundation of a successful choral program;

and (2) the rehearsal is the primary component of performance success (Dunaway, 1987). Dunaway (1987) concluded that "focus of the program remains on the fundamental musical goals of the choir" and that "all the values and administrative traits investigated in this study are rooted in the director's considerations of the musical, vocal, social, and emotional growth of the students" (p. 23).

Similarly, Barresi (2000) described perceptions of middle school choral teachers from urban and rural areas who were "deemed successful because of their reputations for musical and expressive excellence in choral performance and the large numbers of students involved in their choral programs relative to the size of their schools" (p. 24). The teachers were asked to name personal and professional attributes they perceived to be "most important to professional success as a middle school choral director" (Barresi, 2000, p. 24). The personal qualities, professional training, and technical skills that teachers identified as necessary to a successful program were interaction skills, pedagogical content knowledge, policy and administrative knowledge, classroom management, effective implementation of professional training, and ability to motivate singers (Barresi, 2000). Baressi (2000) concluded that the success of these teachers was based upon their continual personal and professional growth (p. 28).

Directors of superior choirs have been described as visionaries, energetic, caring, hardworking, and charismatic (Rolsten, 2016). Rolsten (2016) investigated research surrounding superior choral performances through a literature review, which included the following: (1) descriptions of characteristics and behaviors (e.g., rehearsal techniques) of directors whose choirs had consistently earned top performance ratings; (2) described singers and auxiliary supports of superior choirs or results of experimental treatments on

choral achievement (p. 66). Important non-rehearsal behaviors included effective recruitment, auditioning, and planning strategies (Rolsten, 2016). Based on research findings, Rolsten (2016) suggested that "hardworking directors set high-performance goals and create productive rehearsal environments by being aware of singers' foci, demeanors, and attitudes, and responding to them with various personal and pacing strategies" (p. 71). Rolsten (2016) additionally recommended that,

> choral educators may want to compare and contrast their own characteristics and rehearsal behaviors with those of the directors of superior performance ensembles described in this article. Such comparing and contrasting may affirm a teacher's actions and traits or suggest ways for improvement. (p. 71)

As previously described, performance product is often utilized as a measurement of success. Jenkins (2005) examined the techniques used "by a successful high school choral director to achieve a beautiful choral tone quality in his ensembles" (p. 1). The participant was selected because of his successful development of young voices in high school choral ensembles (p. 70). Research questions for this study included "What is beautiful choral tone quality?" and "What effective rehearsal techniques might be found if a successful high school choral director could be observed and interviewed?" Jenkins (2005) stated the importance of a choral director's philosophy in that it should encompass expertise in vocal technique and a "plan to deliver this knowledge" (p. 47). Through this study, Jenkins (2005) found that the participant had developed and established a defined strategy and method for teaching "how to sing with a beautiful tone quality."

Ability to effectively communicate is key to the success of a choral director and the ensemble. Bonshor (2017) examined the impact of conductor feedback on the

experience of amateur adult choirs. One major theme emerged in the study and related to verbal feedback from conductors, which had a "strong influence on choral singers' perceptions of their vocal ability and performance standard" (Bonshor, 2017, p. 141).

Personal characteristics, professional training, technical skills, defined teaching philosophies, and effective communication skills all contribute to the success of directors and ultimately impact the success of the choral ensemble. Potter (2005) explored the philosophies and teaching strategies of four renowned conductors of American children's choir organizations: Jean Ashworth Bartle, Helen Kemp, Henry Leck, and Doreen Rao. The purpose of this study was to "identify the influential conductors who contributed to the growth of the American children's choir and to present their philosophies consecutively for the purpose of comparative study" (Potter, 2005, p. 2). Through a series of interviews, observations, e-mail communication, and literature review, Potter (2005) discovered that the four conductors held in common "two understandings of artistic excellence that encompassed their primary philosophical beliefs": (1) each recognized that children are capable of artistry; and (2) each acknowledged that a beneficial choral experience takes place only when a choir consistently strives to perform at the highest level of artistry (p. 131). Potter (2005) concluded that these beliefs functioned "independently and conjointly within each conductor's philosophy and practice" (p. 131).

Characteristics of successful choirs. Successful choirs are often measured by performance product such as a high level of artistry, beautiful choral tone quality, and well-developed musicianship skills. However, there are many factors that must work synergistically in order to achieve the outcome of a successful choir and choir

organization. Rolsten (2016) examined characteristics of superior choirs and found that influences key to "the consistent production of superior performance" included the following: certain director characteristics, rehearsal behaviors, auxiliary supports, and vocal pedagogy (p. 66). Additional factors such motivational characteristics, rehearsal behaviors, choral singer behaviors, non-rehearsal behaviors, and auxiliary supports contributed to consistent superior choral performance (Rolsten, 2016, p. 67).

Similarly, Granum (2000) sought to document the "musical, societal and educational reasons for the founding of current selected community children's choruses in the United States of America, and to consider the factors contributing to their success" (p. 7). Granum (2000) reviewed the following factors: (1) financial resources; (2) administrative structure; (3) demographic characteristics of the singers; (4) logistics for rehearsals, concerts and tours; (5) repertoire; and (6) education and experiences of the directors. The author created a profile of successful community children's choruses, based on research findings, that might benefit directors seeking to establish new children's choirs (Granum, 2000). Granum (2000) described five key components for success in the choir organizations as: (1) provided a high standard of music education; (2) coordination of and management of volunteers, parents, and boards of directors; (3) managed logistics and coordinated diverse people and venues; (4) raised and maintained financial resources; and (5) used time effectively and efficiently (p. 70). The author concluded that "these components, combined with a clear mission of providing quality choral opportunities for children, create the elements necessary for a successful community children's chorus" (Granum, 2000, p. 70). Further studies have shown the benefits of participation in successful children's community choirs.

Bartolome (2012) explored the perceived value and benefits to choir members in a highly successful choir (p. 395). The research questions for the study included the following: (1) What do various participants consider to be the values and benefits of their participation in the SGC community? (2) How do the values of the organization manifest themselves in action during rehearsals, performances, classes, meetings, and other SGC events? (Bartolome, 2012, p. 398). Bartolome (2012) described a variety of perceived benefits such as musical benefits and personal benefits: worthwhile endeavor; source of accomplishment and self-confidence; empowerment; discipline; collective experience; commitment; emotional outlet; and choir as a special place. Additionally, participants perceived the social benefits of choir as a constant, a place for interpersonal development, a place to belong, and as a diverse environment (Bartolome, 2012). Finally, the external and community benefits were described as community enrichment, ambassadorship, and advocacy (Bartolome, 2012). The author concluded that "choral music educators may wish to consider the range of benefits identified by the participants in the SGC choir as they assess the philosophy and goals of their own programs" (Bartolome, 2012, p. 415).

Summary. The Teacher Leadership section of this review of relevant literature explored the following scholarship: (1) what is known about teacher leadership; (2) the development of teacher leaders; (3) the various roles adopted by teacher leaders; (4) the impact of teacher leadership on student development; (5) leadership in nonprofit organizations; (6) the importance of teacher leadership in music education; (7) characteristics of effective teaching; (8) effective teaching in music education; (9) characteristics of successful choir directors; and (10) characteristics of successful choirs. Successful teacher leadership in music education begins with effective music teacher

education, as well as effective music teaching and may act as a bridge to professional development practices. Effective professional development opportunities may provide the catalyst for reflective practice and teacher leadership synergy. In the context of choral directing and choir organizations, this type of professional development, effective teaching practices, and teacher leadership should lead to successful choirs and choral programs. In order to more fully understand the connection between reflective practice, music teacher leadership, and successful music programs, further research would be beneficial.

CHAPTER THREE

Method

The purpose of this study was to explore the professional journey, reflective practices, and teacher leadership of an artistic director of a large, nonprofit community children's choir organization. I sought to understand how the director's lifelong dedication to music influenced her vision for the choir organization and her approach towards learning and teaching in the children's choirs.

I chose a qualitative inquiry approach for both the pilot study and dissertation study because this research design provides a reflexive and holistic paradigm used for "exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (Creswell, 2014, p. 4). The focus of qualitative inquiry is on understanding the "meaning of experience" (Merriam, 2009, p. 19) and the participants are "active constructors of meaning" (Matsunobu & Bresler, 2014, p. 23). This chapter will describe the pilot study methodology, the dissertation research design process, conceptual framework, research questions, specific methodology, context of the study, data collection process, data analysis, and trustworthiness.

Pilot Study Methodology

My pilot study, *Becoming the director: How reflective teaching and identity inform practice in the context of a children's choir*, provided the foundational structure for the dissertation study. I had a continued interest in children's choir culture from my master's thesis work, *Development of a Sequential Vocal Methods Program for the Young Singer* (Williams, 2002), and I wanted to further explore holistic approaches to children singing and learning within the context of a choir. The pilot study allowed me an

opportunity to situate myself in the role of observer, researcher, and colleague, and to begin taking an in-depth look at the connection between reflective practice and best practices. Additionally, the pilot study helped me to refine my data collection design with "respect to both the content of the data and the procedures to be followed" (Yin, 2009, p. 92).

The participant for the pilot study was the choral director of a public-school district 5th grade honors choir, as well as a local, auditioned symphony children's chorus. I attended a performance of the honors choir at our state Music Educators Association conference and appreciated their quality work. Several members of my children's church choir had been in the honors choir under this teacher's direction, so I also became acquainted with her work through them. I purposefully selected this participant because I had heard good recommendations from other choir colleagues, and I believed there was a lot to be gained from her expertise. Initially, I observed her rehearsal process and conducting in the context of the honors choir but due to logistics, the remainder of the pilot study surrounded her work with the symphony children's chorus.

The theoretical framework for the pilot study included two main areas: reflective teaching (critically reflective teaching and reflective practitioner) and identity (social and personal). Through the lens of teacher expert reflection, I wanted to examine the intersection of the two areas: reflection that occurs for teachers and how they create an identity as a musician. The research questions were as follows: 1) How do the participant's identity (personal and social) inform her practice? 2) What characterizes the participant's views of learning and teaching in the children's choir context? 3) How does

the participant enact critically reflective teaching practices to foster her sense of culture/context in a children's choir?

Data collection included transcripts from three semistructured interviews, rehearsal observation interviews, two observation sequences with video stimulated recall iterations, field memos, and artifacts. Data also included post interview follow-up and participant checking. The research design and process of the pilot study provided the scaffolding for my dissertation research. I maintained the same type of interview protocol and data collection design. However, I modified the research questions to better focus on the conceptual framework of reflective practice and teacher leadership.

Dissertation Study Methodology

Conceptual framework. Two conceptual perspectives informed the framework and analysis for this study: reflective practice and teacher leadership. Both of these components and the related literature are described fully in Chapter 2. I blended case study research and analysis techniques, narrative techniques, concepts of reflective practice, reflective teaching, and teacher leadership in order to broaden the conceptual perspectives used to analyze the work of my participant (Kuby, 2012). This framework raised the question of "What does it look like for a teacher leader to engage in reflectivity, whether tacitly or explicitly?"

Research questions. The research questions built on those used in the pilot study, modeled after case study inquiry, as well as Butke's (2003) autobiographical narrative questions (p. 304) and reflective narrative exercises (p. 305). Butke described these exercises as Reflective Inventory and created them based on Brookfield's (1995) teaching log prompts and teacher learning audits (pp. 73-75). I sought to gain an in-depth

understanding of the participant's journey and program through rich description and narrative (Creswell, 2007; Merriam, 2009), The overarching research question asked, "How does a successful children's choir artistic director enact effective teacher leadership through reflective practices?" The related sub-questions were as follows: 1) How does the participant's life history inform her vision for the organization? 2) What characterizes the participant's views of teacher leadership and creative work as artistic director? 3) What characterizes the participant's views of learning and teaching in the children's choir context?

Method. I chose a single person qualitative case study with narrative techniques design. Case studies are often used in music education research to gain a rich picture, insights, and "examine central questions of music teaching and learning" (Barrett, 2014, p. 130). A case, with the unit of analysis being the study of a "program, event, activity, process, or one or more individuals," is bounded by "time and activity" (Creswell, 2007, p. 78; Creswell, 2014, p. 14; Stake, 1995; Yin, 2009). The focus of the case study is to develop an in-depth "description and analysis of a case" (Creswell, 2007, p. 78). Data collection is achieved through the use of multiple sources that include interviews, observations, documents, and artifacts. Data are analyzed through a rich description of the "case and themes of the case" (Creswell, 2007, p. 79) and a detailed account is written.

I chose to use narrative techniques in the interview protocol in order to enhance the in-depth understanding of the participant's life journey to Artistic Director. The focus of narrative is to explore the life of an individual and the story that individual tells through "lived experience and processes of engagement" (Matsunobu & Bresler, 2014, p.

22; Stauffer, 2014). Qualitative research uses the stories of lived experience as "narratives to optimize the opportunity of the reader to gain an experiential understanding of the case" (Stake, 1995, p. 40). The use of narrative in music education is not "mere storytelling; rather narrative inquiry in music education is scholarly engagement with stories of experience as a means of interrogating critical matters in education, in music, in the world" (Stauffer, 2014, p. 180). Although I employed narrative techniques, I focused my data analysis on the case study analytical process.

      Participant selection. The participant was, at the time of this study, and remains the Artistic Director of a large, nonprofit children's choir organization in the Midwest. The participant was known to me prior to the study through the recommendation from choral directing colleagues, as well as several of my private voice students participating in the choir organization. I had informally observed the success of the Artistic Director and the organization for a period of nine years prior to this study. I purposefully selected the participant (Creswell, 2014) because of characteristics demonstrated through the success of the children's choir program and performances (as defined for the context of this study), longevity and structure of the program, and prior knowledge of the director and organization. After receiving Institutional Review Board approval and approval from the Board of Directors for the children's choir organization, I invited the Artistic Director to participate, and provided a letter of consent to her.

      The participant has been the appointed Artistic Director of the organization for over 20 years. She directs the advanced touring ensemble and oversees all administrative and artistic aspects of the children's choir organization. She has worked with numerous

directors of the city's Symphony organization and has directed a national children's choir. In 2017, she received a state-wide arts award for excellence in Arts Education.

Research site and background. The research took place at the rehearsal venue and office of the director. The main rehearsal venue and office is located in a large, metropolitan area. There are several additional rehearsal locations in the metro area. The organization provides music reading classes in addition to rehearsal and performance opportunities.

From a bi-state area, over four-hundred children, ages ranging from 6 to 18, participate in this nonprofit choir organization. There are six performing ensembles that rehearse one time per week. The ensemble observed in this study rehearsed for a two-hour period weekly. In addition to the weekly rehearsals, the ensembles perform multiple times per year and serves as the official children's choir for the city's Symphony. The advanced choirs tour nationally and internationally each year.

Positionality statement. My own experience as a music educator, music teacher educator, vocal instructor, children's choir director, reflective practitioner and my interest in children's choir culture provided a launching point for this study. I have been a music educator for over 25 years and have taught in a variety of music education settings. I directed children's church choirs for 10 years and had the honor of serving as guest conductor for a Choristers Guild Choir Festival. As a PhD student, I developed a growing curiosity about reflective teaching, what it means to be a reflective practitioner, and how that connects to teacher leadership.

My role in this research was three-fold: colleague, researcher, and reflective practitioner. As a colleague, I appreciated the opportunity to learn more about the

participant and her own personal, musical journey. I had encouraged my private voice

students to do so because as a former member of a symphony chorus, I knew what a

valuable experience it would be for them. As a researcher, I designed the study in such a

way as to construct a rich understanding of the participant's personal and professional

journey.

Data Collection. Data collection included transcripts from three semistructured

interviews, a follow up interview, two observation sequences with one video-stimulated

recall iteration (Ethell & McMeniman, 2000; Martinelle, 2018; Reitano, 2005), e-mails,

field memos, and artifacts (Creswell, 2007; Creswell, 2014; Merriam, 2009; Stake, 1995).

Drawing from the pilot study, my interviews followed the structure presented in Table 1:

Table 1

Research Questions and Contexts

Overarching Research Question: How does a successful children's choir artistic director enact effective teacher leadership through reflective practices?	
Research Sub-Questions	Context
1) How does the participant's life history inform her vision for the organization?	Being a musician Being a teacher/choir director Being an artistic director
2) What characterizes the participant's views of teacher leadership and creative work as artistic director?	Leadership Creative work
3) What characterizes the participant's views of learning and teaching in the children's choir context?	Learning in the choir Teaching in the choir
Follow up Interview: How has the participant experienced varying levels of reflective practice in the following ways: surface, pedagogical, and critical?	Teaching and conducting Artistic director

Interviews. Several days before each interview, I provided the participant with a copy of the interview protocol in order to maximize our time frame and allow the participant to feel comfortable during the interview process (Stake, 1995; Yin, 2009). Each interview was approximately one hour in duration. I applied the first semistructured interview protocol in order to understand how her narrative informed her vision for the children's choir organization. I framed my inquiry within the context of *musician*, *teacher/choir director*, and *artistic director*. In the context of being a musician, I asked her to tell me about her family's views on music education, to describe her family's views of music and musicianship, and how that shaped her approach as a student and teacher. I inquired about her school music experience growing up: Where did she grow up? How would she describe the school music environment growing up? What feelings and images remained? I asked her to share with me about her experiences in music ensembles or auditioned groups, as well as how she characterized the ways her teachers taught music, how would she describe her most memorable moment(s) learning music and herself as a musician.

In the context of being a teacher/choir director, I asked the following questions: How would you describe yourself as a teacher? How would you describe yourself as a choral educator? How long have you been directing choirs? What factors led to your decision to teach? Did you always want to work with this population of students? I requested that she describe what/who inspired you to pursue teaching/choir directing? Why choral education? How would you describe one or two teacher who really influenced you? Additionally, I asked her to describe her philosophical approach to teaching music/choral education: In what ways were your musical experiences growing

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up influential to shaping this philosophy? Has directing auditioned youth choir students impacted your philosophy of teaching music?

In the context of being an artistic director, I inquired about how she described herself as an Artistic Director, her philosophy of an artistic vision, and her artistic vision for the children's choir organization. In the second semistructured interview, I explored what characterized her views of teacher leadership and creative work as artistic director through the lens of her philosophy of leadership and role in leadership, as well as her philosophy of creative work and the responsibilities inherent to creative work.

In the context of leadership, I asked how she would describe her philosophy of leadership. I posed the following questions about her leadership role as Artistic Director: How would you describe your roles and responsibilities? What and who influences your work? How would you describe your role in strategic planning? How would you describe your work with the Board of Directors? How would you describe your responsibilities in regard to the other directors? Do their teaching/directing philosophies need to align with your philosophy as Artistic Director? How would you describe you biggest challenges, frustrations, and joys/satisfactions as Artistic Director?

In the context of creative work, I asked her to describe how her artistic vision aligns with the mission of the organization and informs her practice as Artistic Director. Additionally, I inquired about how she would describe her philosophy of creative work within the context of Artistic Director, artistic directing staff, and directing children's choirs, as well her creative hopes for the children she directs, the children's choir organization, and the artistic staff.

In the third semi-structured interview, I sought to understand what characterizes her views of learning and teaching within the context of the children's choir. I asked her to describe the first day of choir and posed questions such as where, when, and how does learning take place in the children's choir. I inquired as to how her teaching philosophy influenced her teaching in the context of her choir and how she uses choral repertoire in her choral teaching. Additionally, I asked what she hoped her students take away from the repertoire selected for the choir, what outside resources she utilizes to make the choral experience relevant to the singers, and how her role as Artistic Director informs her practice as a choir director.

The process of data analysis raised more questions not answered in the previous interviews. In a follow-up interview, I posed a question pertaining to how the participant experienced varying levels of reflective practice in the following ways: surface, pedagogical, and critical (Larrivee, 2008; Miranda, 2015). I framed this inquiry within the contexts of teaching and conducting, and artistic director. I asked the participant to think back on her journey as a teacher and choral director, and to describe varying levels of reflection she had experienced. Drawing from the research of Larrivee (2008), I asked her to describe the instances in her journey when she had transitioned from "Am I doing this right?" to "This is the right thing to do" (p. 344). Finally, I asked her what advice she could offer to pre-service music teachers in their own reflective journeys.

Observations. I observed the participant in two rehearsal sessions. Each rehearsal observation was approximately one hour. I created a protocol for the observation sequences: (1) two sets of observation with video; (2) written iterations using video stimulated recall; (3) post observation interview. Following the first observation, I edited

the video and created a guide based on the rehearsal sections to aid in the video-stimulated recall. The edited video consisted of segments of the rehearsal sections. I edited out portions of the performance sections and focused on her verbal and non-verbal interactions with the students. The edited video was 17 minutes in duration.

Video-stimulated recall (VSR) is an effective research tool used to "capture and study teacher cognition" (Martinelle, 2018, Introduction section, para. 5). By interviewing the teacher as they watch "video-recorded segments of their teaching" (Martinelle, 2018, What is Video-Stimulated Recall section, para. 1), researchers are able to identify and examine the practitioners' thoughts, decisions, and reasons for actions (Reitano, 2005). The video acts as a stimulus to prompt the practitioner to critically reflect on their classroom teaching experience and make explicit their implicit understandings, underlying beliefs, and theories of their practice (Ethell & McMeniman, 2000; Reitano, 2005).

I sought to answer the research question "What characterizes the participant's views of learning and teaching in the children's choir context?" through the observations. I provided the following instructions for the VSR: As you view the video, consider how reflective practice influences your practices with the choir. Please describe examples of your teaching philosophy of *Learning in Doing* and *Thinking in Action,* as seen in the video observation. As you feel comfortable, please include any additional thoughts and response you would like to share. I emailed her a private video link so she would be able to view the video and complete her responses in writing. I met with her in person to discuss her responses to the video. She confirmed that she watched the entire video and provided me with the completed VSR guide. Due to issues with technology at the time, I

was only able to provide an edited video of the first observation for the participant to view and provide feedback. I used the second video observation as a data source for myself for memos and triangulation.

Data Analysis. I transcribed each interview and used open coding to begin my data analysis (Creswell, 2007; Creswell, 2014; Merriam, 2009). Open coding is generally used in qualitative methodologies such as Grounded Theory, but I drew upon this analysis technique because of the thick volume of data. After I applied line-by-line open coding to the transcripts, I created a chart to cross-reference the codes, then grouped them into categories. By doing this, I created an axial code matrix to enhance the winnowing process, aggregate categories, and develop emergent themes. I did a second analysis of the axial coding and categories to further refine the data. I used a constant comparative method to examine the coded transcripts, memos, field notes, video observation logs, and artifacts. The initial round of coding produced 286 open codes, which I then grouped into 18 categories. From these categories, three themes emerged. To complete the analysis, I wrote a rich description of the case and themes.

Trustworthiness. I established trustworthiness through data triangulation, a follow-up interview, participant checking, and peer checking. I achieved data triangulation through interviews, e-mails, video observations, and artifacts. The artifacts included rehearsal plans, choir organization handbook and expectations, concert programs, philosophy statements, artistic director position description, and strategic plans for the choir organization. I compared how her philosophies of teaching, rehearsal, and leadership responsibilities aligned with her practice. Additionally, I compared coded transcripts with the artifacts.

Data were compiled based upon established interview and observational research techniques. Each interview was transcribed and presented to the participant for feedback and any necessary clarification. Once a final coding of all interviews was completed and the axial coding matrix was created with open codes and categories, the coding was peer reviewed by three independent colleagues for accuracy and comprehension. The peer review process consisted of a comparative analysis of coding assignments and the axial coding matrix. Suggestions and questions were discussed and resolved to eliminate or significantly reduce possible research bias.

CHAPTER FOUR

Findings

Decisions and choices define every moment of our lives. Our choices require a certain amount of analysis and reflection, but to what extent does this reflection inform future decisions? The purpose of this study was to explore the professional journey, reflective practices, and teacher leadership of the artistic director of a large, nonprofit community children's choir organization. I sought to understand how the director's lifelong dedication to music influenced her artistic vision for the choir organization and her approach towards learning and teaching in the children's choirs.

In this chapter, I will present findings regarding the development and enactment of the participant's reflective teacher leadership processes and practices, with the intent to provide answers to the primary research question and related sub-questions. As described in Chapter 3, data were collected through three semistructured interviews, a follow up interview, two observation sequences with one video-stimulated recall iteration, e-mails, field memos, and artifacts. Throughout the narrative, I will provide rich description and vignettes of the participant's thoughtful comments and recollections in order to help locate the reader in the participant's story of musical experience, reflectivity, and teacher leadership. I have chosen to use the participant's comments and insights generously, in order to allow her voice to be heard through the narrative (Bartolome, 2010, p. 30). A pseudonym, Catherine, will be used to refer to the participant to protect her identity.

The overarching research question asked, "How does a successful children's choir artistic director enact effective teacher leadership through reflective practices?" Through data analysis, several themes emerged. I chose to describe them in macro and micro

contexts. Macro Theme 1 *Building a scaffold for reflective teacher leadership* provided context and answers to research Sub-Question 1: How does the participant's musical life history inform her artistic vision for the organization? Macro Theme 2 *Artistic director as leader* provided context and answers for Sub-Question 2: What characterizes the participant's views of leadership and creative work as artistic director? Macro Theme 3 *Intersection of reflective practitioner and teacher leader* provided context and answers for Sub-Question 3: What characterizes the participant's views of learning and teaching in the children's choir context? (see Table 2)

Table 2

Emergent Themes: Macro and Micro

Macro	Micro
Theme 1: Building a scaffold for reflective teacher leadership	Theme 1a: Formative musical experiences Theme 1b: Career development Theme 1c: Doreen Rao and reflective choral conducting
Theme 2: Artistic director as leader	Theme 2a: Artistic leadership Theme 2b: Operational leadership Theme 2c: Governance and strategic leadership
Theme 3: Intersection of reflective practitioner and teacher leader	Theme 3a: Reflective teacher conductor Theme 3b: Culture of reflectivity and leadership development

Macro Theme 1: Building a Scaffold for Reflective Teacher Leadership

A person's career journey rarely occurs in neatly grouped compartments. There is a process of experiences building upon experiences. As revealed in the research literature, the developmental process of an individual's reflective practice is generally incremental,

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not necessarily linear, and varying levels may occur simultaneously (Larrivee, 2008).

Additionally, a person's reflective practice assumptions may be viewed through a variety

of lenses: students' eyes, colleagues' perceptions, personal experiences, and theory and

research (Brookfield, 2017, p. 7). Younker (2013) drew upon the work of Elliott (1995)

and Schön (1987) to offer these pedagogical considerations: Reflective music

practitioners are those who think reflectively while framing and solving musical

problems within specific cultures, traditions, and styles (p. 241).

Ultimately, the process and development of reflective practice should be

embedded in best teaching practices and teacher leadership growth. By connecting theory

to practice, teacher leaders can examine, question, and describe their professional

development (Densten & Gray, 2001), as well as cultivate reflective practices "with a

new way of seeing that leads to an enhanced personal capacity and a deepened sense of

social justice" (Harris, Lowery-Moore, & Farrow, 2009, p. 319). Thus, the product of

best practices, reflective practices, and teacher leadership is the culmination of a

longitudinal honing of skills and philosophies. In this section, I present Catherine's

formative musical experiences, career development, and the impact of studying with

Doreen Rao in the Choral Music Experience Institute.

Micro theme 1a: Formative musical experiences. I asked Catherine to tell me

about her early experiences with music, being a musician as she was growing up, and

how the ideas of music and musicianship shaped her approach as a student and a teacher.

She recalled her formative musical experiences in five distinct areas: early influences,

limited public school and church music experiences, experiential piano training, the

significance of her experiences at Interlochen, and early choral training.

Early influences. Catherine's early formative influences and musical experiences began in her home. She held the belief that parents are the primary influences who shape the person we become. Her mother firmly believed she should take piano lessons, and her parents felt music lessons were an important part of being a well-rounded person. She stated:

> My mom had taken piano lessons when she was young and hadn't stuck with it and wished she had, so she was really a wonderful powerhouse to keeping me going. I think every child now and then wants to quit. She really insisted that I stick with it and I'm so grateful she did. Along with the piano playing, I loved to sing but there was never a children's choir where I was. (Catherine, interview 1, May 27, 2014).

Catherine's family moved often, and her formative musical experiences were found in playing piano, singing in and accompanying a community choir, and immersing herself in musical training at the Interlochen Center for the Arts.

Limited public school and church music experiences. Catherine's experiences in public school music and church music were limited. She did not recall much about her elementary music program and remarked that they may have experienced a half hour of music per week with very little singing. She sang in both the middle school and high school choirs but noted that the high school music program lacked depth. The church where her family attended did not have a children's music program, therefore piano performance was her creative outlet.

Experiential piano training. For Catherine, her most formative music teachers were piano teachers. She began piano lessons in third grade from an outstanding piano

instructor who required she practice an hour a day. She explained how this daily piano practice regimen instilled in her a love for musical excellence:

> From the third grade on, I was really focused on practicing and getting the basics down. I always loved the piano and for a while thought I might go into piano performance. I naturally gravitated toward music and also loved to accompany, so during my high school years I was the accompanist for the choir at my high school. I think it was a love of the piano and the love of the music that kind of came together in my work as an accompanist. You really get to know the scores very well when you're sitting at the piano, and you have to watch the conductor very carefully. I think you just become more integral to the music-making process when you're sitting there helping with rehearsals. So that's what I did all through high school. (Catherine, interview 1, May 27, 2014)

Catherine's formative piano experiences began when she was an elementary student, continued through her time at Interlochen and her undergraduate education. Of all her formative musical experiences, Catherine said her most impactful involvement was attending the Interlochen National music camp.

Interlochen. The Interlochen Center for Arts is located in northwestern Michigan. The Center offers arts education courses to elementary through high school age students, as well as adults. It hosts summer arts camps and an arts boarding school. Catherine described her time at Interlochen and the transformative musicmaking she experienced in piano and choir. As a result of her family living in Michigan at the time, it was easily accessible for her. There were special, two-week programs for Michigan children which enabled her to first attend. When Catherine was in seventh grade, she auditioned for

piano scholarships, receiving a half scholarship to the eight-week program that made it possible for her family to send her. She told more of her choral experience:

> One of the things I could take while I was there was choir, and I just loved doing that. Then the next summer I was accepted back on scholarship as a full eight-week camper. I joined the choir and in one summer, they always have told us, that in one summer of Interlochen you cover as much literature as the normal high school student covers in their entire high school, because you're doing a concert a week and you're in rehearsal two hours a day. (Catherine, interview 1, May 27, 2014)

She experienced what she described as "great" choral music, such as Poulenc's *Gloria, The Elijah*, *The Creation*, and the *Messiah*. Catherine stated that these were major works that the average high school student would not have experienced until a university setting:

> It was my great privilege under some wonderful conductors to be able to sing those great works, at an early age. Although my high school music program wasn't that strong, I think that it was this thread of Interlochen in the summers that kept me in music. I attended Interlochen for four different summers and studied both piano and was very active in the choir. That really started weaving the framework for a love of great choral music, that then sustained me when I went home where they were doing 60s Pop music in my high school choral program. (Catherine, interview 1, May 27, 2014)

She further described the immersive experience as a result of the rehearsals, concerts, and living arrangements:

You're surrounded by so much gorgeous music and I had never heard that much great orchestral music and concertos. You went to a concert every night, so for that eight-week period, I was just immersed in music-making whether it was choral or whether it was hearing instrumental or whether it was practicing, hearing people practicing all around you. There were practice cabins and you would hear a lot of repertoire and you would go to master classes. I think it packed the equivalent of a year's worth of music education into that eight-week period, and probably more just because I got exposed to so much. (Catherine, interview 1, May 27, 2014)

I asked her if there were particular teachers at Interlochen who truly inspired her. She replied that her piano training was fortified through study with a wonderful, Hungarian piano teacher and her love of choral singing was a result of study with the high school choral group director. The Hungarian piano teacher taught in Detroit. Catherine was within commuting range, so she transferred and started studying with the teacher.

The man who directed the Interlochen high school choir was very positive and made rehearsals challenging but fun. Catherine recalled that he exuded joy when he conducted, and she thought that was "really wonderful." Her comprehensive music study at Interlochen prepared her for participation in a local community choir.

Community choir. Catherine was still in high school when she inquired if she could join the community choir for adults in her town. Although she was the youngest member at the time, they allowed her to join because she was an excellent sight-singer.

She explained that it was a place where she could continue singing choral works in a community choir context:

> I used to do that every Sunday afternoon for two hours and that helped tide me over until I could go back to Interlochen and do more singing. I always loved the piano and for a while thought I might go into piano performance, but really, I loved choral music and the community, the building of community that one feels in working together as a team and I loved the people. (Catherine, interview 1, May 27, 2014)

Micro theme 1b: Career development. Two distinct stages highlight Catherine's early career development: undergraduate studies in elementary music education and masters studies in music education with an emphasis in Kodály.

Liberal arts music education. When Catherine began her undergraduate degree, she contemplated whether or not she would pursue music as a career. She shared her experience at a liberal arts college:

> I went to a liberal arts college where I had another very fine piano teacher. I still wasn't positive I wanted to go into music full-time. I think the liberal arts college experience, while I majored in music, wasn't quite as intense as a conservatory experience. I think what it gave me was a lot of the background in the writing and the speaking skills, as well as the music skills that now later, as Artistic Director, have enabled me to lead a small nonprofit. In retrospect, I'm very grateful for that liberal arts education that gave me well-rounded experiences in the humanities. (Catherine, interview 1, May 27, 2014)

After graduation, she became a full-time accompanist in Detroit. Catherine observed that

many of the students she accompanied in the choral music program couldn't read music.

This experience fueled her interest in the Kodály method of music education.

  Master's in music education: The Kodály experience. Catherine applied to a

Kodály Music institute in Wellesley, Massachusetts. She studied for a year in Wellesley,

then a second year in Hungary. She said it was during that Kodály training where she

began to see the "incredible capacity" children had for musical learning. She had the

opportunity to observe at the Hungarian elementary school where the students had music

every day. Catherine shared how the children engaged in musical activities in fifth grade

that were the equivalent to what she had experienced in college, in terms of dictation,

melodic hearing, and using solfège:

> It was as natural to them to sight-sing as it was to play. When a teacher played a
>
> little melody back, they were immediately hearing it in solfège, so they could do
>
> the dictation easily. I began to see the importance of having a really solid basis
>
> for harmonic hearing. I'd often struggled with music theory but once I started
>
> learning solfege, it filled in all the empty spots in between and started connecting.
>
> That's where I think my firm conviction that solfège and movable Do, the use of
>
> solfège and the Kodály philosophy is a wonderful key to building musicianship
>
> with children, because I really saw it in action. (Catherine, interview 1, May 27,
>
> 2014)

  As she described the courses of study at the Kodály Institute, she emphasized the

formative, pedagogical impact this experience had on her understanding of teaching

children music:

We had vocal pedagogy classes and conducting classes. We had score reading classes and we had to read in all the clefs. It was a really rigorous musical training. I think that was crucial for me to prepare me to be a good choral conductor. Sometimes you have just one semester of choral conducting at college and this was very rigorous. We had conducting lessons every day. I went through two years of intense Kodály training that was full-time. That really gave me then, I think, a much better pedagogical grasp of how to introduce to children musical literacy based on folksongs in their native tongue, based on introducing the elements in a very clear disciplined pedagogical order, so they started their inner hearing. Their harmonic hearing was developed right along with their ability to sing. Kodály always said the voice was the first instrument of any child, and if they'll learn to sing beautifully as a child, then they can learn to play an instrument beautifully. It all starts with the voice. (Catherine, interview 1, May 27, 2014)

When she returned home, she completed her master's in music education with an emphasis in Kodály through Ithaca College. She firmly believed it was the Kodály training that anchored her pedagogy. As an accompanist, she had always thought it would be wonderful to be a conductor, but in her early years, women were not encouraged to become conductors. She stated that during this time period, it was mostly men that went into high school choral conducting and women usually went into elementary education:

That's just kind of the way it was. I went into elementary music education and loved children. I loved that age group of children and was passionate about teaching children. (Catherine, interview 1, May 27, 2014)

It was during those years as a teacher when she was introduced to Doreen Rao and the Choral Music Experience. A college professor, who Catherine stayed in touch with, strongly encouraged her to attend a summer Institute program and study with Dr. Rao.

Micro theme 1c: Influence of Doreen Rao and reflective choral conducting. The influence of educational theorists and application of experiential learning, as well as reflection-in-action, is evident in Dr. Rao's teaching and conducting approach (see Appendix A). Thinking-in-action, learning-in-doing, problem solving in the action of doing, critical thinking skills, and critical action skills are the hallmarks of reflective thinking and teaching found in Rao's philosophy of reflective rehearsal pedagogy. Through the CME, Catherine personally experienced Rao's views on teaching and learning in choral music education and the opportunity was profoundly life changing. She explained:

> Doreen Rao's philosophy of teaching is quite different than many people experience when they were growing into the profession, because in terms of her reflective practice, she is very insistent that the gesture tells the story and you talk as little as possible during the rehearsal. That's hard for some people at first. They're used to talking and explaining it all, but the more they're talking less and conducting more, the more room there is for the students to take on the *learning-in-action* role. And really learning to let the score be the lesson plan, and that you're insisting on quality musicmaking from the very first time they open the score. It's not a matter of pounding out notes, then adding dynamics, then adding emotion. It's all a package that you're working on to understand together

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the message of the composer from the very first time you open score. (Catherine, interview 2, June 9, 2014)

Catherine began attending the CME Choral Music Institute 1992. She immersed herself in choral conducting. The early institutes were several weeks long. For over 20 consecutive summers, Catherine went back to study with Rao. Catherine shared how her philosophy of teaching and conducting, best practices for leading a rehearsal, and reflective practice techniques, grew under Doreen Rao's mentoring:

> With Dr. Rao, you were not only studying excellent conducting technique but you were studying how to put together a rehearsal: how to find the core of the musical ideas in the score and then shape your rehearsal so the children discover it for themselves; how to ask questions that will lead the children to be problem solvers, not just tell them what to do; and how to take a small part of the score and have them read it to the best of their ability. Then, you go back, and problem solve, you fix what needs to be fixed and by the end they're able to perform that portion of the score. Dr. Rao calls this technique *thinking-in-action*. They are solving problems right in the action of doing, not talking about it. (Catherine, interview 1, May 27, 2014)

Experiential learning was a key component in the Choral Music Experience work. Doreen engaged the conductors in reflective thinking about the rehearsal process. The conductors were learning-in-the-doing, as well as observing her conduct the young artist choirs and analyze the rehearsals. She asked the conductors, "Why did I do this here? What was my goal here? Did I talk about it or how did I show it?"

We were constantly being challenged to see the nonverbal ways of how you shape the music making, and when you do it nonverbally, you're absolutely involving the children whereas if you talk at them, then it's passive learning. You want the learning to be active. (Catherine, interview 1, May 27, 2014)

Macro Theme 1 Summary. Across these subthemes, Catherine's immersive experiences at Interlochen, the Kodály Music Institute, and the Choral Music Experience institute provided much needed formative musical experiences. These experiences, combined with exposure to great mentors, significantly impacted Catherine beyond her elementary and high school music experiences.

Macro Theme 2: Artistic Director as Leader

It was a combination of the Kodály teaching and studying with Dr. Rao that solidified Catherine's understanding of exemplary choral conducting. Catherine's formative musical experiences, career development, and study with Rao provided the scaffolding for reflective teacher leadership as an Artistic Director of a large, nonprofit children's choir organization. In this section I describe the following: (1) the participant's philosophy of leadership, Artistic Director responsibilities, and professional support and growth; (2) the participant's artistic leadership within the choir organization and with the artistic faculty; (3) the participant's operational leadership with the artistic faculty and administrative staff; and (4) the participant's role in governance and strategic leadership with the Board of Directors and in strategic planning.

I inquired about Catherine's experience of becoming Artistic Director, her philosophy of leadership, and her roles and responsibilities. According to Catherine:

When the opportunity opened up to apply to be the Artistic Director, even though my grassroots had been in elementary music education, I'd had enough choral conducting study to enable me then to start doing more difficult scores. I would say both the Kodály experience and the CME experience combined were the building blocks, plus a really solid piano background with very fine teachers that taught me how to practice and helped me be disciplined about how I accomplish learning a piece of music. They helped me see the importance of the form and theory, and all the things behind it; all these skills that have been developed over a lifetime could come together in applying those same principles and tools to mastering choral scores and communicating it as a conductor. (Catherine, interview 1, May 27, 2014)

Catherine expressed her belief that the best leaders always lead by example, and that she strives to live and practice the same expectations she has of her students, staff, and colleagues. When thinking about her philosophy of leadership, she described these qualities:

Probably the two most important qualities in a leader are integrity and trust. Those who are entrusted to your care in a mission and an organization need to know that they can absolutely trust your word and that you respect them. In turn, I think part of a good leader is insisting on that same trust and respect back from your colleagues and employees, so there's a firm ethic of if there's ever anything someone doesn't agree with, you want them to come talk to you first. That way you preserve a mutually respected, respectful relationship. (Catherine, interview 2, June 9, 2014)

I asked Catherine who influenced her work and acted as a source for professional growth and support. She reconfirmed that the major influences were Dr. Doreen Rao, Dr. Sandra Snow, all of the colleagues she knows through the Choral Music Experience, and the American Choral Directors Association. She shared:

Those are all people who have shaped and influenced my career. When I have heard my colleagues perform and have seen their choirs, and when I look at the literature and the repertoire that is in the Boosey and Hawkes Choral Music Experience library, these are all things that helped influence and shape my work and our work. (Catherine, interview 2, June 9, 2014)

As the Artistic Director, Catherine has assumed numerous roles and responsibilities. The following summary, set forth by the board of directors and choir organization, details expectations for the position of Artistic Director and CEO:

(1) lead the artistic vision, organizational effectiveness, community identity, and civic advancement of the Choirs;

(2) maintain artistic integrity and direction of all the organizations performances and educational programs;

(3) ensure that programs and activities reflect and carry out the Mission Statement *Shaping young lives through musical excellence*;

(4) govern and set administrative policy with the Board of Directors;

(5) direct and oversee all operational activities, procedures, staffing, communications, concert production, finances, and fundraising. (Choir Organization, n.d.)

Catherine explained that children's choirs are often organized differently, as some have a parallel artistic and executive director. She stated that this organization historically had been shaped by the artistic director as the one to lead the vision, and the administrative staff and the board were there to support the vision. She believed that the most critical aspect was to establish a sense of the quality of thought about the artistic vision, so people were able to comprehend and practice it in whatever they do. Catherine described how her artistic vision aligned with the mission of the organization, *Shaping young lives through musical excellence*:

> In terms of artistic vision for the program our essential core values for the music education are love of one another, love of the music, and always do one's best. Then there are core values of character education, excellence, diversity, and community. (Catherine, interview 1, May 27, 2014)

She continued that there must be clarity in the artistic vision and every decision made must support it; whether it's selecting repertoire, choosing a tour location, hiring a director, or writing a grant. Catherine explained:

> That can get tricky too, as you want to make sure that the grants you are applying for are really aligned with your mission and vision. It's my firm philosophy that any grants we apply for have to be in line with our current artistic vision and mission, because otherwise we might find ourselves jumping through hoops just to satisfy some grantor and it may not be what's best for our organization. (Catherine, interview 2, June 9, 2014)

Catherine spoke at length about the responsibilities that come with an artistic director's position. There is typically an administrative person and an accountant who

report to the artistic director. There may be additional people under the care and management of the director as well: a development person, an Executive Director, and a production person.

When Catherine joined the children's choir organization, it was under the umbrella of the symphony's Music School in 1998-1999. She became acting artistic director. At that time, the Symphony Music School took care of all the marketing, the fund-raising, and the billing. In 2001, the Children's Choirs went back to the original independent status, and it was at that point she became responsible for everything that entails leading a small nonprofit organization. Catherine explained her responsibilities for all the parent communications, the marketing, the advertising, the fund-raising, the books and reporting to a Board:

> In my journey, I had a little bit of time to work into that, fortunately. There was a wonderful group of people who had been on the Board of Directors prior to joining the music school and some of them returned to the board after and were able to provide some wonderful knowledgeable guidance as we went back into the world of being a nonprofit entity. (Catherine, interview 2, June 9, 2104)

Catherine described her responsibility of creative musicmaking and safeguarding the growth and size of the organization. She had shared responsibilities as artistic director and administrator, and maintained clear communication with the board, colleagues, and staff. As artistic director, every decision she made was in the best interest of the children. Catherine's creative work encompassed always growing as an organization and always growing artistically. She shared with me how the mission of the organization informed her practice as artistic director:

It's my duty to make sure that everything I do, that every decision I make is in the best interest of the children. The children are the core. So, if you're making a great financial decision that's not in the best lines of serving the children long-term, you have to rethink it. Are you going to have your finance committee invest in some new tech stock that might not be there tomorrow, that might not be there to support the future of the children's choirs? You have to look at every decision you make to make sure that it's what's right for your organization and of serving the children. I think the most important thing is to make sure that you are always growing, that you're meeting composers, that you're commissioning works, that you're conscious of what your colleagues are doing. So, in terms of creative work, it's just making sure you have the time to look at new repertoire in the field and stay current with new ideas about programming. And that you're learning from your colleagues, what's worked for them that might you like to try. That goes all the way back to the strategic plan of becoming a learning organization. (Catherine, interview 2, June 9, 2014)

In the following sections, I describe the specific areas of leadership encompassed in Catherine's position as Artistic Director: Artistic Leadership, Operational Leadership, and Governance and Strategic Leadership. The following responsibilities and work-related expectations set forth by the Board of Directors and choir organization, as well as Catherine's shared experiences provided a framework for an in-depth understanding of her Leadership positionality.

Micro theme 2a: Artistic leadership. As Artistic Director, Catherine must provide "musical, educational, administrative, and artistic leadership for the program's

vision and direction, as well as for the children, the artistic staff, administrative staff and (as appropriate) Board of Directors" (Choir Organization, n.d.).

Choir organization. Within the choir organization, Catherine's role of artistic leadership is multi-dimensional and includes the following aspects: artistic vision for membership, artistic leadership, and planning; curriculum development, repertoire for artistic process and performances; and overall artistry and creative work of the organization. Her responsibilities include conducting the Concert Choir and other choirs/classes as appropriate, selecting and evaluating choir members and artistic personnel, as well as providing artistic vision in defining the performance dimensions of the program each season. This includes symphony and ensemble performances, commissioning new music as funds permit, choosing tour locations, cultivating performance opportunities that further enhance the organization's national and international reputation. Catherine is to develop educational goals and content, assess students' progress, plan for and assist in placement, and assist students who have expressed a personal need. She approves repertoire for all ensembles and classes to ensure it is appropriate for the choral program and in coordination with the Executive Director sets rehearsal schedules and venues (Choir Organization, n.d.).

> Catherine described her creative hopes and goals for the children's choirs:
> We've talked about it, I want these children to grow to be wonderful young
> citizens, to become good thinkers, to be young women and men of integrity, to
> cherish excellence, everything that's in our core values, to be compassionate
> thinkers for mankind. (Catherine, interview 2, June 9, 2014)

Artistic faculty. Catherine oversees, mentors, and guides the organization's artistic and administrative staff. The roots of her conducting training are found in the Choral Music Experience Institute, which, as described previously, had a life-changing effect on her career as a teacher and conductor. This led her to provide CME conducting training to her entire faculty. All of the artistic faculty have had some training with Choral Music Experience, are certified CME Artist/Teachers, or have completed Level III of the CME training. I asked her to tell me more about her responsibilities regarding the artistic staff. I wanted to know if their teaching philosophies needed to align with her philosophy as artistic director and her approach to teaching and conducting. She stated:

> I'm not asking that any one director's rehearsals are exactly like mine, but I think
> the underlying principles of reflective practice through the Choral Music
> Experience are incredibly important for all of the artistic staff to understand and
> to start practicing. They're all each going to do it in their own way, but in terms of
> professional development we've been actively sending all our directors to the
> CME institutes every summer. In terms of observing, I try to observe staff at least
> once a year. I'm always observing them in concert situations as well, but I visit
> their rehearsals because I want to be supportive. I meet with them every summer
> to look over their repertoire for the upcoming year. I want them to bring me
> repertoire they're passionately invested in, that they can't wait to teach but I'm
> also there to check to make sure that there's appropriate diversity across the
> program for the concerts, to see that the pieces will complement each other, to
> make sure there are no repetitions, that the culmination of all the different
> repertoire can be harmoniously united into a program that will be diverse and

pleasing and varied for the audiences. I'm also there to make sure the artistic

integrity of the teaching is being upheld and I'm there to support the teachers. I

sometimes liken my role to a teaching principal. I'm both in the class and

teaching. Sometimes, there are principals in small schools who are the principals,

but also teach some classes. And so if you would say "Do their teaching and

directing philosophies need to align with my philosophies?," I would say 'yes'

because that is what preserves the continuity of the program. (Catherine,

interview 2, June 9, 2014)

The professional CME conducting instruction has strengthened and provided a

continuity of artistic quality at every ensemble level of the entire organization—from the

1st and 2nd grade students through the high school seniors.

Micro theme 2b: Operational leadership. In her role as operational leader, she

hires, supervises, assesses and/or dismisses artistic and administrative staff. Catherine

described how she is in a position of leadership mentor with both artistic faculty and

administrative staff:

I think as a leader it's a delicate balance between not micromanaging, and also not

giving people so much latitude that they don't feel a sense of direction. I think that

in any leadership position, there's a lot of learning that goes on, especially since

so many artistic directors, I think, have come from a classroom experience. They

are frequently used to leading children, but not necessarily used to leading a staff

It's an important balance. You are also mentoring along the way, so that you can

give employees more responsibility in helping them grow in their positions, so

that then you can gently then start stepping back more as they take on more

responsibility in their roles. That of course is a wonderful thing, because you

want everyone on your team to be growing. (Catherine, interview 2, June 9, 2014)

Artistic faculty. Catherine emphasized that the key to mentoring and leading the

artistic staff is in the hiring process. She makes sure to observe the people she hires, in

their classroom settings. If that's not possible, she always asks for a DVD of their

conducting and CD so she can hear the quality of their work. She described her belief that

the best thing is to observe them running a rehearsal situation:

> I'm looking for several key qualities. I'm looking for someone who obviously is
>
> passionate about working with children, loves young people, somebody who is
>
> devoted to their craft and that I can see is consistently trying to grow as a young
>
> professional. Or a fully established professional, the key is that they're always
>
> working to grow professionally. I'm also looking for a very clear conducting
>
> gesture that communicates the essence of the musicmaking and that they are
>
> teachable. (Catherine, interview 2, June 9, 2014)

Administrative staff. In terms of leading an administrative team, Catherine makes

sure that the job descriptions are very clear, so everyone knows who is responsible for

what and there is no confusion. She explained:

> You want to make sure that you are meeting with your employees regularly, and
>
> that you're providing guidance and that you're providing room for each one to
>
> grow in their positions, and that you're unafraid to hire people that know more
>
> than you do in lots of different areas. We've a very small staff. We are a very
>
> small administrative staff and we have four full-time administrative people. I am
>
> kind of half administrative, half artistic, and we have a part-time accountant

When it comes to the strategic plan, operationally speaking, we will also need to

look ahead at staffing, how do we need to support these goals with adequate

staffing. We need to continue to watch that we have a solid financial base that

builds for the future. (Catherine, interview 2, June 9, 2014)

Micro theme 2c: Governance and strategic leadership. The canopy of Artistic

Director supports teacher leadership. An integral part of that leadership role includes

working with the Board of Directors in governance and decision making about the

organization and in strategic planning.

Board of directors. When Catherine began the appointed position of Artistic

Director, she had the opportunity to work with returning Board members who provided a

wealth of knowledge about the organization. It was at this time that the choir organization

was once again becoming a nonprofit entity. Catherine described her work with the Board

of Directors as an "interesting dance." As artistic director, she is an ex-officio member of

the Board. She shared how she actively works with the Board President, in shaping the

agenda for meetings and in discussing what they want committees to achieve:

The Board is important in the life of an artistic director, who may be with an

organization for 20 years during that period and work with lots of different board

members. There has to be a balance because you're the long-term continuity of

the organization, board members will come and go, and have great ideas, have

much to share with you, but you are there to preserve the long-term continuity and

the focus and integrity of the organization. It is your duty to communicate

effectively with the board so they know what that is, so they can support it

actively. Your board isn't there to tell you what kind of repertoire to do or how

long your programs are, however if there were genuine concerns about your

repertoire, you need to be able to communicate effectively with your board

why you do what you do and why you think it's worthy of the children's time and

effort. (Catherine, interview 2, June 9, 2014)

Strategic planning. When developing a strategic plan, it is vital that the plan

aligns with the philosophy, artistic vision, and educational mission of the organization.

Catherine explained that through the whole process, it is the artistic director's duty to

actively guide the process, along with consultants hired to help develop a strategic plan

for the organization. The consultant poses questions about the direction of the

organization, but if the artistic director does not have a clear view of what she wants, then

the Board committee could take it an entirely different direction. The artistic director

must guide the process appropriately based on knowledge of the organization, the

children of the community, and the educational goals. At the same time the artistic

director has to be open to new ideas. Catherine spoke about the experience of strategic

planning:

What I loved about this entire process, this was my first strategic plan, and it was

a new experience for me to do one of these. We'd had long-range goals before

with the board, but we had never been through the full strategic planning process

with the consultant over a six-month time. I think it was my role to be both a good

listener and to provide timely feedback about the ideas that were being expressed

and to guide the process in a way that I felt was compatible with the long-range

strategic interests of the organization. I loved the idea that the strategic plan is a

living document; it's not written in stone, so the strategic planning process allows

you space to grow and space to change if you want to change. I also loved the concept that we were going to become a learning organization. Over the next three years we are going to look at what other choirs have done, get together community leaders to help us examine how we can more effectively serve our community and then we are going to look at what collaborations, what initiatives, what possible pilot projects could help us see how we might choose to grow in these different areas. (Catherine, interview 2, June 9, 2014)

Through the strategic plan work, the space for the organization to grow and change in growth through diversity, growth in community engagement, development of the artistic program, as well as the organizational strategic initiatives were addressed. Catherine said they wanted to strengthen the board through more diversity because they have primarily been a parent board:

We would like to bring in more community leaders that support what we do but have the background in the community to help us receive more recognition and presence in the community. We'd also like to do a better job of marketing and helping the community know who we are, because lots of times we hear that the children's choirs is the best kept secret in the community. (Catherine, interview 2, June 9, 2014)

The work of an artistic director requires attention to detail and consistently striving for what is best for the organization and the people of the organization. I asked Catherine to describe some of the challenges that she faced as artistic director, as well the biggest frustrations, greatest joys, and satisfactions. She replied that the biggest challenge was to make sure the administrative duties don't overwhelm the artistic. She stated there

would always be more to do such as emails and administrative issues. Catherine recommended that a director has to be wise to balance administrative needs in order to have the presence of work-life balance:

> I think any artistic director would tell you that a work-life balance is really critical and it's difficult to achieve, because there's so much weekend work, and the weekly work doesn't go away. So, finding the right balance, learning how to delegate effectively, and learning when you've done something well enough and you just leave it even though it might not be perfect. It's kind of, when is good enough good enough? Setting appropriate goals for yourself so that you're moving forward with the daily goals, the weekly goals, the short-term and the long-term goals. That's the tricky thing when you get a lot of emails in your inbox that need to be answered, setting aside time with the repertoire, setting aside time to say, "How are we doing on the strategic plan?" You need to be really disciplined about that. And you have to inform others of your timelines and needs. (Catherine, interview 2, June 9, 2014)

She went on to describe her greatest joys and satisfactions as bearing witness to the amazing difference the choirs have made in the lives of young people. When they come back to visit, they still talk about their experiences and are still moved to tears when they see the children perform. For Catherine, those have been the most poignant joys and satisfactions. She shared:

> When you see a student, that when they started an ensemble, they are incredibly shy, by the end of the year they are joyfully and wholeheartedly and fearlessly looking you in the eye and performing without any self-consciousness

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whatsoever. You have the joy of watching this young artist bloom before your eyes. It's kind of like being a gardener, you have these wonderful seedlings that come into your class and you get to nurture and water and tend your garden, and at the end of the year or at the end of the time before they graduate, you've gotten to see the fruition of all that wonderful sowing and cultivating. The sowing and reaping, that's the joy, is watching these young people grow with great love. (Catherine, interview 2, June 9, 2014)

Macro Theme 2 Summary. Across these subthemes, Catherine's vision and philosophy of leadership guided her decision making for the children's choir organization. Leadership qualities of integrity and trust, hiring personnel that demonstrate characteristics she values, and Catherine's fidelity to the program and teaching principles provided a foundation for keeping the best interest of the children in focus. The goals she envisioned for the choristers offered opportunities for them to bloom as young artists. Her guidance through listening and feedback proved to be essential in strategic planning. Ultimately, Catherine's sense of personal and professional balance afforded a way for her to grow as an artist and reduce the overwhelm of work responsibilities.

Macro Theme 3: Intersection of Reflective Practitioner and Teacher Leader

In this section, I describe the context in which Catherine's reflective practice and teacher leadership merge, the developmental stages of her reflective practice, her philosophy of teaching and conducting, and the culture of reflectivity and leadership development in her choral classroom.

Micro theme 3a: Reflective teacher conductor. The choral classroom is where the intersection of Catherine's reflective practices and teacher leadership occurs. This is

where she is fully a teacher leader and fully a reflective choral practitioner. Her reflective

practice developed through her work in the CME and grew in stages throughout her

career. Larrivee (2008) characterized the levels of teaching development as following a

continuum of efficiency, value, and worth (p. 344). She compared this teaching

continuum concept to the assessment of reflective practice levels, by proposing that

"decisions at the surface level of reflection are made for efficiency, decisions at the

pedagogical level are based on a value judgment, and decisions made at the critical level

are based on a worth judgment." Surface level reflection is based on teaching

functions/skills and isolated events. Reflective practice at the pedagogical level

includes applications of theory to practice. Critically reflective practice is informed by

ethical, moral, and political consequences of practice. In this way, teachers move from

asking, 'Am I doing this right?' to, 'Is this the right thing to do?' (Larrivee, 2008, p. 344).

I wanted to know how Catherine experienced varying levels of reflective practice

in the following ways: surface, pedagogical, and critical. I asked, "Thinking back to your

journey as a teacher and choral director, please describe how you have experienced levels

of reflective. Please describe your journey from asking the question 'Am I doing this

right?' to 'This is the right thing to do.'"

Surface Level. Catherine stated that as a beginning teacher, the most important

thing she tried to do was make sure she was thoroughly prepared in lesson planning, that

she had thought through what she wanted her students to achieve and how to get there.

She said:

> For me with the Kodály background, while it may be surface level, you are
>
> thinking about when the children are musically ready to start hearing and singing

and identifying different intervals. I was really blessed to have very clear and wonderful teaching about pedagogical approaches from the Kodály Institute in Hungary and my work at Wellesley at the Kodály training Institute. These are approaches that go from surface to pedagogical, but from the surface level you have to know what you're doing; you have to know the repertoire and you have to have a wonderfully organized folk song repertoire where you know which songs really help teach which concepts whether it be rhythmic concepts or melodic concepts. (Catherine, interview 4, March 31, 2017)

Her surface level teaching experiences came from early years of teaching elementary music and choosing the best repertoire she could. She believed quality repertoire would anchor the students in a solid understanding of musical concepts so they could do more advanced literature as they got older. Catherine explained how she always loved teaching her elementary choir:

At first when you're learning to teach in elementary choir you just want to make sure you know your music well and you know your gestures and you know your key signatures and you know the form of the piece. There are those critical things that you have to analyze your music and you want to know the right tempo and all those things so that when you get in the classroom that you can concentrate on the children's ability to sing in tune and keep time and sing with understanding. I think it's all those initial experiences that help ground you in becoming a good teacher. For me those were all very informative and critical parts of my learning years as a teacher (Catherine, interview 4, March 31, 2017).

Pedagogical level. Catherine affirmed that her pedagogical level development occurred through her training with the Choral Music Experience Institute. She actively attended the workshops every summer for over 20 years. This resulted in a remarkable teaching transformation. She came to conducting at a later time in her life. Catherine spent her formative years as an elementary music teacher, always loved choral work, but had not gone through formal choral conducting training. Engaging in the CME paradigm with workshops in master classes and study with Doreen Rao fundamentally changed her entire teaching approach. She stated:

> The Kodály concepts grounded it and I think made me a much better musician but the work with the reflective practice in choral music education helped me understand more deeply that everything I did with my conducting gesture had a direct effect on the sound I was going to get from my singers. I learned how to think through the lesson planning, always grounding it in the repertoire, helping children become better at self-analyzing their own performance, at becoming better listeners. I began to understand that as a choral musician you are not just singing the notes right, you have to sing ideas. Then in being a conductor of those ideas, you need to really know your text and the emotion. You have to understand it so deeply yourself, then you're able to help communicate that to the children and give them the space to bring their own understanding of the text alive in the performance. I think that's where you then make the transition from pedagogical to critical. Perhaps it's being so thoroughly grounded and solid in your own practice that then you're able to give the children that same grounded understanding of the musical concepts. Then they're able to make the transition

from an educated solid musician to a young artist. (Catherine, interview 4, March 31, 2017)

Critically reflective practice and leadership. Larrivee (2008) suggested that at the critical reflection level, "teachers reflect on the moral and ethical implications and consequences of their classroom practices on students. Critical reflection involves examination of both personal and professional beliefs systems" (p. 343). In this stage, teachers are "concerned about issues of equity and social justice that arise in and outside the classroom and seek to connect their practice to democratic ideals" (Larrivee, 2008, p. 343). At this stage of Catherine's career, her choice of

> repertoire, rehearsal pedagogy, and concert program planning reflect her social conscience, commitment to diversity over uniformity, inclusion over exclusivity, and reflection over perfection. Her culturally sensitive and socially responsive choices are distinctly ethical in characters and concerned with the musical growth, social identity, and psychological well-being of the singers. (Rao, 2009, p. 252)

Catherine chose repertoire that helped grow the choristers' knowledge of other cultures and beliefs. She gained a deeper understanding of helping the children connect with one another in terms of the languages they spoke. She explained that there were children in the choir who spoke second languages, from Spanish to Bulgarian to French to Russian and to Chinese:

> I've been trying to each year pick several foreign languages pieces that are in a language of the second language of one of the children in the choir. Their family members have helped with language pronunciation and interpretations. The children are not only learning something about those languages and cultures, they

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then think deeply about what that means to them. When you have children from a wide variety of religious and non-religious backgrounds helping them understand that our process of thinking through the text together is to sing these works with authenticity. I'm never telling them what to believe but that we need to clearly think through what the composer's intent was so that regardless if they're Christian or non-Christian or they're Jewish or non-Jewish, they can experience making deeper connections. I choose the literature to help them make connections with their experiences that will be authentic and to help them connect with one another. (Catherine, interview 4, March 31, 2017)

Catherine wanted them to understand the cultural context of diverse music, so they may understand that the people of a country are not necessarily the politics of a country. She stated that everybody has to deal with these issues but their love for the family of humankind transcends politics:

I think that that's something we all learn through music. You were mentioning the ethical and the moral aspects of teaching at the critical level and I have found that it's important to talk with the children when there are terrorist attacks. Many times it just doesn't get spoken about they hear about it but then nobody says something about it. We were studying on the Transmigration of Souls by John Adams. The context of the whole piece is about honoring the memory of those from 911. (Catherine, interview 4, March 31, 2017)

She said that as the choristers watched the director conduct the *Transmigration of Souls,* they could see the passion, the anguish, the emotions, and the tears streaming down his face. These were young people, some of whom were not even born when 9-11

happened, who had a glimpse of what this meant in a personal, a musical, and historical context. Catherine reported that after the concert, she had them engage in a reflective writing activity:

> I had them all write about what they felt after the performance. One little girl wrote that this piece went from being black and white to singing in Technicolor, because what she'd experienced in our rehearsals was just one line of the music. When she heard it with the Symphony chorus and with the whole Symphony, and with the audience there and seeing the look on the audiences faces as they were watching the maestro, it brought a whole new dimension to the music making. She said I realized that what I do as a singer has an impact on my audience and can change lives. Not only were the children changed but they glimpsed that the orchestra, the adult chorus, and their audience, that everybody was changed by that experience. It really is a powerful experience for the children. (Catherine, interview 4, March 31, 2017)

Catherine shared an example of the concept of peacemaking through choral singing and the importance of providing culturally rich opportunities:

> When we are consciously working to make beautiful harmony, we're helping contribute to peace in the world and if what we learn in our music making together is the mutual respect for diverse individuals from many different cultures and for the respect for the pieces that we're learning from many different cultures, then we must carry that respect and that integrity and that honesty and that compassion back to our daily life. They're taking their learning from their choral music experience and becoming a peacemaker and so how does peace happen? It

happens person by person and when we're willing to take these stands based on

moral courage, we're becoming better citizens of the world. When we sing with a

choir in the Czech Republic that's a Czech children's choir and we've learned

some of their literature and they've learned some of our literature and we sing

together, does that make us more understanding citizens of the world? I think it

does, so it's in terms of becoming an artist, it's valuing and respecting the integrity

of the music, of one another, of your conductor, of the composer, of the culture.

(Catherine, interview 4, March 31, 2017)

Philosophy of teaching and conducting. Catherine's philosophy of teaching is

built on the principles of the reflective rehearsal pedagogy she learned at the Choral

Music Experience Institute, which include thinking-in-action, learning-in-doing,

problem-solving in the action of doing, critical thinking skills, critical action skills, and

music-making as experiential learning. Her best practices are centered in her belief of

quality repertoire, guided discovery, and active music-making. According to Catherine,

Doreen Rao's philosophy of working with children had a significant impact on

Catherine's own philosophy of teaching and conducting:

Another thing that I really loved about Dr. Rao was her philosophy that children

are young artists, that the definition of conduct is to *bring out*. It is the

conductor's job to bring out in the children the innate musicianship and

musicality that they already possess, and to respect them and to treat them as

young artists. In that atmosphere of integrity and mutual respect, then it is an act

of collaboration between children and teacher to shape the music together, and

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they are an integral part of helping make musical decisions. (Catherine, interview 1, May 27, 2014)

She described her own philosophy as inviting the singers to be active musical thinkers and to build solid musicianship through reflective practice. She encourages the students to work together to identify and solve musical problems:

Empowering the children to understand the heart of the music so that the music can touch the heart of each child; it's something that comes from my work at the Kodály Institute; those are words, to paraphrase the words of the Zoltan Kodály. So while the Kodály philosophy has some things in it that are slightly different than the CME philosophy, I feel the musical skills I was blessed to work with, the Kodály philosophy and seeing it in the intuitive and imaginative way they prepare the students to discover things in the music themselves, those are all things that have informed my practice as a teacher and a conductor (Catherine, interview 2, June 9, 2014).

Catherine indicated that a good part of her artistic vision is not only to build musical literacy, but it is to build the love of great choral music, to expose children to the finest repertoire available for young voices, and to commission new works for children's voices. She advocated that healthy, beautiful texts shape their thought and shape their worldview:

You have to provide them with the very finest raw material, which is the repertoire; integrity and depth of the repertoire. (Catherine, interview 1, May 27, 2014). I think that one's goal in introducing great repertoire is to enrich the lives of the students to understand new cultures, to understand great poetry, to

understand great composition. So what do I hope a child takes away, a love of the composer's message, an understanding of a new worldview, a feeling of fulfillment that they conquered a musical challenge and met the goal of performing with excellence, and that they've learned something new about themselves in the process. (Catherine, interview 3, June 20, 2014).

Much of the collaborative work between teacher-conductor and singers is about creating connections to song text and storytelling. When speaking of a performance that utilized a popular song, she recounted:

Once I could connect to the text and the children could connect to it in a meaningful way, then the performance became meaningful. That was a wonderful lesson to me that we have to be willing to turn to our colleagues when we need help. If you're not an expert in a certain area, go get help. I think that's really important. Even teachers who are elementary teachers can do that. They can go learn African drumming or bring an expert into their school or take Orff classes or Kodály classes. In some ways, elementary teaching can be even more challenging then high school teaching. I used to get overwhelmed thinking I'm expected to know folk dancing, Orff instruments, Kodály, Dalcroze Eurythmics, and teaching children a foreign language, and recorder. As an elementary teacher, you are supposed to be a jack-of-all-trades it seems. Now I'm a firm believer, pick a couple and learn to do them really well, but if you can't do them all well and want to do something, you want to do a little piece of jazz with your elementary choir and you have never done jazz before, find someone in your community to come and help you. Invite a guest into the classroom. Find a piece of music that's doable

at the children's level and have someone help you do it authentically. It's shaping authentic performances too, that's really important. (Catherine, interview 1, May 27, 2014)

Engaging singers through problem-solving skill development is a central component of her reflective practice in the classroom. She described this as problem-solving that is done-in-the-doing, in the doing of the singing:

It's the music-making that is always guiding the rehearsal, not talking. Then it is the conductor's duty to show in the gesture what they want, and so that the gesture and the facial expressions are all a package of communication to your students. They are discovering for themselves the kernels of greatness in the score, because you are communicating that in your conducting. If you have to stop and fix things, you very quickly pose a question, or you find a way to model it, or you show it with your gesture or you show it with your face, you find ways of helping them solve the problem in the doing not in talking about it. I think that has been a critical part of my music education because it's enabled me to move much more efficiently through my rehearsals and accomplish a lot more. (Catherine, interview 1, May 27, 2014)

For Catherine, the choral experience "all comes down to the singers being completely engaged in the music-making, to singing ideas and not notes, and to having the musical mastery and skill level to sing with competence and excellence." (Catherine, interview 4, March 31, 2017) She believes this is the point at which the conductor and singers can move to a more complex level of performance; "to sing with deep musicianship and emotional connection to the music." (Catherine, interview 4, March 31,

2017) Catherine believes that is perhaps the critical place that's most challenging for young singers.

Rehearsal planning and programming is a consistent part of Catherine's reflective pedagogy process. Before rehearsals, she analyzes every piece with bar line analysis. She has a specific written plan of what her goals are for each composition: sections of the piece that need attention, a knowledge of how the form of the piece informs the teaching, any specific teaching tools that she wishes to utilize in rehearsals, approximate time allotted for each piece, and any specific musical concepts or vocal concepts that need attention. Following rehearsals, she makes notes of places in the music that need specific attention for the next rehearsal and reviews to make sure the goals for each piece have been accomplished. Students are given specific memory assignments to complete within 4-6 weeks of concerts. She tracks their progress to see if they are on schedule or not and adjusts the plan as needed. After concerts and tours, Catherine makes specific notes of things that worked well and ideas for improvement (Catherine, personal communication, February 18, 2020). Catherine provided me with a copy of her rehearsal philosophy that she wrote as part of job application for the position of artistic director:

> A teacher/conductor communicates her relationship and understanding of the music through the conducting gesture and leads the students as they develop an informed relationship with the music themselves. Through attentively listening, the conductor receives what the young artists have to share, thoughtfully evaluates what she is hearing, and then guides the singers in shaping their own performance. Through the music-making, the actual performing of the pieces in rehearsal, the students learn about the composer and the compositions. The

conductor and students work together in a team effort to identify and solve

musical problems that occur in the rehearsal. Inviting the singers to be active

musical thinkers builds solid musicianship through their demonstrated practice

and musical performance. As Zoltan Kodály taught, it is empowering children to

understand the heart of the music that opens the way for the music to touch the

heart of each child. The choral literature should include levels of challenge that

are appropriate to the different abilities of the singers in the choir. The qualities

young artists develop through performing great choral literature enrich every

aspect of their lives. Conducting as teaching, is bearing witness to the spirituality

and artistry inherent in every child. Singing authentic music of diverse cultures

instills in children the compassion and respect needed to be citizens of the world.

(Catherine, n.d.)

Micro theme 3b: Culture of reflectivity and leadership development.

Catherine advocated that exemplary choral training, compelling performances, and

lifelong learning grow from a culture of integrity and respect and cooperative learning.

Her reflective processes and teacher leadership grew over her period of study with

Doreen Rao. With the start of each new year, Catherine and the artistic faculty renew

their emphasis on engaging children in the process of singing, song-making, problem-

solving, and critical thinking.

Choral classroom. I observed the students fully engaged in a collaborative

learning process in two rehearsal sessions (April 24, 2014; May 5, 2014). In an interview,

Catherine portrayed her choral classroom as being immersed in a culture of joy and

compassion, fostered through team building exercises, continuous positive reinforcement, and musicmaking in an emotionally safe space:

> I can't think of a more important thing to share with the world than a microcosm of harmony, of working together as a team in an unselfish atmosphere where everyone is mutually supported doing their best; individually taking full responsibility for knowing their score and knowing the text, and for always shaping the music from the inside out. (Catherine, interview 1, Mary 27, 2014).

She described the culture of the classroom and the choir organization:

> Our choirs are shaped by wonderful faculty so they're getting, the ones who start early with us, getting wonderful instruction all the way from first grade on up. I think there's a cohesiveness among the faculty, while we don't talk about it, it is instinctive because they are all really fine musicians and they all have really wonderful ears. If the singers are connected to their conductor by an atmosphere of faith and love and respect, then you are empowering them to sing freely. It's providing an atmosphere that's filled with compassion, and filled with love and joy and sparkle and humor and goodness, that anchors the children in a way that they feel so emotionally safe and so cared for both by their teacher and by each other that then they are able to do their best work. The compassionate care of our young singers can never be separated from the musicmaking. Children are under immense pressures at school with computers and with technology, they need that outlet for soul-filled quality. (Catherine, interview 1, May 27, 2014)

Catherine spoke about the process of nurturing the character of young artists:

> That shaping of young lives also happens in the nurturing of character, and so one
> of the ways I do that is we talk about the qualities of young artists, and we list
> them on the board at the beginning of the year: integrity, discipline, commitment.
> One of my favorites is acumen, the detailed understanding and keenness of the
> shaping of those details. (Catherine, interview 1, May 27, 2014)

Catherine invites the students into the collaborative process of music-making and decision making. She poses questions about the particular pieces they are learning and works to bring alive not only the intellectual meaning of the text, but the emotional meaning of the text and what story they are telling. She stated:

> It's helping children to be storytellers, and then there always has to be attention to
> our motive. What is our motive as choral musicians? Something I've loved
> sharing with the children is the statement by Bach that says, 'The goal and aim of
> music is nothing less than the glory of God and the refreshment of the human
> spirit.' There has to be that unselfishness when you're performing and we work on
> that, that when you're out on stage, you're not thinking about yourself and you are
> thinking about what the gift is you have to give. It's in that unselfish pure desire to
> do your work the best you can, to give to the audience something that will lift
> their burdens, that will enable them to leave feeling inspired, that they've
> glimpsed some truths and they have been changed in some way. (Catherine,
> interview 1, May 27, 2014)

I could hear the passion in her voice as she described her beliefs about her profession, that choral music and singing is a healing profession. She spoke about her

strong belief that serves as a pillar for her reflective teacher leadership and in creating a classroom culture for reflection and leadership building:

> We are here to be healers. I talk with the children about unselfish ambition, noble life motives, and purity. As we express these qualities and thought and are singing, that it will uplift our audiences. That's a phrase that comes from a woman theologian in the 19th-century that has been an inspiration to me. We really are shaping young leaders for tomorrow, whether they become choral educators or whether they become physicians or lawyers or biologists. We're shaping young leaders for this planet and hopefully giving them a lifelong love of music in the process that they take with them. It's all well and good for an artistic director to have a vision, but I think where the rubber hits the road is what the graduates are left with. I think when you heard the senior speeches you felt the sense of community of friendship, of an understanding of the individual gifts each one has understood they need to give to the audience and to the world, and the healing power of music. (Catherine, interview 1, May 27, 2014)

In a following interview excerpt, she described the qualities of leadership she hopes to instill in the students:

> We are educating young leaders for tomorrow. Leaders that will have integrity, self-respect, respect for their world and that will be good thinkers. Committed, responsible, punctual, efficient, and that will have a work ethic that's worthy of wherever they go to work. (Catherine, interview 2, p. 19)

Central to the choir classroom culture is the shared mutual respect and responsibility about the creative musicmaking process. Catherine described a speech one

of the seniors shared at a holiday concert. He said that from a very young age, something that impressed him was that he was a partner in the process. He was responsible as a team member in his ensemble for ensuring that the quality of the performance was at the level everyone in the audience and everyone on the staff expected. He felt a sense of ownership in that creative process and a responsibility for artistic excellence and that sense of ownership then empowered him to make the process his own, to make the music his own, and to feel needed in a very tangible and real way; that he was a critical part of who the children's choirs were, what they were doing, and the product they share with the audience. All of this led him to feel that he was really important. She described the bond of community building in the choir:

> I think that as all the children grasp their sense of individual and team importance, then there's that seriousness of purpose about their work. This becomes their second family. They're here with their colleagues; if they start here in first grade some of them are singing with the same friends from the time they're in first grade until the time they graduate. Think about that bond of friendship. They travel with those friends—they have an incredible history of making music together, of traveling together, of caring for one another, of becoming friends through this wonderful medium of music making and it's lasted their whole lives. This becomes a choral community and network. Community is really important. It's not only about the students; it's about the love that happens between families. (Catherine, interview 2, June 9, 2014)

Catherine said, "What is community?" then expanded on the idea of community within the choral culture. She described it as the bonds and relationships built on a groundwork of integrity and love:

The musicmaking is the vehicle, but what has really happened during all those years of singing has been allowing the child to mature in an atmosphere of safety, of love, of support, of respect, of a place where they are challenged to grow, and it becomes their anchor. It becomes they're musical and emotional anchor. Where they know they have others who love them and are caring for them. They might go through a lot of really tough stuff at school, but when they walk through this door, they are safe. And they are encouraged to live by a moral code that will keep them healthy and well emotionally. And they know why that moral code is in place, that it's for their well-being. (Catherine, interview 2, June 9, 2014)

Community building in the choir organization begins before the first rehearsal. I asked Catherine, "It's my first day choir. What would that be like?" She replied that the process of building relationships begins after auditions. When new students are selected for Concert Choir, Catherine personally called each choir member and family after the auditions to welcome them to the ensemble. She explained the importance of personally contacting the families:

I want them to hear my voice, sometimes it's only a message on a message machine, but I want them to hear from me how, congratulations that they have been selected for concert choir I'm really looking forward to having them in the choir. It lets me touch base with the parents, so the parents hear my voice. So, I start building those community blocks by letting the parents get to know me a

little bit, by letting the kids know that I'm excited that they're joining concert

choir, and then letting them meet their colleagues in a situation that's casual where

they can start learning to make friends. (Catherine, interview 3, June 20, 2014)

For Catherine, a pool party provides a nonmusical opportunity for the students to

engage socially. She stated that although it seemed like it might not be that critical of a

part of a philosophy. Her goal at that pool party is that every new student will leave

feeling that they've made new friends and they know everyone in the choir. She described

how she engages everyone in an activity where all the new students have an opportunity

to get to know the returning students:

> By the time that time is done, every new student has met and gotten to talk with at
>
> least 10 of the returning students, so when they walk into rehearsal for the first
>
> rehearsal, they've already met some people and they already feel like they know
>
> some names and it doesn't feel strange to them. A lot of teachers do different
>
> kinds of icebreakers, so for me that pool party is the beginning of community
>
> building. (Catherine, interview 3, June 20, 2014)

She believes in the importance of nonmusical community building such as

assigned "secret choir pals" and choir members interviewing one another on the first day

of choir, because she has seen evidence that these activities help to create a welcoming

learning environment for the students. She stated that is helps the new students feel

included:

> These are nonmusical things, but they set the stage for a caring, nurturing,
>
> welcoming environment where the students are excited. They don't feel nervous
>
> and they don't feel intimidated. Hopefully, where they are building these

relationships, that it's a fun thing to do, the fun place they want to come. As you're then building the musical challenge, you've established that welcoming safe environment. (Catherine, interview 3, June 20, 2014)

On the first day of choir, the students are engaged in vocal placement and activities to further build verbal communication and socialization skill: welcome activity, warm-ups and the voicing. She has always felt that the first week is really about building community, because if the students are in a safe atmosphere, then the teamwork is going to fall into place. She reported that this is one of her tried-and-true best practices and classroom management techniques:

First, I have them all sing it [America the Beautiful] together before no one is voiced, while they are all standing anywhere randomly in their sections, then we sing it again at the end of the rehearsal and they get to physically hear how different it sounds by the voicings. So, the first rehearsal is primarily the voicing, if there's time will take a look at some pieces. I always make sure that by the time I've ended voicing a section, they personally meet people on either side of them. They're little technical things, but they really make a difference, because if you come in and you're standing next to someone and you don't know their names, it's not very much fun. So, we use nametags too, and I make a game of it, some of the warm- ups we do, anything to help them learn names. (Catherine, interview 3, June 20, 2014)

I wanted to gain a better understanding of when and where the music learning took place in her choir. She responded with the following:

Hopefully that's every minute. We're here to draw out of our young singers the innate musicianship and artistry that's already within them, and how do we do that, by giving them great repertoire to work with. You want to pick the very best you can. If it's something that's very challenging, I'll just pick a targeted section and the goal is then to have your singers sight-sing a part of the piece to experience the music on their own, to find out where the challenges are, for you to listen to hear. That's primarily that first singing through and is what we call a 'listening round.' This is where the conductor's biggest job is to inform the singers by his or her gesture, but not to try to overdo it, just to listen and see where the singers are in their musicianship of their musical ability to start comprehending a piece. And then you go back, because of the first listening, and you target some of these essential musical elements that you want to fix, and that's where the learning is in the doing. (Catherine, interview 3, June 20, 2014)

In order to fully engage the students in the learning and reflective process, Catherine diligently prepares possible questions to help the singers inform themselves. After an initial reading, she might ask one of the more experienced sopranos, "Ella, where, for you, was the hardest place? Where would you like us to turn our attention to first?" and the student will undoubtedly know where her section had some tricky spots. As a choir, they then attend to those spots. Catherine might ask the following questions: Did you hear any reoccurring themes? What do you think the composer's intent is? Would you rather crescendo each time the theme's repeated or do you think we should crescendo? How does the text inform the dynamics for the section? Is it a whispering text? Is it a robust text? What's the character in this section? As they get to know the

piece more and more, she'll ask them, "What does this piece communicate? Tell me two qualities this piece communicates" (Catherine, interview 3, June 20, 2014). I observed students providing specific peer-feedback and positive suggestions for improving particular choral passages (April 24, 2014; May 5, 2014).

Catherine always posts her lesson plan on the board at the beginning of the rehearsal. The students consistently have their music in order at the beginning of the rehearsal, so there is no lost time looking around for the next piece. She conveyed one of her favorite ways she engages in the co-learning process is when she asks the students to share what the text means to them:

> So, if we have some poetry that may not be really obvious, I may say, "What does this line mean to you?" I always make sure they know the vocabulary in the piece. If there are some hard words in there, I'll say, "What does that word mean?" And if they don't know, I make sure that I've looked it up ahead of time and I'll say, "When I looked it up in the dictionary. . ." or sometimes I'll say, "Why don't you look it up when you go home and we'll talk about it next rehearsal." I love it when they explain to me what the text means to them. It's just really beautiful to hear how the poetry strikes them. So those are some of the ways we learn from each other. (Catherine, interview 3, June 20, 2014)

When I inquired as to how she views her students as learners, she replied that she views her learners as colleagues:

> When you treat them with respect and you feel they are integral to the learning process, they feel that and they respond, because then they have ownership. If you

treat them like empty vessels, that's what you will get back. (Catherine, interview
3, June 20, 2014)

Written reflections are an integral part of the singers' choral experience.
Following concerts, Catherine asks questions such as, "What was your favorite piece and why?," "Did you feel adequately prepared for the concert?," "What was your favorite moment of the concert?," "Do you have any suggestions on how we might improve as a group for the next performance?," and "Are you satisfied, challenged, not so challenged, how are you feeling right now in concert choir, and do you have any suggestions for me?" She uses this as an opportunity to check-in with the students.

Evaluations and reflectivity. I inquired if the choir organization utilized parent feedback and evaluations, and how she utilizes this feedback as part of her reflective process. Catherine (personal communication, February 18, 2020) explained that at the end of each year, the week after the final spring concert, parents are asked to take an anonymous online survey using "Survey Monkey" to ensure confidentiality. Parents are asked what ensemble their child is in and how many years they have been part of the organization to provide context for their answers. Results of the survey are read carefully by administrative staff and the artistic faculty. Each director receives a copy of the specific results for his/her ensemble. Catherine meets with each director to discuss positive feedback and any specific areas of concern and to review their parent comments together. Together with the administrative team, she reviews the complete survey and highlights comments reflecting both strengths and weaknesses that indicate a potential need for potential changes and suggested improvements in customer service, concert production, parent communications, and other areas of operation. She explained that the

feedback is very helpful and helps them better understand the needs and desires of the families the choir organizations serves. The "music education committee" of the Board of Directors will often review the annual parent survey and discuss strengths and possible areas of improvement with her.

After national and international tours both students and chaperones complete feedback forms that inform plans for future tours. Positive changes have resulted from this process. Students and chaperones feel that they have an opportunity to help the organization by identifying what works well and to make suggestions that help address any concerns (Catherine, personal communication, February 18, 2020).

After specific programs such as the CME Music Teacher Conducting Workshop held each October and taught by guest conductor and composer Mandy Miller from Scotland, the teacher/directors who participate fill out a survey to provide feedback that informs planning for the following season. At Music Made Together Elementary Honor Choir events, the organization takes a short audience survey to obtain parent and community feedback on the success of the program and consider any ideas that are shared. As Artistic Director, Catherine (personal communication, February 18, 2020) reviews all survey results and targets specific areas where she would like to implement change. This informs both short-term and long-term organizational goals.

Additionally, after every major concert she gives the students of Concert Choir (the ensemble that Catherine conducts) a feedback form that directly informs her teaching and understanding of the specific needs of individual students. Directors of the other advanced ensembles have the option of using this form if they wish. Directors fill out a self-evaluation form once a year that is used in conjunction with her observations and

evaluations. Directors have an evaluation form that is used to provide feedback on their accompanists. This evaluation helps inform the staff review of each accompanist and whether they will be invited back to serve the following year. After every major concert, music teacher workshop, elementary honor choir performance and community concert tour the administrative staff holds an "after action" meeting where each staff member offers their suggestions of what worked well and what needs to be improved for the next concert performance or the following season's community engagement events. The Choir Manager takes notes and these administrative assessments are kept as reference in the planning for similar concerts and events in the same season or the next season (Catherine, personal communication, February 18, 2020). The opportunities for reflection and assessing provided through the surveys, observations, and evaluations all serve to ensure that the organizational goals remain aligned with the artistic vision.

Director's final thoughts. I asked Catherine to summarize her thoughts about her role as artistic director and how it informed her practices:

I think that as artistic director you're constantly working on your strategic plan and your goals for the organization, you're constantly aware of where you want to be growing as an organization, so I think that informs your practice as a choral director. You want to make sure that your rehearsals continue to be fulfilling and challenging and meeting the needs of your students. So, it is sort of putting your money where your mouth is. You have to make sure you're practicing what you preach and in board meetings you're talking about great character development, and you walk into a rehearsal and you're grumpy, it doesn't work very well. I think as an artistic director I'm really striving to make sure that my practice is

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reflecting the goals I have of my staff, of my organization, and that I'm true to

myself and to what our mission statement is. What did Shakespeare say, be true to

yourself and thou canst be false to no man. I think that's what you have to do as

artistic director, you have to be true to yourself. (Catherine, interview 3, June 20,

2014)

Finally, I asked Catherine, "As artistic director, what do you feel is your ultimate

responsibility?" She thoughtfully responded with the following:

To passionately love the children from the inside out, to always bring out the best

in them, and to love the faculty and the administrative staff, and be building

leadership and developing them to their highest potential. And to introduce the

children to great music and to love the music, to build musicianship, and to

always do your best. To me those three things really embrace that we love one

another, that we love the music and we always do our best. So, all these things are

a duty in shaping the next generation and music is a lovely framework to help

shape character and it enriches the lives of those children. That's something they

never forget. It's great work and it's a great privilege. (Catherine, interview

1, May 27, 2014)

Macro Theme 3 Summary. Several main ideas emerged across the subthemes:

teaching and leading, learning from music, music as a vehicle beyond the inherent

benefits.

On teaching and learning. Catherine's training at the Kodály Music Institute

provided a firm grounding for her pedagogical content knowledge. At the Choral Music

Experience Institute, she had the opportunity to explore the meaning of conducting as

drawing out the music in young singers and leading them through experiential discovery in music learning. Her approach to community building in choir contexts, social contexts, and non-musical contexts offered the children opportunities to gain ownership in their choral learning experiences.

On learning from music. Catherine's approach to reflective learning within the choral classroom made music as cultural learning accessible to all the children. She worked to instill in the choristers a love for the poetry and song text/storytelling, as well as opportunities for learning the qualities of artists: integrity, discipline, and commitment. Catherine sought to cultivate leaders for tomorrow by encouraging qualities such as integrity, self-respect, respect for their world, and a sense of individual and team importance.

On music as a vehicle beyond the inherent benefits. Catherine's philosophy of performance and music-making promoted critical thinking about music as something larger than the music itself. She viewed music as a vehicle for changing lives, music as peacemaking, music as a microcosm of harmony, and music as a means of healing.

Summary

The purpose of this study was to explore the professional journey, reflective practices, and teacher leadership of the artistic director of a large, nonprofit community children's choir organization. I sought to understand how the director's lifelong dedication to music influenced her artistic vision for the choir organization and her approach towards learning and teaching in the children's choirs.

I chose a single person qualitative case study with narrative techniques design and presented findings regarding the development and enactment of the participant's

reflective teacher leadership processes and practices. The presentation of case study findings generally provides an "in-depth picture of the case" (Creswell, 2007, p. 157). Narrative analysis may include identifying stories, locating epiphanies, and focusing on processes, theories, and general features of the life of the participant (Creswell, 2007, p. 157). Through my findings, I presented both an in-depth view of the case, as well as explored the processes and turning points in the life of my participant (Creswell, 2007, p. 155). My research provided rich data for the following key findings.

Macro Theme 1: Building a Scaffold for Reflective Practice. A key finding in this theme was Catherine's process of becoming a choral music educator. The development of her identity as a music educator was punctuated by significant influences. Findings in Micro Theme 1a *Formative Musical Experiences* revealed her immersive experience at Interlochen as a key turning point in her understanding of music performance. Catherine's study at the Kodály Music institute was an important finding in Micro Theme 1b *Career Development.* This experience provided significant growth in her pedagogical content knowledge and solidified her professional development as a music educator. In Micro Theme 1c *Doreen Rao and Reflective Choral Conducting*, I explored Catherine's most important formative experience. Her work at the Choral Music Experience institute provided the basis for her reflective rehearsal pedagogy and deeply impacted her approach to teaching and conducting.

Macro Theme 2: Artistic Director as Leader. Key findings in this theme were the application of her philosophy of leadership and her process of becoming an artistic director. I revealed the dichotomy of her artistic leadership as creative visionary and guardian of the organization's artistic integrity in Micro Theme 2a *Artistic Leadership*.

Catherine's role as leadership mentor for the artistic faculty and administrative staff was an important finding in Micro Theme 2b *Operational Leadership*. Central findings in Micro Theme 2c *Governance and Strategic Leadership* included Catherine's clarity of focus on the organization's mission and growth, as well the continuity of her effective leadership.

      Macro Theme 3: Intersection of Reflective Practitioner and Teacher Leader.
Key findings in this theme detailed the culmination of Catherine's professional development as a reflective teacher leader. In Micro Theme 3a *Reflective Teacher Conductor*, I examined the levels of development in her reflective practice as she progressed from a focus on lesson planning and classroom management, to deeper pedagogical thoughtfulness (Van Manen, 1995) and self-awareness. I explored Catherine's philosophy of conducting as teaching and her process of instilling reflective thinking in her students through collaborative learning. Community building, character building, and collaborative music-making were important findings in Micro Theme 3b *Culture of Reflectivity and Leadership Development.* Reflectivity through dialogue and written engagement were fundamental to "thinking-in-action" performance-based learning in Catherine's choral classroom.

      Through her reflective teacher leadership practice, Catherine created a framework for successful choral music education for the next generation. In Chapter 5, I will provide further discussion of the findings, as well the implications for music teacher education and recommendations for further research.

CHAPTER FIVE

Discussion

When designing this study, I set out to explore the professional journey, reflective practices, and teacher leadership of the artistic director of a large, nonprofit community children's choir organization. I sought to understand how the director's lifelong dedication to music influenced her artistic vision for the choir organization and her approach towards learning and teaching in the children's choirs. What happens before the singing begins is vital to the support and sustainment needed to provide children high quality experiential opportunities in choral singing (Tagg, 2013). It is important to acknowledge, though, that there is a collaborative community that surrounds nonprofit community children's choirs and supports the work of the artistic director. Artistic faculty, music educators, parents, board members, volunteers, and administrative staff all contribute to the collective voice that embodies that community (Tagg, 2013).

I chose to employ a single person qualitative case study with narrative techniques design. I collected data through three semistructured interviews, a follow up interview, two observation sequences with one video-stimulated recall iteration, e-mails, field memos, and artifacts. I analyzed data through a rich description of the "case and themes of the case" (Creswell, 2007, p. 79) and wrote a detailed, narrative account. Throughout the narrative, I provided rich description and vignettes of the participant's thoughtful comments and recollections in order to help locate the reader in the participant's story of musical experience, reflectivity, and teacher leadership. Two conceptual perspectives informed the framework and analysis for this study: reflective practice and teacher leadership. I drew upon case study research and analysis techniques, narrative techniques,

concepts of reflective practice, reflective choral teaching, and teacher leadership in order to broaden the conceptual perspectives used to analyze the work of my participant (Kuby, 2012). For the purpose of this study, I defined a reflective music teacher leader as a music practitioner who: (1) engages in self-reflection while situating and resolving musical challenges within cultural, traditional, and stylistic contexts; (2) maintains effective classroom-based teaching while also serving in an administrative leadership role outside the classroom; (3) promotes a community of reflective teaching and learning; and (4) engages students in a continuous process of active reflection (Rao, 2009; Wenner & Campbell, 2016; York-Barr & Duke, 2004; Younker, 2013).

I explored findings regarding the development and enactment of the participant's reflective teacher leadership processes and practices, with the intent to provide answers to the primary research question and related sub-questions. The overarching research question asked, "How does a successful children's choir artistic director enact effective teacher leadership through reflective practices?" The related sub-questions were as follows: (1) How does the participant's life history inform her vision for the organization? (2) What characterizes the participant's views of teacher leadership and creative work as artistic director? (3) What characterizes the participant's views of learning and teaching in the children's choir context? Data analysis revealed three main emergent themes: building a scaffold for reflective teacher leadership, artistic director as leader, and the intersection of reflective practitioner and teacher leader. I chose to describe the emergent themes in macro and micro contexts. In the following discussion, I provide closer examination of the themes, research questions, and key findings.

Key Findings

      Becoming a choral music educator. Macro Theme 1 *Building a Scaffold for Reflective Teacher Leadership* provided context and answers to Research Sub-Question 1: How does the participant's musical life history inform her artistic vision for the organization? Catherine's success as the artistic director of a large, nonprofit children's choir organization was the product of a longitudinal honing of skills and philosophies, built on best practices, reflective choral practices, and teacher leadership. A key finding in this theme was Catherine's process of becoming a choral music educator. The development of her identity as a reflective choral music educator was punctuated by significant influences and consistent with this Butke's (2003) description: "as a result of many factors, including the past experiences and present teaching situation" (p. 266). Butke described this kind of process, stating that, "the richness of life's experiences, the support or lack thereof from influential people, and the individual personality contribute to a teacher's desire and ability to reflect" (p. 266). Similar to the directors who participated in Butke's (2003) research, Catherine's history was filled with positive experiences and influential mentors. Her experiences with Interlochen performance opportunities, studio lessons with prominent piano instructors, Kodály training and teaching, and extensive study with Doreen Rao solidified her understanding of exemplary choral conducting.

Findings in Micro Theme 1a *Formative Musical Experiences* revealed her immersive experience at Interlochen as a key turning point in her understanding of music performance. Catherine's study at the Kodály Music institute was an important finding in Micro Theme 1b *Career Development.* This experience provided significant growth in her pedagogical content knowledge and solidified her professional development as a music educator. The most important influence on her early teaching as an elementary music teacher and on her conducting career was active participation in Choral Music Experience Institutes for choral teacher education founded by Rao. In Micro Theme 1c *Influence of Doreen Rao and Reflective Choral Conducting*, I explored Catherine's most important formative experience. Her work at the Choral Music Experience institute provided the basis for her reflective rehearsal pedagogy and deeply impacted her approach to teaching and conducting.

Reflective Leadership. Macro Theme 2 *Artistic Director as Leader* provided context and answers for Research Sub-Question 2: What characterizes the participant's views of leadership and creative work as artistic director? A key finding in this theme was Catherine's reflective leadership as artistic director. I revealed the dichotomy of her artistic leadership as creative visionary and advocate for the organization's artistic integrity in Micro Theme 2a *Artistic Leadership*. Catherine's role as leadership mentor for the artistic faculty and administrative staff was an important finding in Micro Theme 2b *Operational Leadership*. Central findings in Micro Theme 2c *Governance and Strategic Leadership* included Catherine's clarity of focus on the organization's mission and growth, as well the continuity of her effective leadership.

Catherine's philosophy of leadership and artistic vision for the organization provided a ballast for promoting growth and support within the organization. Authors of scholarship surrounding leadership in choral ensembles suggest that personal characteristics, professional training, technical skills, defined teaching philosophies, and effective communication skills all contribute to the success of directors and ultimately impact the success of the choral organization and ensemble (Barresi, 2000; Dunaway, 1987; Jenkins, 2005; Potter, 2005; Rolsten, 2016).

A well-defined, personal educational philosophy was vital to Catherine in order for her to develop a clear artistic vision for the children's choir organization. Authors of research related to teacher leadership, reflective music practice, and choral music education have expressed the need for a clear, personal teaching philosophy (Butke, 2006; Jenkins, 2005; Miranda, 2015; York-Barr & Duke, 2004). The educational philosophy and life history of a teacher is an integral part of reflective practice development (Butke, 2006). York-Barr & Duke (2004) stated that a "clear and well-developed personal philosophy of education" was one factor in a teacher's readiness to assume leadership responsibilities (p. 267). In order for teachers to engage in deep levels of reflective practice, a "systematic and consistent plan for reflection tied to a personal teaching philosophy and goals to improve practice" is recommended (Miranda, 2015, para 14). Jenkins (2005) suggested that "it is imperative that choral directors define their philosophy as early as possible" and that "a successful choral director not only has a defined philosophy but also has a defined teaching style or method" (p. 49).

I explored Catherine's multi-dimensional leadership role of artistic director through an extensive examination of her artistic vision for membership, her approach to

artistic leadership, her expertise in planning curriculum development, her philosophy of repertoire selection for artistic process and performances, and her overall artistry and creative work of the organization. Leaders in nonprofit organizations are often responsible for leading the organization in strategic planning, organizational changes, and organizational creativity (Lutz Allen et al., 2013, p. 24). In a study about school-community partnerships in community children's choir organizations, McFarland (2017) noted that "the Artistic Director was the most common participant in oversight of the program, with the role frequently being assisted by other administrative staff and/or teaching artists or conductors" (pp. 90-91). Catherine's collective leadership encompassed the artistic, operational, and governing aspects of the artistic director position. These qualities characterized Catherine's view of leadership and creative work as artistic director: lead by example, model expectations, exhibit integrity, build trust, and show respect. Her leadership and conducting philosophies aligned with the choir organization's mission of *Shaping young lives through musical excellence*. It appears reasonable to conclude that her success as artistic leader, operational leader, and governing leader was a product of alignment of her clearly defined philosophy of leadership and conducting, artistic vision, and organizational mission. Consistent with the literature, she believed that there must be clarity in the artistic vision and every decision made must support it.

Classroom culture and the reflective teacher conductor. Macro Theme 3 *Intersection of Reflective Practitioner and Teacher Leader* provided context and answers for the following Research Sub-Question 3: What characterizes the participant's views of learning and teaching in the children's choir context? Catherine's journey demonstrated

a progression of growth in her own reflective practices and teacher leadership (Larrivee, 2008; Miranda, 2015). While the extent of most best practices demonstrated by effective choral teachers dwells in the realm of tacit knowledge, Catherine's best practices were made explicit through a continual reflective process which included self-reflection, reflective rehearsal pedagogy "thinking-in-action," and a multi-layered feedback system consisting of professional evaluations, student surveys, and parent surveys.

Key findings in this theme detailed the culmination of Catherine's professional development as a reflective teacher leader. In Micro Theme 3a *Reflective Teacher Conductor*, I examined the levels of development in her reflective practice as she progressed from a focus on lesson planning and classroom management, to deeper critical reflection and self-awareness. I explored Catherine's philosophy of conducting as teaching and her process of instilling reflective thinking in her students through collaborative learning. Catherine's best practices and reflective practices were centered in her belief of quality repertoire, guided discovery, and active music-making. As with other beliefs, her reflective practices aligned with the artistic vision for the organization. As the artistic and operational leader, Catherine hired and mentored the artistic faculty, therefore their philosophies and reflective practices aligned with her philosophies, artistic vision, and the Choral Music Experience reflective rehearsal pedagogical strategies.

Community building, character building, and collaborative music-making were important findings in Micro Theme 3b *Culture of Reflectivity and Leadership Development.* Students in Catherine's choral classroom were engaged in critical-thinking experiences, decision making about the repertoire, self and peer performance analysis, and reflective writing practices. Deep learning occurred in her classroom because

students formulated questions, acquired new knowledge through investigating these questions, and individually and collectively reflected on the outcomes (Scott, 2006). The concept of learning as a "social act where students interpret new understandings of their worlds in relation to previous knowledge and experience" fit well with her classroom reflective teaching approaches (Scott, 2006, p. 18; Scott, 2011). The experiential learning that took place in Catherine's choral classroom led students to demonstrate peer leadership, a sense of connected community, and ownership in performance practices.

Summary of key findings. Reflective practice plays an important role in effective teaching because it "necessitates continual examining and revisiting of our core beliefs and assessing our actions against these beliefs. Developing the practice of self-reflection keeps teachers coming back to their core beliefs and evaluating their choices in accordance with these beliefs" (Larrivee, 2000, p. 304). Teacher leadership in music education may represent a variety of roles such as policy advocate, curriculum developer, peer mentoring, and professional development leadership (Abeles & Custodero, 2010; Aguilar & Richerme, 2014; Bernard, 2009). The transformational leader effectively shares and guides a clear vision with "their students, for their music program, and for themselves" (Armstrong & Armstrong, 1996, p. 23). This type of leader encourages the intrinsic value of the organization, models desired expectations and behaviors, encourages a system of support and student leadership, and demonstrates "common interests of group success, cohesion, and process" (Armstrong & Armstrong, 1996, p. 25).

Throughout her career, Catherine's reflectivity evolved through surface, pedagogical, and critically reflective practices (Larrivee, 2008). She developed "the habit

of engaging in systematic reflection" about her work (Larrivee, 2008, p. 341). As a reflective teacher leader, Catherine consistently provided the organization, choristers, artistic faculty and staff, and board of directors with a clarity of artistic vision and thoughtful insight that promoted a thriving choral community. The following actions summarize how Catherine enacted effective teacher leadership through reflective practices: (1) clearly defined leadership and teaching philosophies; (2) well communicated artistic vision; and (3) focused dedication to decisions made and enhanced through strategic planning in the best interest of the choristers, the artistic faculty and staff, and the choir organization.

Based on the findings, I created a Venn diagram to illustrate the interconnectedness of Catherine's reflective teacher leadership (see Figure 1). The Venn diagram shows the overlapping aspects of three main areas of leadership: artistic, operational, and governance. Strategic planning is in the overlap of artistic and governance. She was not only in a position of governing over the decisions made for the organization, but she was actively involved in the strategic planning as artistic leader. The intersection of governance and operational occurred with her leadership over the artistic faculty and staff. Reflective teacher conductor illustrates the point where her artistic and operational leadership merged. Classroom culture is at the center of the Venn diagram because that is the most important aspect and sole focus of the whole organization. It was in the context of the choral classroom where her leadership qualities and characteristics unite.

Figure 1

Leadership Roles of the Artistic Director
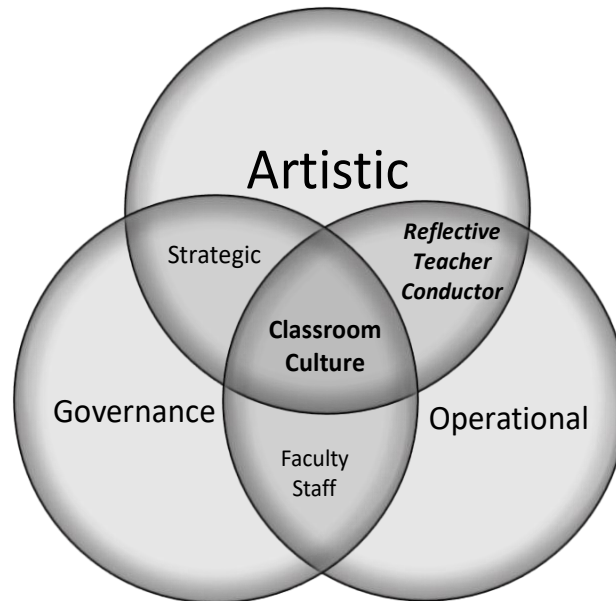
Implications and Recommendations for Practice

  This single person qualitative research study provides the music education community with a comprehensive narrative of the reflective practice and teacher leadership development of the artistic director of a large, nonprofit children's choir organization. These implications and recommendations for practice may contribute to the following frameworks: successful choral music education; reflective music teacher education; and a mentor network.

Framework for successful choral music education. Catherine provided a successful classroom environment conducive to reflective learning. The teacher is a facilitator and students apply their "own knowledge and beliefs when making musical decisions" in a climate of mutual respect (Scott, 2006, p. 18). Scott (2006) noted that when a deep learning approach is taken, students have the opportunity to "explore their musicianship at an analytical and reflective level" (p. 20). Catherine explained that to her the following concepts embraced a framework to help shape character and enrich the lives of children: "that we love one another, that we love the music, and we always do our best" (Catherine, interview 1, May 27, 2014). Her beliefs provided a classroom culture that enabled success for all students, cultivated a safe and positive learning environment, and encouraged lifelong musical engagement (Shouldice, 2019). Catherine's artistic vision and leadership guidance, along with the choral organization's artistic faculty and staff, established a framework for successful choral music education: (1) a sequential, performance-based curriculum; (2) the selection of quality choral repertoire; (3) processes for student reflective dialogue and critical thinking; (4) opportunities for student peer feedback and evaluation; (5) community and character building opportunities within the choral classrooms; and (6) quality performances that engage audiences and the community. Successful choral music experiences in elementary and secondary education might include a similar framework. Music students should be provided with ongoing opportunities for experiential learning, active reflection, peer evaluation, constructivist community building, and critical thinking.

Cultivating reflective music teacher education. There are often few opportunities during undergraduate studies for deliberate reflective teacher leadership

training due to scheduling and practicum coursework. Although Catherine's reflective teacher leadership development occurred later in her career, her formative musical experiences and career development provided the scaffolding for this learning to transpire. It was during Catherine's liberal arts education and study at the Kodály Music Institute where she began to develop a strong pedagogical content knowledge and her philosophy of teaching music education. Undergraduate music teacher education should provide embedded opportunities for reflective thought work. This is the time for pre-service teachers to be introduced to the concept and philosophy of reflection. This may occur by establishing opportunities for constructive dialogue about perceptions and beliefs surrounding what it means to teach music through an autobiographical narrative of the pre-service teacher's musical journey exploring their long-held beliefs about learning and teaching in the music classroom (Butke, 2006). The following suggestions may be beneficial for cultivating reflectivity in music teacher education: (1) supply examples of and provide opportunities for reflective writing; (2) engage students in analysis of videos of self and others teaching; (3) implement opportunities for reflections on classroom and teaching experiences; (4) engage students in writing goals for improved practice; (5) begin to create and articulate a personal teaching philosophy; and (6) provide a consistent plan for reflection tied to a personal teaching philosophy (Blair, 2008; Miranda, 2015; Stegman, 2001; Stegman, 2007; Tillman, 2003; Thompson, 2007; West, 2012).

Creating a mentor network. Prominent music teachers and mentors significantly influenced Catherine's career path. Her work at the Choral Music Experience institute with Doreen Rao provided the basis for her reflective rehearsal pedagogy and deeply impacted her approach to teaching and conducting. She engaged in this professional development after she had begun teaching, for over 20 years. Catherine exemplifies a life-long learner because of her desire to continue growing as a musician and conductor (Hesterman, 2012). Continuing education is an important part of reflective teacher leadership.

Mentor programs for beginning teachers (Blair, 2008; Baumgartner, 2019; Conway, 2003; Miksza et al., 2009) and professional development for established teachers, could focus on reflective teaching practices for music educators who, like Catherine, may need the opportunity to develop or refine these skills after they begin teaching. Advanced degrees and professional development workshops may provide a time of focused study and experiential learning. Professional learning communities (PLCs) with a focus on reflective practice and teacher leadership in music education may provide an avenue for professional development (Sindberg, 2016; Vescio et al., 2008; Wilson, 2016).

Bernard (2009) explored the dynamics of teacher leadership in professional development and the preferences of elementary music educators. In the context of his study, teacher leaders prepared in-service lessons based on their own best practice techniques, modeled the practices, and engaged the group in examining the theory supporting the practice (Bernard, 2009). Results from the study showed that elementary music teachers believed that professional development: (1) should be content-specific and

performance based; and (2) must focus on the curricular standards for which the music teacher is responsible (Bernard, 2009, p. 148). Bernard (2009) recommended school administrators provide "schoolwide PD experiences [that] are differentiated to meet the needs of elementary music teachers" (p. 148). Additionally, Bernard (2009) concluded that "sharing best practices among music colleagues, thus practicing teacher leadership, is viewed as an effective means of achieving PD goals" (p. 148).

Koner & Eros (2019) provided an extensive review of scholarship on professional development for experienced music educators. Self-reflection can enhance teaching practices and beliefs and serve as a form of research and data collection for professional development. They suggested that "professional development for the experienced music teacher may take a wide variety of forms," such as music-making as a means for expanding content knowledge, conducting action research, serving in administrative or leadership roles, taking professional development programs, and engaging in collaborative learning situations (Koner & Eros, 2019, p. 3).

Catherine surrounded herself with a professional support group which included colleagues and mentors in professional organizations. She stated that:

As fellow conductors we supported one another on this journey of individual and professional development. We were surrounded by a CME faculty that was committed to challenging us and provided each one of us with extraordinary conducting and teaching instruction. These CME workshops provided invaluable teaching, mentorship and self-renewal that informed my teaching and impelled me to grow as a teacher and conductor. I began the CME Institutes in 1992 and received my Artist/Teacher Diploma in 1996 and Master Teacher Diploma in

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1999. I continued attending the workshops every summer both for personal

professional development, to serve as a mentor-teacher, and to take my ensembles

to serve as Young Artists in Residence to several of the national and international

Institutes through 2012. (Catherine, personal communication, February 18, 2020)

She recommended that beginning teachers draw upon the expertise of colleagues,

members of the community, continuing music education workshops, and state and

national music organizations. The concept of creating a mentor map and establishing a

mentor network would be useful for novice teachers as well as expert teachers (National

Center for Faculty Development and Diversity, n.d.). This mentor network might include

the following: professional development within a school district or organization;

professional music organizations; role models; peer mentors; mentors in professional

music organizations; peer feedback; and professional feedback from administrators

(NCFDD, n.d.). Being mindful of a vast mentor network might enable the music educator

to develop reflective teacher leadership skills as well as life-long learning opportunities.

Directions for Future Research

In order to more fully understand the connection between reflective practice,

music teacher leadership, and successful music programs, further research would be

beneficial. While this study was limited to the experiences, perceptions, and narrative of

one person, an artistic director of large nonprofit children's choir organization, there are

numerous opportunities for further research built from the design and findings of this

scholarship. Continued study of reflective teacher leadership implementation in music

teacher programs and professional development would be useful for understanding

effective music teaching practices. More studies regarding the use and assessment of reflective practice in music teaching are warranted.

The design of this research study might serve as a model for a similar study or multi-case study in other areas of music teaching such as band, orchestra, and general music education. This could reveal common themes and insight into reflective practices and teacher leadership development within those areas.

Additional studies might explore the reflective rehearsal pedagogy "thinking-in-action" as implemented by choral directors who engaged in the Choral Music Experience Institute. This might provide further answers to questions such as "What does reflective practice look like in choral music education and why does it matter?," "How does a choral music educator move through the reflective process and then engage students in a reflective learning process?," and "How does effective teaching and teacher leadership contribute to the success of a choir?"

Final Reflective Thoughts

Catherine was, at the time of this study, and remains the Artistic Director of a large, nonprofit children's choir organization in the Midwest. I knew her prior to the study through the recommendation from choral ensemble colleagues, as well as several of my private voice students participating in her choir organization. I had informally observed her success as Artistic Director and of the organization for a period of nine years prior to this study. I had always admired her professionalism and the beauty of the children's choirs' performances. As I began to consider topics for my dissertation, I knew I wanted to explore the context and culture of a children's choir organization. I began my

study with Catherine 6 years ago. My time with her transformed the way I approach my own reflective practices and teaching.

The manner in which Catherine enacted teacher leadership through reflective practices and her beliefs and philosophies were "inextricably intertwined" (Shouldice, 2013, p. 205). Shouldice (2019) suggested that "beliefs are powerful influences in our daily lives, functioning as filters through which we experience and interpret the world, frames for situations we face, and guides for our intentions and actions" as well as "teachers' beliefs about teaching, learning, and their subject matter have an inevitable impact on what they choose to do in the classroom, which, in turn, has an impact on the learning experiences of their students" (pp. 189-190). It was her strong belief that the children were the sole focus of the entire choral program that contributed to the choir organizations' successful outcomes. Catherine's pedagogical tact (Van Manen, 1995) or thoughtfulness placed the importance of the children's choral education and well-being at the center of every decision made concerning the organization. Van Manen (1995) suggested that,

> to act tactfully as an educator may mean in a particular situation to be able to see what goes on with children, to understand the child's experience, to sense the pedagogical significance of this situation, to know how and what to do, and to actually do something right. (p. 41)

Blair (2012) summarized Van Manen's theory of pedagogical thoughtfulness as "a multifaceted and complex mindfulness towards children" and that this refers to how "teachers apply ways of knowing and feeling that are sensitive to the needs of others" (p. 208). Catherine's pedagogical thoughtfulness was the key to how she approached teacher

leadership within the organization and reflective teacher conducting within the context of her choir classroom.

To simply say that each person's reflective process is unique to that individual is to grossly underestimate the value of learning from the reflective practices of others. Catherine's successful habits were demonstrated as best practices that she developed over time through her ongoing reflective teacher leadership. This study provided a lens by which to examine how she accessed and adjusted her teaching for her personal context, with outcomes that might be applied to a variety of music teaching contexts. The process of developing consistent reflective teacher leader techniques provides the music practitioner the opportunity to experiment, adjust, and build successful, life-long practices. To thoughtfully examine and make explicit our own best practices would lead to growth as reflective music practitioners. There is much to be gained from Catherine's dedication to life-long music learning and teaching, and as she reflected, "It's great work and it's a great privilege."

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APPENDIX A: DOREEN RAO

Because of the major impact that Dr. Doreen Rao's work had on Catherine, in

order for me to deeply understand Catherine's journey, the foundation of her philosophy,

and the development of her reflective teacher leadership, I needed to explore Rao's

professional journey and the development of her reflective practice philosophy.

In 2019, Rao was named the recipient of the Robert Shaw Choral Award, the

American Choral Directors Association's lifetime achievement award, which recognizes

"extraordinary contributions to the art of choral music" (Robert Shaw Award, para. 1):

> Dedicated to the intersections of choral artistry and music education, Doreen
>
> Rao's career as conductor, choral teacher, university professor, symphonic chorus
>
> master, and author spans decades of enduring leadership. Her seminal work
>
> teaching children to sing spearheaded the profoundly important children's chorus
>
> movement in America. In a 1988 tribute to her by ACDA, the eminent conductor
>
> Robert Shaw wrote, 'The world of choral music owes her special thanks. She is
>
> preparing our future.' (Robert Shaw Award, 2019, para. 2)

Rao's approach to choral and vocal music education is one of mindfulness and a

contemplative, holistic practice. This approach evolved over decades of choral and

philosophical study: "Rao's concept of performance-based music education grew from

her desire to see children become functioning, capable artists performing great music"

(Potter, 2005, p. 111).

Her doctoral research led her to examine the relationship between musical

knowledge and musical action, exploring how the physical, spiritual, creative, and

cognitive aspects of singing serve as a multidimensional, non-verbal form of procedural

knowledge or "thinking-in-action" (Potter, 2005; Rao & Perison, 2005, p. 71). Rao's philosophy was shaped by the educational theories presented in Dewey's ideas about art as experiential learning (Rao, 1988), as well as Schön's viewpoints on reflective practice and thinking-in-action (Schön, 1983). Additionally, the work of psychologist Mihaly Csikszentmihalyi held great influence on her beliefs. Rao met Csikszentmihalyi in Chicago during the early stages of her doctoral research at Northwestern University. She discussed his theory of "flow" and optimal experience in her dissertation (Rao & Perison, 2005, p. 101). The concept of "flow" is experienced through the achievement of self-growth and enjoyment. There is a match of a task (challenge) and the capability to do it (know-how). When skills match the challenge, the state of flow can be achieved (Csikszentmihalyi, 1990; Elliott, 1995).

The philosophies of Bennett Reimer and David Elliott, as well as the collegial work she engaged in with them, provided foundational perspectives that informed the evolution of her reflective practice approach to teaching and learning. Bennett Reimer served as Rao's doctoral advisor. Reimer's *A Philosophy of Music Education* (1970) provided a seminal exploration of the nature and value of aesthetic education as music education (Rao & Perison, 2005). She challenged the idea that music performance was a means to an end of musical knowledge and understanding.

Rao and David Elliott worked as academic colleagues at the University of Toronto. It was their collaborative work that led to the support and development of the "music as doing" concept. Elliott and Rao (1990) explored the concept of performance-based music education and challenged the philosophy of aesthetic music education that posited knowledge gained from music was found not in the actions or the processes of

music performance but "exclusively in the aesthetic qualities of musical aesthetic objects. Musical performance is a means to the musical experience" (p. 24). They posed two questions *What is music?* and *Why does music matter?* and proposed that the essence of music resides in action. Elliott and Rao (1990) suggested that thinking and acting are not separate; thought and action are interwoven (p. 24). In the1990 article, they expanded on Rao's premise of craft as procedural knowledge. They suggested the term *musicianship* embodied "procedural knowledge, know-how, and rational actions in a musical context;" it is a form of knowledge that can be taught and learned, and a form of knowing and thinking (p. 26).

In 1995, Elliott published the text *Music Matters: A New Philosophy of Music Education*. He developed what he termed a praxial view of music teaching and learning using the term *musicianship* to elaborate and extend Rao's "craft" thesis (Rao & Perison, 2005, p. 70). Schön's concept of reflective practice is evident in Elliott's philosophy of musicianship: Musicianship is demonstrated in actions, not words. It is a form of practical knowledge or reflective practice—thinking-in-action, knowing-in-action (1995, p. 53).

In 1988, Rao defended her dissertation, *Craft, singing craft and musical experience: A philosophical study with implications for vocal music education as aesthetic education*. Through this research, Rao explored the concept of singing technique, or craft, as both an end and a means to an end. The singer's ability acts as a way to music production as well as a means for appreciating music. Potter (2005) explained that "the singer develops the techniques of a musician to produce art, and as the singer applies those techniques, he or she creates an aesthetic experience" (p. 113). This

concept of singing as a demonstration of knowing and doing formed the philosophical

foundation for Rao's performance-based music education model found in Choral Music

Experience (Potter, 2005). Rao (2005) described the development of the CME

philosophy:

> I developed the Choral Music Experience performance approach to music
>
> education and during that period of graduate research I crafted a language to put
>
> to those features which distinguished a performance approach from the concept-
>
> based elements of music approach used in general music education period. I had
>
> always believed that the value of musical experience was embodied in musical
>
> "making and doing" or *techne* as the Greeks called it. I also believed that singing
>
> and vocal performance might eventually be understood as a dynamic and
>
> intelligent form of *musical knowing* or *non-verbal knowledge*. (p. 70)

Choral Music Experience is a vocal performance approach to music teaching and

learning, based on a philosophy of singing as a way of "being" musical. The CME choral

music series was first published in 1986 by Boosey & Hawkes. Rao advocated in the

music series that "singing distinctive and culturally diverse repertoire taught in a

reflective and empowering manner is a means of developing self-awareness, mindfulness,

deep listening and well-being" (Rao & Perison, 2005, p. 101).

In her 1993 choral textbook *We Will Sing!*, she drew from her research to develop

a vocal performance approach for classroom music (Rao & Perison, 2005, p. 70). Rao

(1993) advocated "a performance approach to music education, the repertoire, the

development of musicianship, and the opportunity for enjoyment and self-growth form

the basis of the curriculum" (p. 45). Through this performance-based approach, children

are provided opportunities to "develop musicianship and learn to think-in-action by solving real musical problems as they arise in rehearsal and performance" (Rao, 1993, p. 46). Students are continuously engaged in music-making or *thinking-in-action*. Students reflect on their actions, decide on their musical interpretation, and evaluate the equality of their performances (Rao, Dolloff, & Prodan, 1993, p. 3). Rao et al. (1993) wrote that "through constant musical doing and consistent opportunities for music reflecting, the sequential instruction encourages the development of musicianship and empower students to succeed" and "successful performance is a form of thinking in action common knowledge that is demonstrated rather than described" (p. 6).

The CME sequential learning guides progress through these learning segments: (a) produce the music through singing; (b) practice the musicianship necessary to meet the musical challenges; and (c) perform the music with skill and understanding. The three-part rehearsal plan invites the "satisfaction of a holistic musical experience" (Rao, Dolloff, & Prodan, 1993, p. 5). The following outlines the sequence of the learning in more detail:

(1) In the production segment of rehearsal, students are engaged in a meaningful form of "musical doing" designed to give them insight into the characteristic features of the particular repertoire;

(2) The practice segment of rehearsal concentrates on the development of musicianship through musical problem-solving activities designed to teach students how to "think-in-action". Through participation in rehearsal strategies, students develop the skill and understanding required to perform artistically.

(3) In the final performance segment of rehearsal, students apply their

musicianship in an informed production of the work or section of the work

practiced. (Rao, Dolloff, and Prodan, 1993, p. 6)

Over time, Rao demonstrated a philosophical shift. She wrote,

As a result of my study on mindfulness and choral music education, I made the

decision to cross disciplines an explore indigenous circle cultures, meditation

practices, and the martial arts in relation to music performance in education, work

that continues my doctoral research on the emotional and psycho-spiritual nature

of singing. (Rao and Perison, 2005, p. xi)

Potter (2005) stated that this philosophical shift did not "inherently contradict her

previous ideas:"

She continues to espouse the performance-based music education model with

emphasis on the three-step CME instructional model. She still believes that great

musical experiences require superior choral literature. She believes in developing

artistry in young singers. Although these principles remain in place, Rao's focus

is new. Now she concentrates on the importance of music for the individual. She

sees that music has the power to impact lives with personal and global awareness.

She knows that music is a way to relate to oneself and to others. She recognizes

that musical experiences can represent the world community as well as the local

neighborhood; she believes choral singing can create identity. Rao believes this

philosophical redirection extends her previous ideas and creates "a more

humanistic, universal, and inclusive" approach to performance-based music

education with cross-cultural application. (pp. 116-117)

This philosophical shift was evident in the publication of *Circle of Sound*, "a contemplative or mindfulness approach to voice education" (Rao & Perison, 2005, p. 1). Through this approach, singing is viewed as "a multidimensional practice of deep listening, bodily awareness, mindfulness, and self- understanding" and singers are viewed as "their own best teachers" (Rao & Perison, 2005, p. 1).

The current Choral Music Experience Institute carries on Doreen Rao's founding philosophies. The CME course of study includes repertoire, vocal expertise, score preparation, conducting, concert programming, rehearsal planning, rehearsal pedagogy, performance practice, the philosophy of "Goodwork," and socially engaged musicianship. The concept of reflective practice is woven throughout the course work. Through conducting and concert programming, participants examine the use of conducting as a form of musical understanding and non-verbal pedagogy practicing gesture to promote *musical engagement* and *inspired performance* and practice developing concert programs and repertoire-based choral curriculum to: (1) teach musicianship (non-verbal knowledge), (2) empower personal confidence, (3) encourage social responsibility, (4) develop community and (5) promote well-being (Choral Music Experience, 2020, paras. 7-8). Through performance practice and "Goodwork" (excellence and ethics), participants link reflective practice "with the values of ethical discernment" and demonstrate the "qualities of joyful, engaged and reflective rehearsal pedagogies practiced collaboratively for the artistic, educational and social benefit of young singers and their communities" (Choral Music Experience, 2020, paras. 11-12). Finally, through socially engaged musicianship, participants use mindfulness and reflective choral pedagogy to "realize enhanced attention, deep listening and awareness

as a means of encouraging the singer' ability to be fully present in rehearsal and

performance. Engaged musicianship is being wholeheartedly committed to a fully present

in the emotional, intellectual and spiritual meaning of the music" (Choral Music

Experience, 2020, para. 13).

APPENDIX B: IRB APPROVAL LETTER

Institutional Review Board
University of Missouri-Columbia

June 5, 2014

Principal Investigator: Williams, Cynthia A
Department: University of Missouri-Columbia

Your Application to project entitled *Before the singing: The journey of an artistic director* was reviewed and approved by the MU Campus Institutional Review Board according to terms and conditions described below:

IRB Project Number	1211677
Initial Application Approval Date	June 5, 2014
IRB Expiration Date	June 5, 2015
Level of Review	Exempt
Project Status	Active - Open to Enrollment
Regulation	45 CFR 46.101b(2)
Risk Level	Minimal Risk

The principal investigator (PI) is responsible for all aspects and conduct of this study. The PI must comply with the following conditions of the approval:

1. No subjects may be involved in any study procedure prior to the IRB approval date or after the expiration date.
2. All unanticipated problems, serious adverse events, and deviations must be reported to the IRB within 5 days.
3. All modifications must be IRB approved by submitting the Exempt Amendment prior to implementation unless they are intended to reduce risk.
4. All recruitment materials and methods must be approved by the IRB prior to being used.
5. The Annual Exempt Form must be submitted to the IRB for review and approval at least 30 days prior to the project expiration date.
6. Maintain all research records for a period of seven years from the project completion date.
7. Utilize the IRB stamped document informing subjects of the research and other approved research documents located within the document storage section of eIRB.

If you have any questions, please contact the Campus IRB at 573-882-9585 or umcresearchcirb@missouri.edu.

APPENDIX C: RECRUITMENT LETTER

Recruitment Letter
Artistic Director Case Study

My name is Cynthia Williams Phelps and I am conducting a research project as part of my studies at the University of Missouri. I would like to request your participation in my study. I would like to explore your journey and practices as Artistic Director of the Children's Choirs.

I have been familiar with the Children's Choir organization for almost 10 years. I previously owned a private music studio in O'Fallon, Missouri and several of my voice students participated in the Children's Choirs. I have always enjoyed the wonderful concerts and admired the level of excellence demonstrated throughout the organization.

My research will investigate your reflective teaching and educational leadership practices as artistic director. The research questions will include the following: what characterizes the participant's views of leadership and creative work as artistic director; how does the participant's life history inform her vision for the organization; what characterizes the participant's views of learning and teaching in the children's choir context.

I would like to interview you on four separate occasions, as well as observe you on two separate occasions. These interviews and observations will be for the duration of approximately two months. The interviews will be approximately an hour in length, per interview. With your permission, I would also like to audio record the interviews. The observations will be for the duration of the choir rehearsals, approximately one hour and forty-five minutes. With your permission, I would like to video the observations of you in rehearsal. The camera will be focused on you and none of the choir members will be visible.

The information that is gathered and your identity will be kept confidential and private according to legal and ethical guidelines. Results of the project may be published for scientific purposes but your identity and the identity of the children's choir organization will not be revealed in any description or publication of the project.

Your participation would be greatly appreciated and would contribute to a better understanding of reflective practices in music education, as well as leadership development. The results of this study may give future educators better insight into the importance of reflective practitioner development and elementary general music/choral music education preparation. The final results may be published in a research journal and/or presented at a conference.

You may withdraw from the study at anytime without negative consequences. I will provide you with a participant/director consent form. If you agree to participate in this study, I will also need to obtain additional permission from the Board of Directors.

Thank you for your consideration of participating in my study.

APPENDIX D: PARTICIPANT CONSENT FORM

PARTICIPANT/DIRECTOR CONSENT FORM
Artistic Director Case Study

I understand that I have been asked to participate in a study that will examine my journey and practices as Artistic Director of the St. Louis Children's Choirs. Cynthia Williams Phelps has chosen this topic for her single person qualitative case study. She is a doctoral candidate in music education at the University of Missouri.

I understand the research will investigate reflective teaching (critically reflective teaching and reflective practitioner) and educational leadership practices. The research questions will include the following: what characterizes the participant's views of leadership and creative work as artistic director; how does the participant's life history inform her vision for the organization; what characterizes the participant's views of learning and teaching in the children's choir context.

I understand that Cynthia Williams Phelps will interview me on four separate occasions, as well as observe me on two separate occasions. These interviews and observations will be for the duration of approximately two months. I understand the interviews will be approximately an hour in length, per interview and will be audio recorded. I understand the observations will be for the duration of the choir rehearsals, approximately one hour and forty-five minutes and will be video recorded. I also understand the camera will be focused on me and none of the choir members will be visible.

The information that is gathered and my identity will be kept confidential and private according to legal and ethical guidelines. Results of the project may be published for scientific purposes but my identity will not be revealed in any description or publication of the project. I also understand that I may withdraw from the study at anytime without negative consequences.

I understand that my participation would be greatly appreciated and would contribute to a better understanding of reflective practices in music education, as well as leadership development. The results of this study may give future educators better insight into the importance of reflective practitioner development and elementary general music/choral music education preparation. I understand the final results may be published in a research journal and/or presented at a conference.

The advisor for this project is Dr. Wendy Sims. You may contact her by e-mail at xxxxx@missouri.edu. Please feel free to contact Cynthia, as well, if you have any questions regarding this study at (xxx) xxx-xxxx, or xxxx or at xxxxxx@mail.missouri.edu.

_____   _____
Participant (Printed Name)   Date

_____   _____
 Participant (Signature)   Date

APPENDIX E: BOARD OF DIRECTORS CONSENT LETTER

Dear Ms. Williams Phelps,

Your proposed research study with (insert name) has been approved. The Board of Directors of (insert name of organization) gives permission for (insert name) to participate in the doctoral dissertation research project proposed by Cynthia Williams Phelps. (Insert name) will serve as your contact for the study.

Sincerely,

(Insert Name)
President, Board of Directors
(Insert name of organization)

APPENDIX F: SELF-EVALUATION CHECKLIST FOR DIRECTORS

Self-Evaluation Checklist for Directors

5 Always   4 Usually   3 Sometimes   2 Rarely   1 Not Yet

Rehearsal Preparation

_____ I have prepared the repertoire and can sing each part independently before the first rehearsal.

_____ I have identified rhythmic challenges and mixed meters and have marked my score accordingly.

_____ I have prepared my score including: numbered measures, barline analysis, and breath marks.

_____ I have analyzed the form of each piece and identified specific sections that will guide rehearsal planning.

_____ Key musical transitions are memorized before concerts enabling me to keep my eyes on my singers.

_____ I have written and memorized the text in order to confidently conduct this piece.

Rehearsals

_____ A prepared standing chart is available showing the placement, name, and voice part of each singer.

_____ The rehearsal plan is posted on the board prior to rehearsal.

_____ I have a written lesson plan indicating targeted sections and rehearsal strategies for each piece.

_____ Appropriate breathing and vocal warm-ups prepare the singers for challenges within the repertoire.

_____ Rehearsals are paced so that singers are engaged and challenged by appropriate and obtainable goals.

_____ Singers demonstrate self-control, respect, and discipline, and do not interrupt rehearsals by talking.

_____ Singers come equipped with pencils and are encouraged to mark their scores when necessary.

_____ Rehearsals begin and end on time.

_____ The close of rehearsal includes a brief review together of what has been accomplished that session, including what went well and what needs attention and work for the following rehearsal.

_____ I take a moment to appreciate and acknowledge the artistry of our accompanist and to thank him or her.

_____ I communicate expectations clearly with my ensemble assistant and mentor when appropriate.

Musicianship

_____ Breathing: I breathe with my singers to cue all preparatory breaths and ask my singers to note breath marks in their score when needed.

_____ Tone quality/Intonation: I consistently listen and evaluate the tone quality of my singers during the preparation of each piece. My students are taught to sing with a clear head voice, tall vowels, solid breath support, and a relaxed tone. Students attend to intonation challenges and are able to consistently sing in tune.

_____ Phrasing: Students are able to identify the length of phrases and to shape the vocal line appropriately.

_____ Diction: The ensemble sings with clear articulation, energized consonants, and unified vowels to ensure that the audience will understand the text.

_____ Facial expression: Singers understand the character of each piece and communicate the text through their facial expressions. The faces in my ensemble are engaged and inviting. The young singers are learning to "look the way the music sounds." My own face reflects the character of the music when I conduct.

Building Self-esteem and Community

_____ I consciously make eye contact with every singer during each rehearsal.

_____ I have learned the names of each student and call on them by name in rehearsal.

_____ My singers know the names of those who stand closest to them and they are encouraged to learn the names of everyone in their choir section.

_____ I provide an inclusive and respectful rehearsal atmosphere that helps my singers to connect with one another and to feel part of a team.

_____ I support the character development of my singers through modeling the qualities I expect of them.

_____ My positive attitude communicates respect, love, and support to my singers.

The Teacher/Conductor

_____ I am able to communicate through a clear and expressive conducting gesture.

_____ My beat and cues are clear and tempos are consistent with the composer's instructions in the score.

_____ I convey a sense of energy that supports my singers and constantly engages their interest.

_____ My conducting gesture is anchored in the center of the breathing space enabling my singers to breathe deeply without tension in the throat.

_____ My facial expression communicates the character of the composition to my singers.

_____ The lesson plan is paced and balanced appropriately to give adequate time to each piece.

_____ I give singers the opportunity to perform a section of the music before stopping for corrections.

_____ I have prepared questions that will involve my singers in the learning process.

_____ I provide instructions in a clear, understandable and efficient manner with a minimum of talking.

_____ I give my singers ample feedback and offer both praise and honest constructive criticism.

_____ I am patient and persistent in demanding high standards from my singers.

_____ I maintain a sense of humor and approach challenges with a smile.

Performances

_____ Adequate rehearsal time is provided to prepare each piece ensuring a successful concert.

_____ A balance of appropriate repertoire is presented throughout the season.

_____ The need for instrumentalists and details of concert repertoire and program order have been communicated in a timely manner to the Choir Manager in advance of performances.

_____ Production instructions have been read in advance enabling logistics and coordination to proceed smoothly in performances.

APPENDIX G: ARTISTIC STAFF/ACCOMPANIST EVALUATION FORM

Artistic Staff Evaluation / Accompanists – Personal and Confidential

Date:

Accompanist Name:

Director / Ensemble:

This evaluation is to provide feedback that supports the continuing professional growth and development of accompanists and has been prepared in consultation with the appropriate ensemble director/directors.

5 Always   4 Usually   3 Sometimes   2 Rarely   1 Not Yet

1. Rehearsal Preparation:
   a. Repertoire is fully prepared in advance and confidently played from the first rehearsal
      Always   Usually   Sometimes   Rarely   Not Yet

   b. Accompanist plays with sensitivity to musical details (staccatos, fermati, tempo changes, dynamics) to support the young singers growing understanding of the score
      Always   Usually   Sometimes   Rarely   Not Yet

2. In Rehearsals:
   a. Accompanist is able to keep an even steady beat and subdivisions of the beat
      Always   Usually   Sometimes   Rarely   Not Yet

   b. Accompanist is able to accurately follow the conductor and is prepared for changing meter, tempo changes, and fermati as shown by the conductor's gesture
      Always   Usually   Sometimes   Rarely   Not Yet

   c. Accompanist is able to play multiple vocal parts as needed
      Always   Usually   Sometimes   Rarely   Not Yet

   c. Accompanist is able to quickly and efficiently follow the conductor's instructions when stopping and starting at various places in the score during rehearsals
      Always   Usually   Sometimes   Rarely   Not Yet

3. <u>Musicianship and Interpretation</u>:
   a. Accompanist demonstrates musicality in phrasing and dynamics and is attentive to the composer's markings in the score
      Always   Usually   Sometimes   Rarely   Not Yet

   b. Accompanist is adept and sensitive to stylistic nuances in different genres of music
      Always   Usually   Sometimes   Rarely   Not Yet

4. <u>In Performance</u>:
   a. The accompaniment is performance ready, completely prepared and up to tempo
      Always   Usually   Sometimes   Rarely   Not Yet

   b. The accompanist is alert and flexible in following the conductor's gesture, adapting to changing tempos, phrasing, and interpretive details in performance
      Always   Usually   Sometimes   Rarely   Not Yet

   c. Key musical transitions are solid and memorized if needed, so that the accompanist can follow the conductor and support the singers through challenging sections of the score
      Always   Usually   Sometimes   Rarely   Not Yet

   d. The accompanist is alert to listen and accommodate as needed for an appropriate dynamic balance in supporting the young singers in performance
      Always   Usually   Sometimes   Rarely   Not Yet

   e. The accompanist is able to collaborate successfully with guest instrumentalists
      Always   Usually   Sometimes   Rarely   Not Yet

5. <u>In Support of Community</u>:
   a. The accompanist arrives promptly - beginning rehearsals and performances on time
      Always   Usually   Sometimes   Rarely   Not Yet

   b. The accompanist supports the character development of young singers through modeling integrity, kindness, compassion, and good-will
      Always   Usually   Sometimes   Rarely   Not Yet

   c. The accompanist reflects a positive attitude, working harmoniously and supportively with the ensemble director
      Always   Usually   Sometimes   Rarely   Not Yet

6. <u>Individual Comments</u>:
   Please add any other comments that may help in a thorough evaluation of the accompanist and provide clarity in what is expected.

APPENDIX H: CONCERT CHOIR FEEDBACK SHEET

Name:_____

<u>Concert Choir Feedback Sheet</u>
Family and Friends Concerts on Sunday, October 6, 2019

1. How did you feel about the performance on Sunday?

2. Which piece did you enjoy the most and why?

3. Were you fully prepared to sing by memory and did you know your voice parts solidly on each piece?

4. What would you like to personally improve on the next concert?

5. Please share something new you learned or experienced from these performances. This can be a personal experience, moment of inspiration, or something new you learned musically.

6. Do you have any suggestions that would improve our performance as a group? (This can relate to the whole ensemble or a suggestion about a specific voice part or specific piece.)

7. How are you feeling right now in Choir? (Please circle one)

Challenged   Satisfied   Ready for more challenge

Is there anything else you want to share? Specific joys or any concerns?

Thank you for the inspiration and joy you shared in your performance!

VITA

Cynthia Williams Phelps attended the College of the Ozarks, earning a Bachelor of Arts in Music Education, Vocal and Instrumental, in 1992. She received her Master of Music Education from Georgia State University in 2002. Dr. Phelps earned her Ph.D. in Music Education with an emphasis in vocal music education and a minor in college teaching from the University of Missouri in 2020. During her doctoral coursework, she taught courses in music and education. She has served as adjunct faculty at the College of the Ozarks and as university supervisor in music education at Missouri State University. Dr. Phelps has presented posters and workshops at conferences of the Missouri Music Educators Association, National Council of Teachers of English Whole Language Umbrella, Midwest Educational Technology Conference, and National Association for Music Education Music Research and Teacher Education National Conference. She has published in the *Missouri School Music Magazine* and *Journal of Research in Music Education*. Her research interests include reflective practice in music education and fine arts education, teacher leadership in music education, and arts integration.