

A MULTIPLE CASE STUDY OF PRESERVICE MUSIC EDUCATORS'
EXPERIENCES IN REHEARSAL CLINIC

A Dissertation
presented to
the Faculty of the Graduate School
at the University of Missouri-Columbia

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

by
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JULY 2023

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

A MULTIPLE CASE STUDY OF PRESERVICE MUSIC EDUCATORS'
EXPERIENCES IN REHEARSAL CLINIC

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DEDICATION

To the countless teachers, mentors, students, friends, and family members who have impacted and supported me.

ACKNOWLEDGEMENTS

My sincerest appreciation goes to my advisor, Dr. Brian Silvey, for your expert mentorship, gentle guidance, and attention to detail. I am forever thankful for your encouragement and trust during my graduate conducting endeavors. The countless hours of assistance you contributed to not just this dissertation but to my entire doctoral program were critical in their completion. Thank you for always being there for me anytime I had a question, concern, or just needed someone to talk to.

I would also like to thank Dr. Wendy Sims, whose teaching has been instrumental in shaping my intellectual development. It is not lost on me that I have had the privilege of learning from the highest caliber of educator, researcher, and person over the last three years. I am eternally humbled by your confidence in me and will especially cherish the candor of our Tuesday evening hallway conversations. You are the role model I aspire to be for my future students.

My sincerest gratitude goes to Dr. Rebecca Mott, Dr. Brandon Boyd, and Dr. Christian Noon for serving on my dissertation committee. Thank you for the roles you played in the development and execution of this study and for the feedback you provided to improve the final document. Your knowledge, time, flexibility, and support were all essential to my success.

None of this would have been possible without the four Rehearsal Clinic students who participated in this study. Thank you for your openness, trust, and willingness to share your experiences. I learned so much from your commentary, and your participation in this dissertation will impact conductor music education for years to come.

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A MULTIPLE CASE STUDY OF PRESERVICE MUSIC EDUCATORS’
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Abstract

The purpose of this qualitative multiple case study was to describe the experiences of preservice music educators in an advanced conducting and rehearsal skills course. Additionally, I explored preservice music educators’ perceptions about the intersections of conducting ability, rehearsal skills development, and their effectiveness as a music educator. The primary research question that guided this study was: What are the perceptions of preservice music educators regarding their conducting and rehearsal experiences as a result of an advanced conducting and rehearsal skills course? Further, two sub-questions provided depth and additional insight about preservice music educator development: (a) How do these students view their conducting ability, rehearsal skills development, and effectiveness as a music educator? and (b) Does participation in an advanced conducting and rehearsal skills course influence preservice music educators’ perceptions about their teacher effectiveness? If so, in what ways?

Participants in this study were four preservice music educators in at least their third year of study in their music education degree program who were enrolled in Rehearsal Clinic. Findings indicated all four participants (a) believed there to be a clear difference between rehearsing and teaching, (b) encountered conductor “blackout” while teaching a large ensemble, and (c) attributed the perceived growth in their teacher effectiveness to their experiences in the course. Furthermore, findings from this study

may suggest that music teacher educators should consider including more frequent large ensemble teaching opportunities within collegiate curricula prior to field experience and student teaching.

CHAPTER 1

INTRODUCTION

Teacher can describe any number of different people, from church ministers to a mother teaching her child the letters of the alphabet (Lagemann, 2000). Yet, teacher education itself is a relatively new profession and has matured with the evolution of the American public school system. University-level coursework has historically been supplemented by observation and teaching opportunities in affiliated “practice schools” (Lagemann, 2000). This practicum- and experience-based learning dates back to the first examples of standardization within teacher education programs (Bohan & Null, 2007). Although many fundamental aspects of teacher education may still be relevant, they have remained unchanged despite the rapid development of the American education system.

Because students entering schools now differ from those of the past in terms of their technological literacy and educational experiences, educators must discover and apply relevant curriculum (Martin et al., 2006). This applies to teachers in K-12 settings and collegiate settings. University-based programs may exert more influence on preservice educators than field experience placements (Kennedy, 1999), but faculty often neglect to provide authentic links between the theory and the application of teaching in a 21st century classroom (McTamaney & Palmeri, 2011). Preservice educators are often unsuccessful in certain aspects of their field experiences due to faculty in teacher education programs not accommodating a changing world, despite these preservice educators embodying all of the positive attributes expected of them (Pilcher, 2022). What is still lacking in teacher preparation programs that could effectively fill in these gaps to promote the success of novice teachers?

Preservice teacher education has traditionally been based on an *application of theory* model, whereby prospective teachers are supposed to learn theories at a university and apply what they learn in schools as student teaching/clinical interns and inservice teachers (Tom, 1997). Although student teaching placements are the most formative experiences in which preservice teachers apply pedagogical knowledge, it is still common for their cooperating teachers not to be knowledgeable about the specific content of university courses (Zeichner, 2010). The consequence of this disconnect is that teacher candidates often do not learn how to most effectively enact the teaching practices that they are being taught (Clift & Brady, 2005; Valencia et al., 2009). This lack of coherence between classroom and field experiences has resulted in a lack of opportunities for preservice teachers to effectively observe, practice, and receive high-quality feedback on the teaching practices emphasized in their coursework (Bullough et al., 1999; Zeichner, 2007). It has been considered to be best practice for prospective teachers to first model lessons involving specific teaching practices, rehearse these same practices in a controlled setting, and debrief about the practice teaching with university faculty members (Zeichner & McDonald, 2011). Although research findings have supported a connection between the completion of carefully supervised clinical experiences and more effective novice teachers (Boyd et al., 2008; Zeichner & Conklin, 2005), opportunities for preservice educators to practice teaching should still exist in university curricula prior to interacting with K-12 students so that faculty are able to guide the initial connections between pedagogy and practice.

Music education in the United States has evolved in its short history, with one newer philosophy being praxialism (Elliot, 2005). Praxialism is built upon people's many

ways of doing music, rather than musical products themselves. When founded upon a praxialist philosophy, music education includes a variety of activities such as composing, performing, improvising, arranging, and conducting (Elliot, 2005). According to McCarthy and Goble (2005), praxial philosophies of music education “focus on involving students in the musical practices of different cultural groups and helping them to understand the intentions of those who undertake them, as well as the social, historical, and cultural conditions in which they originate, exist, and have meaning” (p. 21). This is still one of the more commonly recommended philosophical foundations of music education in America (Elliot, 2005; Elliot & Silverman, 2015; McCarthy & Goble, 2005; Regelski, 2000) because learning music by “doing” actively involves students. However, what would happen if those principles were more effectively applied to preservice music educators learning how to teach?

The Role of the Large Ensemble in Music Education

The current reality of secondary music education in the United States is that students most frequently learn about music through large ensemble participation (Battisti, 2002). Therefore, secondary instrumental music educators are most likely filling the role of band or orchestra conductor. There has been an ongoing dispute about whether band is a medium *of* music education or a medium *for* music education (Mantie, 2012). Some experts believe instrumental ensembles are an inherently autocratic form of music education (Allsup, 2012, Allsup & Benedict, 2008), whereas others view band as a legitimate form through which music education can take place pending the modification of existing traditions (Mantie, 2012). Researchers have more recently explored and implemented democratic principles in large ensembles and have found success in their

application (Draper, 2019; Schatt, 2022; Scherer, 2021, 2022). Regardless of personal philosophy or intent, music teacher educators should prepare prospective secondary music educators to teach large ensembles because that is probably what they will be doing when they enter the profession.

Preservice music educators' (hereafter referred to as PME) perceptions regarding their university-level conducting and rehearsal skills instruction have remained fairly consistent within existing research. Despite ensembles being the primary form of music making in secondary schools, PMEs have reported feeling underprepared to rehearse them (Powell, 2013; Silvey, 2011b) and eventually have perceived their rehearsal skills were developed less than their conducting technique when they become inservice teachers (Silvey et al., 2020). Providing effective instruction and feedback also has proven difficult for some music student teachers during field experience/internship placements (Baumgartner, 2011, 2014; Conway, 2002). When considering PME preparation, there is still a need for additional settings within university-level curricula to connect the theory of coursework with teaching practice (Conway, 2022). PMEs have felt that more frequent opportunities for experience-based learning has fostered an increased sense of freedom to deviate from prepared lesson plans to take advantage of teachable moments in specific contexts (Haston & Russell, 2012). The inclusion of additional large ensemble rehearsal experiences prior to student teaching seems warranted to address the lack of preparation that PMEs may perceive.

Researchers have indicated that both preservice and inservice music educators viewed teaching and conducting as largely connected (Forrester, 2018; Johnson, 2014; Noon, 2019). Although music educators are able to connect these concepts, the

experience of rehearsing an ensemble is often not reflected in collegiate curricula.

Opportunities do exist for PME's to conduct large ensembles while enrolled in conducting coursework at some universities; however, it is unclear how frequently these conducting opportunities take place or if they are required (Hart, 2018). As such, music educators have expressed a need to have more experience-based learning opportunities included in their preservice preparation in order to practice conducting and rehearsing before inservice teaching (Powell, 2013; Silvey, 2011b).

Educators' perceptions of effective music teaching have been explored by music education researchers investigating characteristics such as personal behaviors, teaching skills, and music pedagogical knowledge (Miksza et al., 2010; Napoles & MacLeod, 2016; Taebel, 1980; Teachout, 1997). Some researchers in these studies isolated teacher nonverbal and delivery skills such as posture, proximity, gestures, facial expression, voice volume and modulation, eye contact (Hamann et al., 2000; Yarbrough, 1975), teacher intensity (Cassidy, 1990; Madsen & Geringer, 1989; Madsen et al., 1989), pacing (Duke et al., 1998; Single, 1990), accurate instruction (Madsen, 2003), and feedback (MacLeod & Napoles, 2012; Price, 1989, 1992), whereas others have focused on assorted teacher traits such as social intelligence (Juchniewicz, 2010), the ability to motivate and have a positive rapport with students (Teachout, 1997), and enthusiasm (Miksza et al., 2010). These effective music teacher characteristics are not exclusive to a singular type of music education, and therefore may potentially relate to conducting and rehearsing a large ensemble.

Ensembles serve as a prominent form of secondary music instruction in America (Allsup, 2012; Allsup & Benedict, 2008; Battisti, 2002; Mantie, 2012; Mark & Gary,

2007; Mark & Madura, 2013), and researchers have examined what skills and behaviors educators feel are important to successful music ensemble teaching (Napoles & MacLeod, 2016). It seems important for music teacher educators to develop a better understanding regarding how to most effectively prepare educators to teach large ensembles. Although many researchers have led us to conclude that music educators perceive a lack of rehearsal skills preparation within university-level programs (Powell, 2013; Silvey, 2011b; Silvey et al., 2020), PME's experiences in an advanced conducting and rehearsal skills course have yet to be examined. More research is still needed regarding the opportunities PME's have to hone these ensemble teaching skills in their undergraduate degrees, as well as how those opportunities affect their perceptions of their own teacher effectiveness.

Rationale and Need for the Study

Research devoted to music teacher education is growing and adapting (Conway et al., 2020); therefore, it seems reasonable to conclude that the preparation of PME's is an important concern for the profession (Conway, 2022). However, there is insufficient research regarding the intersection of PME's development and their curricular experiences in an advanced conducting and rehearsal skills course. Specifically, researchers have yet to examine how teaching experiences in such a course might influence PME's perceptions of their teacher development and effectiveness. Research exploring how experience-based learning can be embedded more effectively within both music education methods courses and required conducting or rehearsal techniques courses seems warranted (Hart, 2018). Furthermore, relationships may exist between what opportunities PME's receive regarding teacher skills development and the PME's

perceived efficacy for teaching a large ensemble. I am particularly interested in PME's concerns and efficacious experiences that happen while rehearsing a curricular lab ensemble prior to field experience opportunities. Because large ensemble instructional opportunities are uncommon within undergraduate music education curricula (Grey, 2022; Hart, 2018), it seems important to describe a degree program in which they do exist. It seems necessary to gain an understanding of the experiences of students enrolled in an advanced conducting and rehearsal skills course in order for music teacher educators to maintain or change aspects of music education curriculum to best serve PMEs.

Purpose and Research Questions

The purpose of this multiple case study was to describe the experiences of PMEs in an advanced conducting and rehearsal skills course. Additionally, I sought to explore PMEs' perceptions about the intersections of conducting ability, rehearsal skills development, and their effectiveness as a music educator. The primary research question that guided this study was: What are the perceptions of PMEs regarding their conducting and rehearsal experiences as a result of an advanced conducting and rehearsal skills course? Further, two sub-questions provided depth and additional insight about PME development: (a) How do these students view the relationship between their conducting ability, rehearsal skills development, and effectiveness as a music educator? and (b) Does participation in an advanced conducting and rehearsal skills course influence preservice music educators' perceptions about their teacher effectiveness? If so, in what ways?

CHAPTER 2

REVIEW OF LITERATURE

I situated this dissertation at the intersection of three distinct areas of music education research: (a) conducting technique development, (b) rehearsal skills development, and (c) perceptions of teacher effectiveness. Although I focused primarily on the experiences of PME in relation to these topics, the contents of this study are influenced by current and past discourses and trends in PME development, especially regarding large ensemble rehearsal skills development. A robust body of literature exists in all three areas of research, providing a rich foundation upon which the present study has been developed. I have divided this chapter into three main sections, each of which corresponds to one of those three bodies of research that informed this study. At the end of the chapter, I present a synthesis in which I illustrate how those bodies of literature converged to serve as a foundation for this study.

PMEs are expected to develop a variety of skills throughout their undergraduate program to prepare them for the challenges of classroom instruction. One of the most complex tasks is to learn how to effectively conduct and rehearse large ensembles. PMEs often struggle with conducting gestures, balancing verbal and nonverbal instruction, error detection, and the application of pedagogy during undergraduate curricular teaching experiences. Researchers have explored these and other aspects of conducting and rehearsal skills development and offered suggestions concerning undergraduate music education curricula.

Conducting Technique Development

The development of conducting technique is unsurprisingly important to conducting teachers, yet their beliefs have been varied regarding what skills to teach as well as when to teach them. Hunsberger and Ernst (1992) stressed the need for the improvement of undergraduate conducting courses, writing that “a large percentage of graduates will use their conducting skills extensively during their careers and many—perhaps most—will receive no additional formal instruction” (p. xvii). Romines (2003) echoed this and suggested a shift toward a curriculum for undergraduate conducting courses that should be inclusive of all the knowledge and skills necessary to be a successful conductor such as gestures, score study techniques, and rehearsal procedures. Kohut and Grant (1990), however, advised that students should master fundamental conducting techniques before being introduced to more nuanced and complex skills such as left-hand independence and facial expression. Because many undergraduate students may only receive two courses in conducting (Hart, 2018), instructors of undergraduate conducting courses are tasked with selecting the most important curricular content to meet students’ needs and the needs of the evolving music education profession.

Gesture and Expressivity

Researchers have indicated that conducting teachers consider basic patterns, preparatory gestures, subdivision, and fermata treatment among the most important for student learning (Manfredo, 2008; Romines, 2003), especially when first learning how to conduct (Kohut & Grant, 1990). Manfredo (2008) found that subdivision, the use of fermatas, and facial expression were emphasized more frequently in advanced conducting classes than in introductory classes. Conversely, Boardman (2000) found that facial

expression and use of fermatas were less of a focus in a second semester course than in an introductory course. This contradiction highlights the subjectivity of course content choices, and it lends further support to Manfredo's (2008) conclusion that undergraduate conducting courses are often designed based on the philosophical and pedagogical beliefs of those who teach them.

Conducting technique has been viewed as the most important aspect of rehearsal effectiveness (Bergee, 1992; Grey, 2022), and effective ensemble directors must skillfully demonstrate a variety of conducting behaviors. These skills include nonverbal and expressive gestures in rehearsal settings (Forrester, 2018; Hart, 2018; Kelly, 1999; MacLeod, 2018; Montemayor & Silvey, 2019; Nápoles, 2017; Regier et al., 2019; Romines, 2003; Saunders & Worthington, 1990; Silvey, 2014; Silvey et al., 2020). There may be a relationship between perceived teaching effectiveness in a university-level rehearsal setting (MacLeod, 2018) and the deliberate use of gesture (Montemayor & Silvey, 2019). For example, Bergee's (1992) exploratory factor analysis indicated that conducting skills accounted for more than one half of the variance in PME's rehearsal effectiveness. It is possible that conducting behaviors such as nonverbal and expressive gestures may influence rehearsal success more than other related teaching skills.

Employing a diversity of gestures may influence the musical response and perceptions of ensemble musicians. PMEs in Johnson's (2014) study were surprised by how a subtle gestural change could elicit such a different sound from a performing ensemble. In Montemayor and Silvey's (2019) study, college musicians rated seven measures of teaching effectiveness higher for a gesturally and facially expressive conductor than a non-expressive conductor. Although PMEs may believe musical

expressivity when conducting is important and university conducting instructors report teaching expressive gestures such as legato, tenuto, and syncopation in their courses (Romines, 2003), some inservice educators have felt inadequately prepared to demonstrate it (Regier et al., 2019; Silvey et al., 2020). Left-hand gesture (Silvey, 2014; Silvey & Major, 2014) and expressivity (Regier et al., 2019; Silvey, 2011) seem to be among the most difficult conducting skills for PME's to demonstrate. Based on the research, PME's may benefit from refining their gestural and expressive teaching abilities through undergraduate experiences where they focus on one conducting skill at a time.

Undergraduate Conducting Coursework

Developing PME's fundamental conducting skills helps prepare them to teach ensembles. Undergraduate music education majors are typically required to take two conducting courses (Hart, 2018; Manfredo, 2008; Silvey, 2011). However, according to Hart (2018), these courses often have not included pedagogical skills such as ensemble rehearsal/diagnostics, music curriculum implementation, or music teaching techniques knowledge. Instructors who teach conducting courses have often prioritized content knowledge and skill over pedagogical skill, which is a possible explanation for the lack of opportunities that PME's receive to practice conducting and rehearsing in authentic ways (Noon, 2019). Communicating through gesture, responding to sound, and reacting to students' performances is viewed as a complex process that is difficult both to learn and teach (Forrester, 2018) because student conductors have often felt unable to focus on their conducting technique when listening to an ensemble (Bodnar, 2017). This has likely

translated to novices' feelings of inadequacy when asked to demonstrate musical expressivity (Regier et al., 2019; Silvey et al., 2020).

Researchers have identified curricular changes to improve undergraduates' conducting skills. Hart (2018) suggested music education and conducting faculty actively integrate conducting and pedagogy within music education conducting coursework and highlighted a potential need to redesign curricula and rethink program policy. Noon (2019) also recommended curricular changes such as conducting and methods course instructors collaborating to better connect conducting approaches, rehearsal skills, and programming strategies. PME's may benefit from integrated coursework rather than learning skills separately. A majority of music major participants in a study by Silvey (2011b) recommended changing conducting course curricula to add more podium time, semesters of instruction, large ensemble conducting experiences, and a greater emphasis on rehearsal techniques. Research is needed to better understand how curricula integrating music education and conducting coursework may influence undergraduates' conducting skills development.

In addition to the development of conducting technique and score study strategies, researchers have suggested that undergraduate conducting courses may play an important role in the occupational identity development of PME's (Johnson, 2014; Silvey, 2011b; Silvey & Major, 2014). Understanding how conducting coursework affects the occupational identity of PME's may assist conducting teachers in designing their courses to be more integrated within the larger undergraduate music education curriculum. Isbell (2008) described occupational identity as an interaction between three subconstructs: teacher identity, musician identity, and perceptions of teacher identity inferred from

others. Along with the development of knowledge and skills through participation in undergraduate conducting courses, researchers have suggested that conducting classes play an important role in the development of PME's occupational identities. Conducting teachers often provide students opportunities to conduct live ensembles in those courses; therefore, students may be quicker to engage with the complexities of conducting and to develop an understanding of their identity as teacher or conductor (Silvey & Baumgartner, 2016). Because of this, undergraduate conducting teachers are in a unique position to influence their students' occupational identities as conductors and teachers.

Rehearsal Skills Development

Students are enrolled in a variety of method courses during their teacher education programs, but the experiences in many of these courses may be observational and may not allow for the application of teaching skills until student teaching (Dassa & Derosé, 2017). For example, Hart (2018) found that three quarters of music education majors had no opportunity to rehearse large ensembles as part of their conducting coursework. Conducting teachers have applied varying degrees of importance to pedagogical concepts such as rehearsal techniques and strategies, programming, lesson pacing, and lesson planning. Hunsberger and Ernst (1992) found that successful conductors should develop specific rehearsal strategies and techniques to address common problems in large ensemble performance such as intonation, balance, or articulation. However, Romines (2003) found that rehearsal strategies and techniques were not always covered in undergraduate conducting courses. Manfredo (2008) stated that rehearsal techniques were significantly less emphasized in introductory courses than in advanced courses, which may suggest that some instructors scaffold in such a way that students attend to the

mechanical techniques of conducting before being introduced to rehearsal techniques. Furthermore, Boardman (2000) explained that instructors not only believed rehearsal techniques and strategies were essential to conductor preparation but also reported that these concepts should be taught in courses outside of conducting such as instrumental methods. Although opportunities exist to rehearse large ensembles while enrolled in conducting coursework at some universities, it is unclear how frequently these opportunities take place or if they are required at all.

Score Study and Error Detection

In addition to fundamental conducting technique, music skills such as addressing ensemble balance, adjusting intonation, and score study have also been identified as important to conductor preparation; however, PMEs often have difficulty determining the cause of a performance problem when practicing their conducting and rehearsal skills with a large ensemble. Millican (2016) tasked undergraduate music education students with identifying errors, describing the underlying cause, and suggesting a correction. Although most participants were able to identify the issue, many could not specify differences between a problem, its cause, and a potential solution. It is possible that an extensive array of potential mistakes (e.g., rhythm, pitch, dynamics, intonation) has contributed to students' difficulty identifying errors during rehearsals (Stambaugh, 2016). These researchers suggested that music faculty help PMEs cultivate a variety of techniques to correct common performance problems.

Although more podium time may be beneficial for students, conducting teachers have also expressed the importance of score study as a part of conductor preparation (Manfredo, 2008; Silvey et al., 2016). Silvey et al. (2016) explained that many

conducting teachers teach score study strategies to their undergraduate conducting students based on strategies that they have used in their own score study practice, whereas others used handouts and materials from other sources such as colleagues or workshops. The researchers also found that most of their respondents either “completely” or “partially” studied their scores before the first rehearsal of any piece they were assigned to conduct (p. 86). Additionally, Silvey (2011a) discovered that students who engaged in score study prior to a rehearsal expressed having greater confidence and more effective gesture than those who did not. Silvey et al. (2017) found notable differences between types of PME’s score markings and demonstrated conducting skill. They suggested novice conductors’ primary concerns may be conducting basics, such as patterns or dynamics, and recommended conducting teachers present students with strengths and weaknesses of listening to recordings during the score study process. Sheldon (1998) and Crowe (1996) each compared beginning conducting students’ ability to detect pitch and rhythm errors when using four types of score study styles. Participants in the experimental group of Sheldon’s study received contextual sight-singing and aural training and were significantly better at detecting rhythm and pitch errors than the control group. Crowe found score study with an aural model was significantly more effective than independent score study. More research is needed to investigate relationships between PME’s undergraduate conducting experiences, their score study practices, and their ability to detect errors.

Despite researchers suggesting that large ensemble instructional experiences help to develop novice conductors’ error detection skills, the opportunities for practicing these skills may not be included within music education curricula prior to student teaching.

Romines (2000) reported that although most undergraduate conducting teachers deemed balance, blend, and intonation as important in conductor preparation, only 67% of instructors reported giving their students instruction in these areas. Manfredo (2008) found that instructors believed that score marking, transposition, and clef reading were highly important in undergraduate conducting curricula and reported a lower emphasis on historical background and composer knowledge. In contrast, Silvey et al. (2016) found historical background and composer knowledge among the most emphasized practices taught to undergraduates, yet Lane (2006) revealed that historical background and composer knowledge did not transfer to students' conceptualizations of music scores. Those disparate findings may indicate that there are different methods for how instructors teach conducting and that students may make decisions for themselves on what skills to practice.

Ensemble Rehearsal Experiences

Beyond mastering conducting gesture, PMEs must learn to effectively rehearse an ensemble (Silvey, 2011b; Silvey et al., 2020). Undergraduate instrumental conductors in Silvey's (2011b) study, however, gave low ratings for their preparedness to rehearse an ensemble. High school music teachers in Saunders and Worthington's (1990) study noted they had been provided limited guidance on how to improve their rehearsal strategies. Inservice educators in Silvey et al.'s (2020) study reflected on their preservice training and similarly perceived that their rehearsal skills had developed less so than their conducting gestures. Researchers have recommended the use of authentic context

learning settings to help students develop teaching (Worthy, 2005) and conducting (Noon, 2019) skills, but this has yet to be investigated.

PMEs may benefit from practicing their conducting and rehearsal skills in an ensemble setting. These settings may include lab ensembles designed to provide conducting experiences, peer ensembles composed of students within a conducting course, or groups within secondary classrooms. However, PMEs are often rarely able to rehearse peer ensembles for more than 10–15 minutes during a single teaching episode (Silvey, 2014). Undergraduate conductors in Silvey’s (2011b) study recommended more podium time, additional semesters of instruction, an increased frequency of large ensemble conducting experiences, and greater emphasis on rehearsal techniques. This might indicate a need to further investigate the frequency at which conducting occurs in undergraduate instruction and what kind of ensembles are being included.

Conducting teachers have expressed that their students should have opportunities to work with ensembles in conducting courses, yet those experiences often manifest as students conducting an ensemble of their peers during class time as opposed to large ensembles with complete instrumentation (Romines, 2003). The instrumentation of those peer ensembles often represents a variety of mixed chamber groups, which could indicate the presence of learning experiences in less authentic contexts among undergraduate conducting courses. Haston and Russell (2012) defined authentic context learning experiences as “preservice field experiences situated in schools that have proven beneficial for identity development and enhancing teacher effectiveness” (p. 371). Therefore, although opportunities to practice conducting with a peer ensemble may emulate in-school teaching experiences, factors such as the instrumentation of peer

ensembles and the difficulty of the music studied in conducting classes may affect the perceived authenticity of those experiences.

Although it may not be considered authentic context learning, peer teaching has been investigated extensively in music education settings. Powell (2013) found that it allows PME's to focus on the technical aspects of teaching such as lesson planning, rehearsal techniques, and delivery, without the concerns of classroom management. The PME participants in a previous study by Powell (2011) also felt comfortable receiving peer feedback and viewed it as a positive aspect of the peer-teaching process. Other researchers have found that peers can be powerful, positive influences on undergraduate music education majors (Haston & Russell, 2012; Russell, 2007). This belief is not just limited to music education. Dassa and Derosé (2017) found that the relationships preservice teachers built with their peers were seen as their most rewarding experience during their student teaching practicum. The inclusion of peer feedback may foster additional opportunities for PME's to reflect on their teaching in addition to self-observation and reflection that may be built into undergraduate music education coursework.

Self-Observation and Reflection

Self-observation may influence the acquisition and achievement of basic conducting skills. Yarbrough (1987) suggested that self-observation following conducting experiences may significantly affect the retention of fundamental conducting technique among undergraduate conducting students "because of the immediacy, the reinforcing aspect of catching oneself doing the right thing, and the opportunity to study one's behavior in great detail and at length" (p. 188). Scott (1996) suggested that faculty

provide guidance in these visual diagnostic skills to students with no prior conducting knowledge. It would seem there is value for undergraduate conducting students in critically observing themselves and reflecting on their conducting experiences.

PMEs are often required to video record and reflect on their teaching in many teacher education programs. Video-assisted recall can evoke a stronger recollection of detail by student teachers compared to recalling experiences without the assistance of a recording (Omodei & McLennan, 1994; Powell, 2013). It seems beneficial to have PME video record and focus on their students' learning during lessons to encourage them to reflect in a variety of settings such as observations, peer teaching, and field experiences.

Student Perceptions of Conducting Technique and Rehearsal Skills Development

The ways in which students perceive the content of undergraduate conducting curricula and their experiences in those courses may be crucial in understanding how the curricula function and in evaluating whether students will transfer their learning beyond their coursework. Noon (2019) believed students enrolled in conducting courses will likely use the knowledge and skills they acquire in those courses throughout their career and that there are many attributes and skills that comprise a successful conductor such as gesture, pattern, expressiveness, eye contact, cues, releases, down beats, and posture. Silvey and Major (2014) found that undergraduate conducting students listed gesture as the most important skill for a successful conductor to have. That finding is congruent with previous research about conducting. For instance, Price and Byo (2002) expressed a need for conductors to develop a varied set of expressive gestures. It is clear that PME beliefs about conducting techniques such as gesture are shaped by their curricular conducting experiences. Based on their research about students' and teachers'

perceptions of basic conducting efficacy, Silvey and Baumgartner (2016) concluded that students' perceptions of the importance of self-confidence, eye contact, and a passion for learning increased significantly after having completed a basic conducting course.

Overall, students rated attributes such as self-confidence, music history and theory skills, and creativity as important for conductors to possess. Silvey and Baumgartner also found that, apart from beat pattern and showing releases, students' ratings of other nonverbal skills like conducting style (e.g. staccato, legato) decreased. They credited the retrogression of student perceptions of nonverbal skills to the possibility that, as the students' conducting knowledge and skills developed, they became more critical of their own abilities.

Undergraduate conducting instructors emphasize elements of score study in both basic and advanced conducting courses (Manfredo, 2008), and Silvey (2011b) found that score study knowledge ranked second among the list of conductor attributes that students felt most confident in after completing two semesters of conducting coursework. Battisti and Garofalo (1990) stressed the importance of holding similar standards of prior score preparation and accountability among conductors and ensemble musicians, and the findings from Manfredo (2008), Silvey (2011a, 2011b), and Silvey et al. (2016) suggest that both conducting teachers and conducting students value score study and preparation.

Undergraduate conducting students have reported feeling more confident in their ability to conduct time signature patterns than in their ability to show expressive gestures or detect and correct errors after taking a conducting course (Silvey, 2011b). Recalling how Manfredo (2008) found that instructors of undergraduate conducting courses did not emphasize error detection and correction during the first semester, the apprehension felt

by Silvey's (2011b) participants is understandable. Silvey also reported that, among the top four areas in which students felt most confident, students' leadership abilities grew or emerged due to the opportunities they received during class. Contrary to those results, Silvey and Major (2014) described how students struggled in navigating their role as leaders while enrolled in an undergraduate conducting course. The disparity between those cases may be the result of varying experiences, classroom structures, learning environments, and conducting opportunities that students have at their respective undergraduate institutions.

The Conductor-Educator Role

Undergraduate conducting students often perceive teaching and conducting similarly. Johnson (2014) explained that PME's may identify as conducting students throughout their teacher preparation, and he suggested that conducting, studied either privately or during undergraduate conducting courses, is a contributing factor in PME's' occupational identity development. It could be possible that the advanced musicianship demonstrated by the students in the class and the difficulty of the repertoire used might contribute to a perceived lack of authenticity in students' teaching episodes; therefore, students may benefit from the inclusion of more authentic context learning experiences in their conducting courses. Those experiences, in turn, may influence the development of occupational identity among undergraduate music education majors. Specifically, authentic context learning experiences within the undergraduate conducting curricula

may help students feel better prepared to adopt the conductor-educator identity as they move into their professional careers.

Ulrich (2009) found that students' undergraduate conducting instruction seemed to be modeled after the professional conductor role, lacking opportunities to develop skills that will make the rehearsal process effective and rewarding for the amateur musicians that most undergraduate conducting students would conduct. Given that conducting is an inherent part of secondary instrumental music education, it may be wise to prepare conducting students to adopt not just a conducting role, but rather that of a conductor-educator role. As defined by Noon (2019), conductor-educators are collaborators within the large ensemble; they build relationships with their students throughout the rehearsal process and engage in developing a positive classroom community with shared artistic and educational goals. Berg (2014) also explained that successful conductor-educators act as catalysts for their students in developing a deep understanding of music while also emphasizing its unique affective potential. It is a complex and nuanced role that PME's may be able to adopt more quickly if they receive thorough, synchronous instruction in both teaching and conducting.

Perceptions of Teacher Effectiveness

Providing effective instruction and feedback has proven difficult for some PME's (Baumgartner, 2011, 2014; Conway, 2002), and many have frequently cited concerns about music curricular design, classroom management, lesson/rehearsal planning, and student assessment (Berg & Miksza, 2010; Campbell & Thompson, 2007; McDowell, 2007; Powell, 2013). Baumgartner (2014) found those same concerns can extend into student teaching, when student teacher interns reported minimally addressing

lesson/rehearsal planning with their host teachers and university supervisors. In a subsequent study, Baumgartner and Council (2019) indicated that PME's required lesson plans when being formally observed were often not formally assessed. There may be a need to give PME's the opportunity to connect theory of coursework with teaching practice in more diverse teaching settings (Conway, 2022). PME's may believe that experience-based learning opportunities foster an increased sense of freedom to deviate from prepared lesson plans to take advantage of teachable moments in specific contexts (Haston & Russell, 2012). Whether it be within existing courses or instituting new ones, the inclusion of additional rehearsal experiences prior to student teaching seems warranted to address the concerns that PME's perceive.

Concerns-Based Model of Teacher Development

Researchers have indicated that there is insufficient evidence about the effectiveness of teacher education programs to prepare preservice educators (Fuller & Bown, 1975; Miksza & Berg, 2013). Fuller and Bown (1975) sought to address some of these specific issues by proposing a framework for describing how teachers' thinking may change over time. They proposed that teachers move through three stages when learning to teach: concerns about self, concerns about task, and concerns about students and the impact of teaching. According to their framework, teachers are first concerned with survival and establishing a sense of self as a teacher. The most dominant concerns during this stage deal primarily with a teacher's sense of personal adequacy and whether they have chosen the correct profession. The second stage involves a focus on executing the act of teaching. This stage is characterized by concerns about the daily tasks such as planning lessons and mastering the delivery of content. The third stage highlights a shift

of concerns toward students' experience and the impact a teacher could have on them. Although they used the term stage, Fuller and Bown (1975) wrote that they could not determine whether the stages were distinct, overlapping, or if teacher effectiveness was related to one individual stage.

The Fuller and Bown (1975) teacher concerns model persists because of the clarity with which it portrays the trajectory of teacher development and has been employed frequently in general education research (Fletcher Jr., 2017; Ghaith & Shaaban, 1999; Pigge & Marso, 1989; Ralph, 2004). For example, Pigge and Marso (1989) sought to determine whether or not teacher training had a predictable impact upon the affective attributes of prospective teachers. They found that as these prospective teachers progressed through teacher training programs they became less concerned about their self-survival as a teacher but more aware of the complex demands of the teaching profession (task concerns), became less anxious about becoming teachers, and became more assured about the decision to become teachers. Ralph (2004) examined the concerns of teacher interns and their classroom cooperating teachers about the extended practicum both before and after their completion of a 16-week program. All participants reported that many of their initial apprehensions were alleviated by the end of the internship, but nearly all also stated that new concerns had emerged. Fletcher, Jr. (2017) explored whether the concerns of a group of pre-collegiate students enrolled in an urban teaching academy program were unique or similar to those found in earlier studies using Fuller's (1969) original model as a framework for analysis. These concerns were primarily based on introspective reflections of the participants as they attempted to align their personal qualities with those needed of effective teaching. Aligned with Fuller and Bown's (1975)

trajectory, findings indicated a significant presence of self and task concerns. The progressions presented by Fletcher Jr. (2017), Pigge & Marso, (1989), and Ralph (2004) supported Fuller and Bown's concerns-based model of teacher development.

The Fuller and Bown trajectory of teacher concerns has also been supported by research involving PME's (Berg & Miksza, 2010; Broyles, 1997; Draves, 2021; Miksza & Berg, 2013; Paul, 1998; Powell, 2014). Berg and Miksza (2010) investigated the concerns of preservice instrumental music educators across 1.5 years. Consistent with studies within general education described previously, they found that the participants' concerns shifted away from survival/self-related issues and toward student impact issues across time. Based on their findings, Berg and Miksza (2010) also presented possible extensions of the Fuller and Bown (1975) model that revolve primarily around how changes in context that a PME experiences can cause shifts in their concerns. Paul (1998) studied the effects of peer-teaching experiences on the role development of instrumental music education students. He discovered that peer-teaching opportunities prior to student teaching helped music education students begin to develop their teacher identities and exhibit more mature teaching concerns than those without such experiences. These findings supported Fuller's (1969) theory that providing opportunities to resolve early teaching concerns may result in the development of more mature student-related concerns.

Researchers have indicated that self-concerns expressed by novice teachers are related to the development of their professional identities. Draves (2020) found that student teachers' descriptions of their professional identities changed throughout the student teaching experience, and concerns expressed by participants progressed generally

in line with the teacher concerns model. In her study, Draves bridged the gap between preservice teacher concerns and identity development, suggesting the inclusion of identity learning and addressing tensions in identity development within PME preparation programs.

Students are often recorded in their conducting classes to aid with self-reflective practices. Broyles (1997) investigated the effects of videotape analysis on role development of student teachers in music, utilizing the concerns-based model of teacher development as the theoretical framework that guided the study. She found that students progressed from concerns about self to concerns about student learning when including video-guided reflection within music teacher preparation. Similarly to my own study, Powell (2014) examined PME concerns in peer- and field- teaching settings, utilizing a video-assisted recall method to interview participants. Rehearsal strategy use, evaluation of teaching, and individual student impact were the most frequently coded teacher concerns (Powell, 2014). Although task concerns were cited often by participants, Powell found that those concerns decreased across the four teaching episodes documented. Consistent with the Fuller and Bown (1975) framework, those task concerns shifted to student impact concerns over time. More research is warranted to investigate how video-guided reflection could influence the development of PMEs' concerns in their conducting coursework.

Synthesis

Conducting and rehearsing an ensemble are considered to be complex skills to develop (Forsythe & Woods, 1983). Ensemble directors are tasked with demonstrating patterns, being expressive, giving verbal and nonverbal instruction, and detecting and

diagnosing errors while managing students' individual experiences and creating music. A conductor can directly affect the perceived success of an ensemble rehearsal (MacLeod, 2018). PME's spend their undergraduate experience learning pedagogy and developing teaching skills, yet researchers are still trying to understand how these experiences function independently and together. Preliminary research in this area has revealed that the teaching and learning of conducting and rehearsal skills are varied, and that teachers and students may make decisions about what skills to teach or to practice. Error detection is viewed by researchers as an essential skill for music educators (Ballantyne & Packer, 2004; Ballantyne et al., 2012; Crowe, 1996; DeCarbo, 1982; Nápoles, 2012; Sheldon, 2004; Stambaugh, 2016; Waggoner, 2011) and among the most important concerns of PME's (Silvey, 2011b). Although some researchers found that conducting while listening to an ensemble is a challenge (Bodnar, 2017; Forsythe & Woods, 1983), others indicated podium-based instructional opportunities for PME's can effectively promote error detection skills (DeCarbo, 1982). Despite researchers suggesting that large ensemble instructional experiences help to develop error detection skills (Manfredo, 2008; Millican, 2016; Stambaugh, 2016), the opportunities for practicing these skills are often not included within music education curricula prior to student teaching. Furthermore, researchers have suggested that conducting courses, when successfully coordinated within the entire music education curriculum, can help provide essential knowledge and skills in authentic teaching/learning environments (Berg, 2014; Grey, 2022; Hart, 2018). Opportunities to rehearse large ensembles while enrolled in conducting courses exist at some universities, but it is unclear how frequently these opportunities are available or if they are required at all. What remains unknown is what PME's experience during this

advanced conducting and rehearsal skills instruction and how those experiences influence their perceptions of their teacher effectiveness.

CHAPTER 3

METHODOLOGY

In determining how best to answer my research questions, I envisioned multiple potential study designs, both quantitative and qualitative. After examining the research questions and the literature informing this study, I concluded that a qualitative approach would best answer the key research question: What are the perceptions of PME's regarding their conducting and rehearsal experiences as a result of an advanced conducting and rehearsal skills course? I also determined that a qualitative approach would provide insight into my sub-questions: (1) How do these students view their conducting ability, rehearsal skills proficiency, and their effectiveness as a music educator? (2) Does participation in an advanced conducting and rehearsal skills course influence preservice music educators' perceptions about their teacher effectiveness? If so, in what ways?

There is insufficient research regarding the intersection of PME's development and their curricular experiences in advanced conducting and rehearsal skills courses. Specifically, researchers have yet to examine how teaching experiences in such courses might influence PME's perceptions of their teacher development and effectiveness. Furthermore, relationships may exist between what opportunities PME's receive regarding teacher skills development and the PME's perceived efficacy for teaching a large ensemble. I was particularly interested in PME's concerns and efficacious experiences that happen while rehearsing a curricular lab ensemble prior to field experience opportunities. It is important that we gain an understanding of the experiences of students enrolled in an advanced conducting and rehearsal skills course in order to maintain or

change aspects of music education curriculum to best serve PMEs. Although I address my own role and subjectivity as a researcher later in this chapter, the assumptions that I carried into this study were that PMEs (a) reflect upon experiences they have in their teacher education programs and (b) experience stages of development during their teacher education programs.

The Multiple Case Study Design

I used a qualitative, multiple-case study design (Creswell & Poth, 2018; Yin, 2018). Yin (2018) defined a case study as an “empirical inquiry that investigates a contemporary phenomenon in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident” (p. 15). Specifically, Yin’s (2018) approach to descriptive multiple case studies aims to describe the phenomenon within the context it occurred. Irrespective of the type of case study, this mode of qualitative inquiry provides the researcher with the ability to explore a phenomenon through a variety of lenses. This multi-perspective approach is crucial for a comprehensive understanding of participants (Baxter & Jack, 2008; Miles, 2015; Pearson et al., 2015). Case study also has the flexibility for researchers to unpack more complex experiences and circumstances which may not have a specific or singular outcome (Lucas et al., 2018).

The evidence from multiple cases is often considered more compelling in comparison to a single-case design (Creswell & Poth, 2018; Lucas et al., 2018). Yin (2018) noted that multiple-case study designs are preferable to single-case designs, citing that single-case studies are vulnerable due to researchers putting “all [their] eggs in one basket,” while emphasizing that “the analytic benefits of having two (or more) cases may

be substantial” (p. 61). The multiple-case study design also has the potential for direct and immediate replication by applying the same design and research questions to multiple individuals or cases, which builds trustworthiness and credibility into the procedures of a study as well as in its findings.

Using the multiple-case study design, I examined similarities and dissimilarities both within and between cases (Lucas et al., 2018; Yin, 2018). Data collection took place within the context of an advanced conducting and rehearsal skills course, which served as the bounded system for the current study. Because the purpose of my dissertation was to describe PME’s perspectives of their teacher effectiveness within this context, it was clear that Yin’s (2018) descriptive multiple case study approach worked best for this investigation.

Concerns-Based Model of Teacher Development as a Theoretical Framework

The application of a theoretical framework from which to view and interpret participant experiences can assist not only in answering the research questions, but also in navigating the assumptions and subjectivity of the researcher. Fuller and Bown (1975) proposed a three-stage teacher concerns framework as a way of theorizing teacher development. They created this framework from a critique of teacher preparation programs, which highlighted a lack of understanding as to what fundamental characteristics might affect the success of preservice teachers. Researchers have also indicated a lack of research dealing with the effectiveness of teacher education programs to prepare preservice educators (Fuller & Bown, 1975; Miksza & Berg, 2013). Fuller and Bown (1975) sought to address some of these specific issues as well as the theoretical voids in teacher preparation by proposing a framework for describing how teachers’

thinking may change over time. The immediate objective of their work was to inform the design of interventions that could be implemented in teacher preparation programs. However, their ultimate goal was to pursue research that could help teachers feel more effective as they develop their pedagogical skills (Fuller & Bown, 1975).

Fuller and Bown (1975) built on earlier work by Fuller (1969) and proposed that teachers move through three stages when learning to teach: concerns about self, concerns about task, and concerns about students and the impact of teaching. At first, teachers are concerned with survival and establishing a sense of self as a teacher. The most dominant concerns during the survival stage deal primarily with a teacher's sense of personal adequacy, concerns about being liked by students, receiving good evaluations from others, and whether they have chosen the correct profession. Preservice educators in this stage are cognizant of their own identity as they transition from student to teacher. The second stage involves a focus on mastery, during which developing teachers are most concerned with their efficacy when executing the act of teaching. The mastery stage is characterized by concerns about the daily tasks a teacher encounters, such as planning lessons, mastering instructional materials, and applying effective teaching methods. The final stage described by Fuller and Bown (1975) highlights a shift of concerns toward students' experience and the impact a teacher could have on them. Although they used the term stage, Fuller and Bown (1975) wrote that they could not determine whether the stages were distinct, overlapping, or if teacher effectiveness was related to one individual stage.

This three-stage developmental framework is centered on the changes in the dominant concerns of teachers over time. The stages represent the types of concerns that

are thought to be the primary focus of attention during the process of becoming a teacher and are not necessarily indicative of sets of behaviors a teacher would demonstrate consistently. Fuller and Bown (1975) suggested that the types of concerns displayed by teachers reflect their most pressing psychological needs at the time. As such, teacher educators could use information about the concerns of their students to address specific needs by implementing developmentally appropriate interventions.

Frameworks can affect the research process by providing a perspective to view a phenomenon being studied (Creswell & Poth, 2018). It was important for me to select a framework that highlighted the central ideas of the research problem because it would not only help me identify what relevant information needs to be collected but would also influence my data collection procedures (Eisenhart, 1991). I chose Fuller and Bown's (1975) concerns-based model of teacher development as my theoretical framework due to its successful use within existing music education research. It was clear the validity of this framework had been reinforced over time, and research questions answered in previous investigations about PMEs (Berg & Miksza, 2010; Broyles, 1997; Draves, 2020) closely related to the questions I sought to answer in the current study.

Interpretive Framework

I chose pragmatism as the interpretive framework to structure the participants' stories. In line with pragmatism as defined by qualitative research experts (Creswell & Poth, 2018), I understood my research occurred in social, historical, political, and other contexts outside of the classroom itself. Researchers must accept that data are occurring in specific contexts that may influence the outcome of their study (McCaslin, 2008), and how a participant felt on a given day may have been influenced by outside factors

(O’Leary, 2007). As a pragmatist researcher, I looked at the “what” and “how” of this study based on its intended consequences (Creswell & Poth, 2018), which is also consistent with Yin’s (2018) approach to case studies. Researchers using this framework use multiple methods of data collection, techniques, and procedures of research to best address their research questions (Creswell, 2013). I was most concerned with gaining knowledge that could be applied in undergraduate music education conducting and rehearsal techniques coursework.

Bounded System

This study was bound by the experiences generated within a course at the University of Missouri named Rehearsal Clinic (hereafter referred to as RC). This class spans two semesters and functions as a lab ensemble for PMEs with an instrumental music focus. Each semester, RC students are assigned pieces of band or orchestra music, study the music scores, prepare three or four 12–15-minute lesson plans, and teach their prepared lessons to a lab ensemble during scheduled “Teaching Cycles.” When not leading the class, the RC students play secondary instruments in the ensemble and sometimes provide peer feedback. Once their lesson concludes, the RC students receive five minutes of feedback from the instructor of record or a Graduate Teaching Assistant (hereafter referred to as GTA). After receiving feedback, the RC student then reviews the video of their lesson and completes a written self-reflection. In addition to the Teaching Cycles, there are multiple instructor-led supplemental lectures which address other pedagogical content such as score study, transposition, and the inclusion of students with

disabilities in large ensembles. RC students conclude each semester with the presentation of a final project to their peers.

Prerequisites for RC include one semester of Basic Conducting and one semester of Lab Ensemble. Lab Ensemble meets simultaneously with RC; the Lab Ensemble students play secondary instruments in the ensemble and often provide peer feedback to the RC students. Second-year students with an instrumental focus are enrolled in this section; therefore, RC students have participated previously in the Lab Ensemble. A separate course section named Symposium in Instrumental Music, which is composed of PME's with a choral focus, meets synchronously with RC and Lab Ensemble. The Symposium students serve the same role as the Lab Ensemble students.

In addition to the instrumental music education prerequisites required for RC, the music education students had also completed courses in elementary methods. In these courses, students had the opportunity to craft lesson plans and participate in field experience. Though the students did not participate in secondary instrumental field experience prior to RC, their experiences in elementary methods may have influenced their preparation and teaching in RC.

Participants

I employed criterion sampling to determine the pool of potential participants for this study. Creswell and Poth (2018) described this sampling method as “picking cases that meet some prespecified criterion” (p. 368), which ensures that all potential participants have similar experience with the phenomenon being described. I selected five PME's to participate in this study who were (a) currently enrolled in Rehearsal Clinic at the University of Missouri, (b) were willing to provide the materials requested for a

document analysis, (c) were willing to participate in the interview process, and (d) were in at least their third year of their undergraduate music education program. These selection criteria allowed for a certain level of homogeneity among the participants regarding their educational experiences. In addition to this criterion-based selection process, I used a purposive sampling technique (Creswell & Poth, 2018) based on my existing knowledge of the students when considering certain descriptive factors (e.g., primary instrument, preferred pronouns). I selected cases that I believed would provide unique insights into the experiences being described.

I invited five students to participate in this study individually. A script was read to potential participants prior to an RC meeting during the first full month of the Fall 2022 semester (Appendix B). The script detailed the purpose of the study as well as the activities in which they would participate. All five potential participants verbally agreed to participate in my study. After this in-person solicitation, I sent the same script via email one week later and asked these five individuals to confirm their intent to participate, which they all did (Appendix C).

I intended to conduct this study with five student participants, with the focus group portion of the data collection procedures being the primary factor in that determination. Wibeck et al. (2007) wrote that focus group research can reveal the ways in which knowledge is co-constructed among groups of people. Their research revealed that small groups seemed ideal for focus groups, suggesting that groups of five were optimal for rich discussions in which participants could contribute equally. One participant was unable to attend the focus group interview, which took place prior to the individual interviews. To ensure that the data gathered from the subsequent individual

interviews would be reliable between cases, I proceeded with four participants. Although the final number of participants was one less than the ideal suggested by Wibeck et al. (2007), the stories and perspectives of the four PME's who participated in this study allowed for thick and rich description (Creswell & Poth, 2018) of their experiences during their first semester of RC. To protect the identity of the participants, pseudonyms were used and other information that could potentially lead to their identification was excluded from this document.

In addition to the student participants, the instructor of record was solicited as a participant. He was already familiar with this investigation due to previous consultations we had during a semester-long independent study research course that I used to develop the structure of this study. Although the instructor had preexisting knowledge of this study, he was formally invited via email to be interviewed (Appendix B) and agreed to serve as an informant participant (Appendix C). The data collected from the student participants were confirmed and clarified by the analysis of the instructor's individual interview.

Data Collection

Data in this study came from multiple sources, including individual student interviews, one focus group interview, an instructor individual interview, and a document analysis (e.g., the course syllabus, written self-reflections). Collecting multiple sources of evidence is important when conducting case studies because it allows a researcher "to address a broader range of historical and behavioral issues" (Yin, 2018, p. 127) and helps to develop converging lines of inquiry. For example, besides interviewing the participants (RC students), I also interviewed an informant participant (the RC instructor of record).

Prior to the first interview, I sent the student participants a short questionnaire via email to collect demographic information, including race, preferred pronouns, age, primary instrument, and year in school.

For this study, I used a semi-structured interview format (Conway, 2020; Creswell & Poth, 2018; Patton, 2002; Yin, 2018) to describe the perceptions and experiences of the RC student. Open-ended questions guided the direction of the conversation while also providing the space for participants to narrate their own experiences (Yin, 2018). The creation of the interview protocol for semi-structured interviews began with information (e.g., interview structure, syntax choices, opening and closing statements) gathered from similar studies (Baumgartner & Council, 2019; Noon, 2020). The information was divided into categories, expanded into an interview guide, and used during a single semi-structured pilot interview with a former RC student. During this pilot interview, I took field notes to record facial expressions and body gestures exhibited by the participant, and those nonverbal cues were revisited when watching the interview video recording. I transcribed and analyzed the interview to create the protocol for the remaining interviews that I would use in this study.

The participant interview protocol I developed was modified by the results of the pilot interview (Appendix D). I adjusted the structure of the interview protocol, removed questions which did not provide data related to my research questions, added questions with the intent of gathering more information, and changed the language of existing questions which were not successfully posed to the pilot participant. During the final interviews, I did not take field notes so that I could be more present with participants and effectively guide the semi-structured format of questioning. This reflective step was

replaced by video-stimulated recall of the interviews while they were transcribed. Although predetermined questions were asked to each participant in the semi-structured interviews (Creswell & Poth, 2018; Yin, 2018), questions were added during the interview as needed to gather further information on specific experiences discussed by participants. In addition, I combined and omitted questions when necessary if the participant had already answered the question in a previous part of the interview. I audio and video recorded all interviews using *Zoom* software, utilizing the built-in call recording feature and audio transcription software. All data were collected and stored on a password protected online server.

Focus Group Interview. All four PME's participated in a focus group interview during finals week of their first semester of RC. Focus groups are valuable because they allow researchers to examine “how views are constructed, expressed, defended, and (sometimes) modified in the context of discussion and debate with others” (Wilkinson, 1998, p. 186). The interaction between focus group participants has the potential to create a dynamic synergy that is absent in individual interviews (George, 2012). The focus group took place prior to the individual interviews, which allowed the participants to reflect on their collective experiences with the intent of reinforcing their own self-reflective processes (George, 2012). Conducting a focus group with the participants provided me with a better understanding of not only the individual participants' experiences in RC, but also their collective experience, shared beliefs, and the ways those experiences and beliefs differed.

Individual Student Interview. One week after the focus group interview was completed, I interviewed each participant individually using the semi-structured

interview format (Conway, 2020; Creswell & Poth, 2018; Yin, 2018). Each student was individually interviewed one time. These interviews were guided by video-stimulated recall, using recordings of the participants' previous Teaching Cycles. Video-stimulated recall is a research technique in which subjects view a video sequence of their behavior and are then invited to reflect on their decision-making processes during the videoed event (Nguyen et al., 2013). The technique gave participants a chance during their individual interviews to view themselves in action as a means to help them recall their thoughts of events as they occurred (Dempsey, 2010; Lyle, 2003; Nguyen et al., 2013). The individual interview protocol was structured in three parts: (a) perceptions of conducting ability, (b) perceptions of rehearsal skills proficiency, and (c) perceptions of teacher effectiveness. The video-stimulated recall utilized Teaching Videos from each participant's first and last Teaching Cycles and took place during the first section of the interview protocol.

Instructor Interview. In addition to the student participants, I chose to interview the instructor of record who designed and taught the course. The interview protocol included gathering descriptive data about RC, exploring rationales behind curricular planning, and questioning the instructors' perceptions of the student experiences. Collecting this data allowed me to compare the intent behind aspects of the course to the lived experiences of the participants during cross-case analysis.

Document Analysis. During the data collection process, I gathered materials for a document analysis which included two videos of the participants' Teaching Cycles, four written self-reflections (Appendix F), the course syllabus (Appendix G), and any supplemental assignments which were submitted outside of the Teaching Cycle structure.

These documents were chosen so that I could best analyze the data within each case through the multiple steps of their Teaching Cycle processes during the course. Including documents in the data collection and analysis procedures enhanced the validity of my findings (Yin, 2018).

Data Analysis

Although the interviews served as the primary source of data I used to interpret the experiences of the RC students, best practices within qualitative research recommend the inclusion of multiple forms of data collection (Conway, 2020; Creswell & Poth, 2018; Yin, 2018). According to Yin (2018), this allows for a more thorough examination of phenomena in real-world contexts. Yin also explained that “any case study finding or conclusion is likely to be more convincing and accurate if it is based on several different sources of information” (Yin, 2018, p. 127). This qualitative analysis technique, known as triangulation, was the primary factor I considered when selecting the multiple forms of data collection that I used in this study. All interviews were transcribed from *Zoom* audio and video recordings (Appendix E). I listened to the audio recordings of each interview, following along with the computer-generated transcripts and making edits where necessary. Only once I ensured the transcripts accurately reflected what was said by participants did I begin to analyze the data.

Constant Comparative Approach

I used the constant comparative method to analyze the interview transcripts and supplementary documents gathered for this study (Glaser & Strauss, 1965; Lincoln & Guba, 1985) (Appendix H). Adaptations of the constant comparative method have been applied in previous studies within music education (Joubert & Van de Merwe, 2020; Kos

Jr., 2018; Seddon 2012). This process included four steps: (1) scanning for initial subject matter (open coding), (2) organizing those initial subjects into categories (axial coding), (3) adding a theme to each subject comment (categorization), and (4) presenting the findings abstractly as key themes and theories which aligned with my theoretical framework (interpretation).

Open Coding. This is the initial analytic process through which concepts are identified, and their properties and dimensions are discovered in raw data (Corbin & Strauss, 2008). During the open coding process, data are broken down into discrete parts, closely examined, compared for similarities and differences, then grouped and categorized. For instance, open code *P3I* from an individual interview:

| | | | |
|-----|---|---|---|
| P3I | Nerves; Teaching the Lab Ensemble; Communication/ verbal delivery of content; | Negative perceptions of teacher effectiveness during first Teaching Cycle experiences | “I just remember how nervous I was being up there. Because of that, I definitely wasn't, like, so concise.” |
|-----|---|---|---|

Open coding schemes are created separately for the analysis of documents. After identifying sets of meaningful units in open coding, the next step is to sort and shift through each set to identify relationships between patterns and themes.

Axial Coding. Axial coding results in the identification of large segments of text on broad topics; these segments can then form the basis for an in-depth analysis both within and between topics (Creswell & Poth, 2018). The goal is to code the text in such a way that the information can be combined meaningfully. The axial codes are used primarily to signal the presence or absence of pieces of information. I began axial coding from the open codes generated according to the research questions.

Categorization. Documents are context-specific, and they should be evaluated against other sources of information. The researcher needs to demonstrate the capacity to identify pertinent information and to separate it from that which is not pertinent (Corbin & Strauss, 2008). Categorization involves the systematic identification and classification of themes that emerge from the data. After completing axial coding, I identified three main categories based on the phases of my selected theoretical framework (Fuller & Bown, 1975). Each axial code was connected to either self concerns, task concerns, or student impact concerns.

During the categorization process, I combined the total number of times each code appeared within the individual interviews and Process Letters for each individual case. I then calculated the total number of times that each code appeared across cases. These processes informed the generation of key themes for both the within- and cross-case analyses.

Interpretation. After establishing my initial thoughts, I wrote interpretive case summaries of each participant's experiences to synthesize salient points and present emergent themes. These are presented in Chapter 4 and discussed further in Chapter 5. The complete four-part coding process allowed me to dwell with the data in a way that was reflexive as I returned to and re-read the data multiple times (Creswell & Poth, 2018). The logic driving the data analysis process was pattern-matching, which is considered to be one of the most desirable techniques in case study analysis (Yin, 2018). Pattern-matching requires the comparison of a predicted theoretical pattern with an observed empirical pattern which will result in a more rigorous and structured research process (Sinkovics, 2018). This characteristic of the analysis process allowed me to

present the data in a way that would accurately represent the realities participants experienced (Savin-Baden & Major, 2013; Yin, 2018). My positionality informed predicted theoretical patterns and the data collected established the observed empirical patterns.

Researcher Role and Subjectivity

As is common practice in qualitative research studies, I was the primary tool for data collection, and subjectivity was used to analyze and interpret all data (Creswell & Poth, 2018; Miles et al., 2014; Yin, 2018). Therefore, it is necessary to clarify my role as the researcher. I am a PhD student at the University of Missouri who serves as a GTA with the band program; this has allowed me to foster relationships with the participants prior to this study. I interacted with participants as an ensemble conductor, the Basic Conducting GTA, or the Rehearsal Clinic GTA. In some cases, I interacted with participants within all three of these settings, which built additional rapport.

When I was an undergraduate music education major, I did not have access to an advanced conducting and rehearsal skills course like RC. I was envious of the PME's opportunity to be enrolled in RC during my initial observations of the course. Reflecting on my early teaching experiences had made me realize how some difficulties as an inservice teacher could have been more easily avoided if I had access to more large ensemble teaching opportunities prior to working with K-12 students myself. These speculations were the genesis of the research questions eventually developed for this dissertation, as I was curious to discover what the RC students were actually experiencing as a result of enrollment in the course.

My situatedness as the GTA assigned to RC allowed me to witness the growth that the students enrolled in the course experienced and fostered my interest in the phenomenon that I was studying. Subjectivity and my resulting situatedness was an advantage and allowed the participants to feel comfortable enough to fully share their experiences with someone who could possibly relate and understand (Saldaña & Omasta, 2018).

Trustworthiness and Reliability

The design of this study allowed for consistent reflexivity throughout each step of the data collection and analysis processes. I identified my positionality prior to beginning data collection, reflected on the data consistently throughout its analysis, returned to extant literature throughout data collection and interpretation, and dwelled with the themes as they emerged from participants' tellings of their experiences.

Reliability was established through a thoroughly developed system of coding and audio transcription (Creswell & Poth, 2018; Glaser & Strauss, 1965; Yin, 2018). Interviews were held in person but recorded on *Zoom*, which was selected for its audio transcription software. I reviewed and edited the transcripts to reflect exactly what was said by participants during the interviews. The coding process ensured that the data were reviewed multiple times. Throughout the analysis process, I conducted member checks with each of the participants. Member checks (Glesne, 2016; Maxwell, 2013) are a critical technique in qualitative research because they allow participants to play an important role in directing the data analysis process because they are given the opportunity to confirm the researcher's accuracy or to make amendments to the researcher's interpretations of participants' words and experiences (Creswell & Poth,

2018). I provided participants with examples from the data and asked them to either confirm or clarify my understanding and interpretation of their stories. Finally, as part of the member checking step of verification, participants were provided with drafts of their individual case analyses to review and edit, if necessary, for accuracy and authenticity.

Multiple methods were used to ensure the trustworthiness of the data and interpretations. I enlisted the assistance of an external reviewer—an experienced music teacher educator with expertise in instrumental music education and qualitative methodologies—to check my coding procedures and analyses and challenge my interpretations. That reviewer examined my data, transcripts, coding framework, and my categorizations to affirm my interpretations of the data (Creswell & Poth, 2018).

Furthermore, the internal validity of this study was credible due to the triangulation of data sources as themes emerged (Creswell & Poth, 2018; Yin, 2018). Triangulation was accomplished by consulting multiple data sources, including individual interviews, focus group interviews, and various supplemental documents. By engaging in those processes, I refined my analyses and subsequent conclusions. In addition, those trustworthiness measures aided in producing findings that were as objective as possible and grounded in the participants' lived experiences (Creswell & Poth, 2018; Glesne, 2016; Maxwell, 2013).

CHAPTER 4

FINDINGS

A crucial element of case study research is the ability to provide thick, rich description of the participants' experiences with the phenomenon being examined (Creswell & Poth, 2018). This is typically accomplished through (a) prolonged engagement with both the participants and the phenomenon and (b) conducting detailed and thorough interviews with the participants (Glesne, 2016; Maxwell, 2013). Furthermore, the multiple case study design allows for additional level of understanding of a given phenomenon when coupled with prolonged engagement and detailed interviewing.

One method for gaining understanding in a multiple case study is to examine the data within each individual case to understand how those in the study engaged with the phenomenon in question (Yin, 2018). In this study, I sought to understand how participation in RC influenced PME's perceptions of their own teacher effectiveness with respect to conducting technique and rehearsal skills proficiency. Although one goal of this study was to search for similarities across cases, an important consideration was to first document how each individual engaged with the RC curriculum and course structure. This was primarily because individuals enter music education programs with varying interests, perspectives, and prior experiences, an understanding of which is consistent with the pragmatist lens through which I chose to interpret the data. Therefore, I chose to analyze data as it pertained to each individual case prior to examining data across cases.

I have presented those analyses in this chapter for each of the four participants in this study. Participants (a) completed one focus group interview, (b) completed one individual group interview, and (c) submitted documents for analysis. In the individual and focus group interviews, I explored participants' RC experiences as well as their perceptions of their own teacher effectiveness with respect to conducting technique and rehearsal skills proficiency. The preexisting reflective processes within the RC curriculum gave the participants additional opportunities to reflect deeply on their experiences teaching a large ensemble. These written self-reflections were called Process Letters (see appendices), the purpose of which was for the students to "write letters to themselves" while watching the videos of their Teaching Cycles to process their experiences (see Instructor Individual Interview).

The data were gathered and analyzed sequentially and occurred in the following order: Teaching Video 1, Process Letter 1, Process Letter 2, Process Letter 3, Teaching Video 4, Process Letter 4, the focus group interview, and then the individual interviews. These occurred at even intervals throughout the duration of the semester and ensured prolonged engagement with the phenomenon of interest. Analyzing the data sequentially allowed me to discover any changes that happened over time.

I examined the interview transcripts in search of data that highlighted each individual's experiences with what they encountered during each of their Teaching Cycles. Those data were triangulated with the Teaching Videos and Process Letters selected for analysis from each of the four Teaching Cycles. In addition, I provided each of the participants with a draft of their individual case findings so they could confirm or

clarify my interpretations of their experiences. This process of member checks (Creswell & Poth, 2018) ensured that data were trustworthy and reliable.

The Fuller and Bown (1975) concerns-based model of teacher development was the theoretical framework which guided my analyses and interpretations. As described in Chapter 3, the authors of this theory suggested that teachers move through three stages when learning to teach: concerns about self, concerns about task, and concerns about students and the impact of teaching. Applied as the theoretical framework for this study, the Fuller and Bown (1975) model situates the development of PME's on an outward trajectory from self to surroundings. To best connect this to the within and cross case analyses, I associated each code generated from axial coding to one of the three levels of teacher concerns. This coding process was similar to a longitudinal study by Berg and Miksza (2010) in which they investigated the concerns of preservice instrumental music educators across 1.5 years. All four Process Letters from each participant (Appendix F) and the transcripts from the individual interviews (Appendix E) were analyzed using this coding process. The intent behind this process was to better understand how often each concern manifested itself, if this frequency changed over the course of the RC semester, and how these concerns related to the experiences perceived by the participants.

With that framework as a guide, I summarized my findings within each case as they related to my primary research question and sub-questions. The primary research question was: What are the perceptions of PME's regarding their conducting and rehearsal experiences as a result of an advanced conducting and rehearsal skills course? The sub-questions were: (a) How do these students view the relationship between their conducting ability, rehearsal skills development, and effectiveness as a music educator? and (b) Does

participation in an advanced conducting and rehearsal skills course influence PME's perceptions about their teacher effectiveness? If so, in what ways? Each individual case finding includes a description of the participant's background in music education, three themes which emerged during data analysis, and a synthesis of the individual case findings.

Individual Case Findings

Case Study 1: Jenn

Jenn was a double bass player in her third year of study as a music education major who grew up in a suburban city two hours away from the university. She started playing string instruments in elementary school, where she learned from the same teacher that she did while in middle school. Jenn's interest in teaching music was fostered from a young age. When asked about how she decided to pursue a career in teaching music, she attributed much of this early interest to her middle school orchestra teacher. Jenn self-identified as a student who advanced faster in her ensembles than her peers who played the same instrument, so she would receive extra opportunities from her teacher to remain engaged in music making including playing in chamber ensembles and mentoring younger students. This student-teacher relationship had been maintained throughout her undergraduate experience. Not only did Jenn go on to perform with her middle school orchestra teacher, but she also was often invited to return to her middle school to teach younger students. Teaching secondary orchestra is what Jenn pictured as her ideal teaching position. She felt an existing connection to working with that age group due to

her experience teaching individual and section lessons, although she had not yet worked with a public-school large ensemble.

The only curricular conducting opportunities Jenn had received on the podium were in Basic Conducting with mixed small ensembles and with the RC ensemble. These consisted of collegiate student musicians and did not include any K-12 instructional opportunities. The task of conducting was frequently referenced in Jenn's interviews as well as in the written self-reflections she completed at the end of each Teaching Cycle. Jenn described the role of conducting in an ensemble setting as more important than she had initially anticipated, and she attributed much of her perceived nervousness in her first Teaching Cycle to her discomfort with her own conducting ability. Her perceptions became more positive as the semester progressed because she devoted more time to practicing conducting prior to her Teaching Cycles.

Jenn expressed a newfound excitement about working with an ensemble after completing a semester of RC. She was enthusiastic about being able to focus on the activities and rehearsal techniques she will have the opportunity to try out in the future because she was able to move past her initial fears associated with teaching during her Teaching Cycles. What inspired Jenn most was the evidence of growth she witnessed during the video-stimulated recall and reflective processes that were built into the structure of the course. She developed more confidence in her ability to teach during the first semester of RC than what she had established teaching individual private lessons while in college. This confidence was enhanced by the consistent feedback she received from the instructors throughout the semester.

Theme: Role Models as Influences

Jenn indicated that her instrumental ensemble teachers had served as role models for her own emerging identity as a music educator. The teachers who had influenced her most were honest with their students and developed genuine student-teacher relationships. When describing the attributes of an effective music educator, Jenn told me she valued authenticity over all other traits and abilities. This translated to her persona when leading the class. She reflected positively upon being authentic when making mistakes and discussed how her conducting was most effective when it was “authentic to how she felt about the piece.” In addition to authenticity, Jenn regarded student engagement as a quality required to be considered an effective music educator. Jenn referenced an elementary teacher she had previously observed, stating the most impressive part of her classroom management was when “she would make one correction, and everybody would be fine for the rest of the class time.” This type of student engagement was reliant upon the teacher’s effective communication and pacing. By being intentional and clear with directives like her own teachers had been, Jenn believed students are more likely to be engaged.

Some of the most important influences in Jenn’s development as a PME could be attributed to her experiences in middle school orchestra. She was inspired by the teaching techniques used by that teacher, specifically the “focus on things outside of the instrument.” Despite initial apprehension, Jenn challenged herself by trying new techniques during her Teaching Cycles which reflected the teaching practices of mentors who inspired her. The lessons where she experienced the most growth would include activities “away from the instruments,” such as composition-based or analysis-based

learning. Despite feeling uncomfortable with some of these activities and techniques, Jenn would often include them in her Teaching Cycles because she enjoyed participating in them as a student.

Another important role model for Jenn was her first high school orchestra teacher, who retired after her freshman year. She believed his teaching practices made orchestra “more than just a rehearsal.” Jenn admired how hard this teacher pushed her, and how prepared he seemed to be for every class:

I know my high school, my freshman year of high school, my conductor just knew exactly what was happening at every single point. And it was very impressive to me. And even with our All-State audition stuff, he knew exactly where everything needed to be in just the excerpts. And it just proves that they put the time and the work into the music that we're also putting time and work into.

(Individual Interview)

Jenn attributed her first conversations about majoring in music education to her relationship with her second high school orchestra teacher. This teacher provided Jenn with additional mentorship opportunities and made her feel like she could make a difference with students in her own classroom one day. She was initially intimidated by the commitment required to become a music education student because she believed it would be difficult to switch majors and still graduate on time. However, this concern dissipated once she was enrolled in RC, where she felt she was able to figure out whether or not she was meant to be a teacher.

Theme: The Process of Planning

Although Jenn recognized the concept of effective planning through her connection to role models in her life, she felt disconnected with that pacing in practice as a musician. In the practice room, she finds herself “just figuring out a piece by playing through it a bunch of times,” despite understanding the nature of “good” practice. She found it hard to shift her mentality from her own ingrained habits to those she had learned about effective teaching.

The admiration of her first high school orchestra teacher translated directly to Jenn’s most referenced aspect of teaching: planning. Jenn initially felt the need to “meet the criteria of a good lesson,” which included establishing objectives. She was much more interested in the activities she planned for the class, regardless of the overall purpose of the lesson, which proved difficult when conceptualizing a cohesive plan. However, Jenn’s philosophy about lesson planning changed drastically throughout the semester, the foundation of which transitioned from activities to the objective. Jenn’s confidence grew as she received more experience preparing for her lessons:

I think lesson planning surprised me. Umm, I expected to have a lot of issues with lesson planning, which I did in elementary music. But I actually really enjoyed, like, developing different ideas and then organizing it and reorganizing it. And it was kind of a puzzle, and I really enjoyed that. And I surprised myself that it came naturally. So that was something that kind of boosted my confidence as a teacher and becoming a teacher and having to make lesson plans every day. Umm, it was initially very intimidating thinking about, “Oh, I’m gonna have six classes and lesson plans for every single one. How in the world am I going to do

that?” But I think now that I’ve gone through this semester, I can see lesson planning more as a blank slate and how do I want to teach the classroom, not what needs to be done right now. (Individual Interview)

As lessons progressed, Jenn began to think more about what the class needed rather than what she wanted to do. For example, her last lesson was a self-described “rehearsal,” where she worked to improve individual performance aspects such as rhythm and tone. This choice was made when she realized that was what the students needed most at that point in their learning.

When Jenn became more comfortable with lesson planning and other tasks associated with teaching a large ensemble, she began to reference more student impact concerns. Most of her student impact concerns were referenced in her Process Letter for Teaching Cycle 4. Jenn believed she structured the lesson in a way that would engage all students, regardless of what part they played. She recognized that in previous lessons, she had been more concerned about following her lesson plan than focusing on the ensemble. In addition to providing feedback to the students during this rehearsal, Jenn also made time for the students to share their own observations and concerns. That action was not part of her lesson plan, which showed an awareness in the moment regarding student impact concerns and was consistent with the trajectory proposed by Fuller and Bown (1975), transitioning away from self and task concerns.

Theme: The Importance of Communication

Communication was an aspect of teaching Jenn identified frequently in both her interview and Process Letters. In her earlier written reflections, she remarked that her delivery was repetitive and unclear; however, she did not reference this concern in

subsequent reflections, so she may have felt satisfied with her growth in that area at that time. With the assistance of video-stimulated recall during the individual interview, Jenn also commented on the nonverbal communication she had used during her first Teaching Cycle:

I still giggle every time I see my opening, 'cause my shoulders are up to my ears. And I'm like, "How are we doing?" And it's a tentative like, "Do I really want to know the answer?" That's how it seems when I re-watch it. Umm, and that was just my own nerves coming out. (Individual Interview)

By the time she completed her last Teaching Cycle, Jenn had addressed the nonverbal communication behaviors that she felt were undesirable. Instead of being tense and clenching her hands, she used her hands to assist her verbal directives and more accurately represent the music she was conducting. Much of Jenn's reflection about nonverbal communication connected to her developing identity as a teacher:

I did enjoy getting on the podium and being able to experience an ensemble. [She said nervously] Umm, that was the first time I had conducted an ensemble in its entirety. And, umm, I remember that first feeling of conducting and being like, "Oh, they're watching me." Like, it kind of became real in that moment, umm, and it was exciting. And it was just, it was really fun to finally feel like I was beginning to enter that teacher role. (Individual Interview)

Jenn's concern about nonverbal communication transitioned over time from how she perceived herself to how her students perceived her. During the focus group interview, she and her peers agreed that when they were having fun leading the class, the students were having fun learning. She described this as an "energy shift" between her

first and last Teaching Cycles, and how it seemed like the students were having a better experience.

Synthesis

The semester of RC in which participants were enrolled during data collection featured a point-free grading system. Jenn was able to take the time she needed to complete assignments and tasks to the best of her abilities in ways that were meaningful to her and felt safe doing so. As a member of Lab Ensemble, Jenn indicated that she experienced Imposter Phenomenon and was initially afraid to teach in front of her peers as a RC student. She was impressed by how her peers executed their lessons and was concerned that she would not be able to do as well. However, those feelings began to subside as teaching opportunities and video reflections progressed. Jenn felt more secure with her identity as a teacher as a result of her experiences in her first semester of RC, particularly regarding the chance to follow her own path for learning without many constraints. She enjoyed learning how to teach through the experience of planning, executing, and reflecting upon lessons rather than following a detailed rubric. Jenn discovered how to “be her most authentic self” when leading a large ensemble through the trial and error experienced during her Teaching Cycles and felt she benefitted from the opportunity to do so prior to secondary-level field experience and inservice teaching.

Case Study 2: Vincent

Vincent was a percussionist in his third year of study as a music education major, but he had been a college student for a total of four years. He was from a rural town less than two hours from the university. Among other reasons, Vincent began playing percussion in beginning band because (a) he looked up to his sister’s boyfriend, who was

the section leader of the high school drumline and (b) he thought bass drum “looked the easiest” when his mom asked him what instrument he wanted to play. Band was Vincent’s “main thing;” he was enthusiastic about drumline in high school, which furthered his interest in marching with a drum corps after graduation. This passion was what guided him to continue to study music after his public-school experience.

Originally, Vincent did not intend to enroll in college. He felt as though he was obligated to go and did not consider alternative options. Although Vincent was glad that he ended up pursuing higher education, in hindsight he would have rather attended trade school prior to making a financial and time commitment to a university. The thought of being a music education major scared Vincent initially, because he was not sure if he wanted to be a band director; however, majoring in music was the only path he deemed logical since he was not interested in anything else. Therefore, he decided to pursue a Bachelor of Arts degree path with a second major in business, which he felt was the safest option if he decided not to continue with a career in music. Eventually, he realized he did not want to work in the business field, so he went “all in” and changed his major to music education.

When asked about his ideal teaching position, Vincent said he had always wanted to be a head band director at a high school, but more recently saw himself fitting the role of percussion specialist at a larger high school. Vincent hoped to be able to teach marching percussion and continue performing drum set professionally. This change was in part due his deep-seated interest in the marching arts and renewed identity as a performer, which also heavily influenced his experienced in RC.

Theme: The Impact of Career Aspirations

During his individual interview, Vincent indicated that he wanted to be a percussion specialist, which in his opinion does not require extensive conducting training; however, his most cited concerns revolved around the task of conducting. Vincent felt most confident with his conducting technique after completing Basic Conducting, but he admitted that he hardly practiced conducting for RC, stating:

I think it was pretty good when I was taking Basic Conducting, but now it's not as good. So if I want it to be better, I just need to practice it. 'Cause I, to be honest, I hardly practiced conducting at all for this class, and I think if I just practiced it a little bit, then it would be competent enough to get by. And then, if I wanted to actually get good at conducting, then I'd have to practice it much more extensively. (Individual Interview)

These negative perceptions of his conducting technique surfaced throughout his individual interview, though he was convinced that he could improve with more intentional preparation.

Vincent structured most of his lessons around “traditional” rehearsal techniques. During both the individual and focus group interviews, Vincent indicated he would include small activities. Because his intent was to structure his lesson around “actual” rehearsal, these activities would typically still feature students utilizing their instruments:

I might have spent a little bit of time on, like, a special activity, but I tried to make most of the time actual rehearsal. Except my first lesson, I kind of just, like, talked too much. But each time I kind of did a little activity. So, the first time I did “Brontosaurus,” I was like, “Okay, can you give me some adjectives about a

brontosaurus and have you play your instrument like what a brontosaurus would look like?” Umm...and then for the fourth movement, there's like an improv section. So, the activity was like, “Okay, I'm gonna demonstrate this on the trumpet, and then you show me what you would do.” So each lesson, I had like a little activity thing. And I tried to get student engagement and, like, get them to participate in it. And then the rest of it was, like, rehearsal time. (Individual Interview)

This emphasis on traditional rehearsal techniques may correlate to Vincent's association with the marching arts. Participants in competitive marching bands and drum corps focus on perfecting a performance, which is most often 8-10 minutes in length, over the course of a few months, which leads to extremely detail-oriented rehearsal pacing. Vincent may have believed this was the best way to execute lessons because that was how he experienced learning as a student in the activity which influenced him most.

Despite Vincent's not wanting to emphasize conducting during his future career, the task of conducting was what he referenced most often in both his interview and his Process Letters. He expressed consistently that the area he needed to improve most was his conducting technique when discussing the execution of his Teaching Cycles. An interesting consideration is that Vincent learned his fundamental conducting technique from a different instructor than the other three participants because he completed that course a year prior. He clearly articulated pedagogical terms such as ictus and rebound when discussing the ways in which he planned to improve throughout the semester. Not only did Vincent identify specific conducting-related skills he wanted to practice, but he also articulated tangible practice techniques that could help him achieve them. Although

Vincent may not have a desire to conduct large ensembles in the future, how he spoke about his conducting ability could have been influenced by his unique experiences in Basic Conducting.

In addition to his perceptions regarding his conducting ability, Vincent did not feel satisfied with how he planned for his Teaching Cycles:

To be honest, I did not prepare as much as I should have. I wrote a lesson plan for all of them. I did not score study that much, like as much as I should have. But yeah, I always wrote a lesson plan, and I usually just thought to myself first, I was like, “Okay, which one do I want to do?” So for the first one, I was like, “I’m going to do ‘Brontosaurus,’ the cool one.” Umm, so then I just like listened to it a few times and chose, like, I’d look to the score and I was like, “Okay, this will need work, this and this part will need work.” And then I kind of like went chronologically through the order of the piece. (Individual Interview)

Lesson planning was more difficult than Vincent had initially anticipated. He said he wished there was a rubric for completing lesson plans to have clearer guidelines of what to include when preparing for his Teaching Cycles. Vincent’s motivation to prepare for teaching may have been impacted by the task not coming to him as naturally as other aspects of teaching. This could have also been affected by his career aspirations, as he no longer desired to be a band director or to work exclusively with large ensembles.

Vincent’s definition of the role of conducting in music education was multifaceted and varied depending on the type of ensemble to which he was referring. He believed effective conducting technique was important in large ensemble settings such as wind bands or orchestras, though not as important as effective teaching practices. The

percentages that he estimated were “70% teaching ability and 30% conducting technique.” Vincent also referenced his own experience in the percussion studio, where the studio professor would infrequently conduct larger pieces that required a lot of players. When referring to the marching arts, he did not feel conducting technique was important outside of drum majors keeping time. It seems evident that Vincent’s desired career in music education influenced how he approached RC.

Theme: Instrument-Specific Pedagogy

Vincent cited more instrument-specific pedagogical concerns than any other participant. As a percussionist, he felt uncomfortable teaching a full concert band due to his unfamiliarity with wind instruments. After rewatching his Teaching Cycle 1 video during the individual interview, Vincent reflected on what he was thinking at that time:

I was thinking... to be honest, I was probably thinking, “I don't want to do this because I don't want to teach a concert band. So why am I doing this?” Which is maybe a little bit naïve. Umm and also, like, nervous, of course. I had a lot of like, “What do I even do?” Because I don't know much about wind instruments. So yeah. Umm, I was, like, nervous but not extremely nervous. (Individual Interview)

To help address this perceived weakness, Vincent chose to play trumpet as his secondary instrument in the Lab Ensemble during other students’ Teaching Cycles.

In both the individual interview and focus group, Vincent expressed a desire for more error detection training with a large ensemble, specifically with wind instruments. This was described as both self-directed in his own practice and potentially included in

future RC curricula. During the focus group, Vincent articulated what would have helped him address those concerns best:

I wish there was a little more time on how to critique the ensemble. Or how to tell the ensemble if they sound good, and what to do if they don't sound good.

Especially for someone like me who plays percussion or somebody who plays the strings and has never been in front of a wind band before or whatever. (Focus Group Interview)

Vincent wanted to feel effective when diagnosing errors while teaching, but he did not always possess the confidence to do so. In his Process Letters, he recommended that he spend more time considering the roles and timbres of each wind instrument. Instead of only giving the students broad feedback about concepts like dynamics or phrasing, Vincent hoped to give more individual and instrument-specific feedback. This is a skill that he believed improved throughout the semester as a result of his Teaching Cycle experiences.

Theme: Genuine Student-Teacher Relationships

The quality Vincent viewed as most important to being an effective music teacher was developing positive relationships with students, including setting a positive example and being a role model. He felt as though the relationships with his high school teachers were often more genuine than those he cultivated with his college professors:

There's the surface level stuff like asking like, "How are you doing?" And talking to them before and after class and being like, "What's up? How are you today?" But also being, like, actually genuine. I think I've had several professors who, like, it seems like they check the box of "I'm talking to you before class."

But...umm...sometimes they don't seem actually genuine about it. Not all professors; I don't want to generalize. But some of them have seemed like that compared to – and maybe this is just like my perception in my head from nostalgia or something – but compared to my high school teachers. It honestly seems like a lot of my high school teachers were a lot more personable and relatable than a lot of my college teachers. And I don't know why that is, but like actually being genuine. So my high school band director would always very clearly to tell us that he loved all the students and he cared about us. But he also showed it through his actions. (Individual Interview)

Although he discussed student impact concerns less frequently than concerns about self or task, the student impact concerns Vincent considered most often related to whether or not the students liked their teacher. Because he values honesty and encouragement from his teachers in a rehearsal setting, that is what he tried to emulate in his own Teaching Cycles.

Even when discussing concerns about self and concerns about task, Vincent was able to connect to student impact concerns as the semester progressed. For example, this association would sometimes emerge when he talked about his pacing during his Teaching Cycles. In one of his reflections, Vincent discussed how he wanted to “work on talking less and letting the students play more” because “the more the students play, the more they’ll learn.” Despite that comment being centered about his rehearsal techniques, his goal was to improve himself to provide a better experience for his students.

Synthesis

Overall, Vincent felt more aware of his teaching ability because he was exposed to the task of teaching a large ensemble prior to secondary-level field experience. Vincent understood the purpose of the class to be a lab where he could “just learn about teaching.” The structure of the Teaching Cycles allowed him to practice those skills in a controlled and safe setting, where he was able to become more comfortable being on the podium. Vincent’s experiences in RC taught him that teaching a large ensemble was more difficult than he expected. Prior to this class, he had assumed his band director just “got up there and were like, ‘Okay, let’s do it.’” However, he realized that it “actually takes planning and practice.” Because he was able to experience how “fun” and “cool” it was to be in front of a large ensemble, Vincent believed he will be able to eventually teach K-12 students more effectively.

Case Study 3: Iris

Iris was a flute player in her third year of study as a music education major. She grew up in a town less than two hours away from the university and participated in band throughout middle and high school. This included enrollment in both concert band and marching band. The music educators who taught in Iris’s home district were described as kind and excited about the music they taught, which bolstered her interest in music as a student.

Eventually, Iris would like to teach high school band; however, she believed teaching at both the middle and high school levels would be “the best of both worlds.” This was influenced by her high school band director’s current position in which his teaching schedule included the “higher-level” concert bands, a homogenous beginning

flute class, and the music-related teaching that happens in a marching band setting. Although Iris appreciated the humor and passion shown by beginning band students, she expressed that she would not be fulfilled by teaching only that age group. She felt that the musical conversations they could have with high schoolers would be deeper and more meaningful, which would eventually translate to her own satisfaction as a musician and person.

Due to monetary concerns, Iris initially planned to explore a career in a STEM-related field. However, a traumatic event caused her to reconsider what her life goals and aspirations were. Iris then decided to pursue a career in music education because that was what she loved to do. One of the primary factors that influenced Iris's choice was her desire to change the profession:

Then I had a couple of experiences my senior year that I was like “ugh” in band. I was like, “I don't want any other students to experience that.” So I kind of did it for almost, like, a petty reason. I was like, “Let me go into music education because I know I can make my students have a better experience than what I had.”

(Individual Interview)

Iris did not explain the situation further, but she did continue to reiterate her confidence in her decision to teach music.

Theme: Teaching from the Student Perspective

During the individual interview, Iris referenced student impact concerns at a disproportionately higher frequency than her peers, potentially due to her own negative experiences as a high school band student. She was most interested in how her students felt when interacting with musical content. When describing how she planned for

Teaching Cycles, Iris explained, “And I think before all of it, I was just like, ‘Okay, how would I want to learn this as a student?’” However, these student impact concerns often related to Iris’s own ideal learning environments rather than what the students needed in that moment. I coded these instances as student-impact concerns; however, the concerns ultimately were founded upon Iris’s self concerns. This was apparent when she stated, “So there was a lot of restructuring my mindset from what I’m so used to to what I actually want to do and what I would enjoy as a student in my own class.”

Although I considered this to be a task concern, Iris tried to understand student perceptions during Teaching Cycles by asking them questions. When describing her initial thoughts when structuring her Teaching Cycles, Iris said, “I structured a lot of those lessons in that way where it wasn’t me just stopping the music and being like, ‘Okay, we need to fix this.’ It actually focused on what the students thought” (Individual Interview). She was particularly concerned with how students connected to the music and often considered their students’ comfort when thinking about her teaching:

I was kind of proud how I shaped it, because I know that I needed to do quote unquote “sight reading.” But I knew that the music had more exposed parts, so I wanted to make sure that everybody felt comfortable playing, you know? So I’m really proud of how I, you know, had everybody playing the same part. And then we moved to, like, having the melody play, but they had that background to lean on with the drone. And then kind of smoothly transition to, “Okay, let’s play the actual music now.” I think I set it up pretty well. (Individual Interview)

Iris would guide the students through activities she felt encouraged individual student connections to the music, such as “learning how tell a musical story without words.”

Even when her peers were teaching, Iris was impacted by the lessons that “made a connection from not just notes on a page.”

Iris’s goals for each Teaching Cycle were influenced by her experiences as a student in the Lab Ensemble while peers were teaching and rarely from traditional rehearsal strategies:

The lessons that stuck out to me as a student in their ensemble were the ones where they did a lot of activities that, you know, made a connection from not just notes on a page. They did, you know, storytelling with it. Those were super nice. And then a couple of them doing, like, assignments on top of the actual music. I know someone did, like, writing a letter on how you would teach this to a class. Like, “What are the parts in this piece that you struggle with? And how would you reframe that to teaching them to somebody else who was working on the same piece?” So those were always super, you know, effective, and their teaching styles always would shine during those moments, too. And it wasn't just, you know, strictly rehearsing the piece. (Individual Interview)

The instruction she found most valuable was centered around activities away from the instrument or asking the students questions about the music, which is eventually how Iris chose to structure her own lessons. This may have contributed to her discomfort with instrument-specific pedagogy and error detection, as she did not regularly consider those processes while teaching. Because Iris was most concerned with how the students felt when receiving the content, the ways in which she chose to rehearse the group were ultimately affected.

Theme: Educator First, Conductor Second

Iris had strong opinions about the role conducting plays in music education. Although conducting was the second most referenced task concern in her individual case data, she was typically not concerned with her conducting technique while teaching the Lab Ensemble:

I am definitely one of the people that believes that you are a teacher first before anything else. Umm, but your conducting style definitely aids in your teaching. You have to be able to show what you want out of the students with your conducting, what you want out of their sound with conducting. (Individual Interview)

Iris believed her conducting technique had improved throughout the semester; however, she admitted conducting is not what she spent the most time practicing outside of class.

Although she was confident in the time and effort she spent planning for her Teaching Cycles, Iris recognized there were opportunities outside of class she could have used to become a more effective teacher. One of the strategies she wished she would have incorporated into her routine was to observe rehearsals taught by expert conductors:

I think going to rehearsals and, you know, not necessarily playing in those rehearsals, but going to other rehearsals. Like, going to Symphonic Band, or Wind Ensemble, or even choir rehearsals as an outsider and not, like, an actual student would be super helpful. But again, that's just something I could do on my own and not necessarily be told that I have to do. And seeing how those professors and those conductors rehearse their ensembles. And then you're also at the same time

able to listen for what they're hearing, and not just listening to yourself playing your instrument. (Individual Interview)

Again, Iris did not mention a desire to observe conducting technique. She was most interested in watching how expert conductors rehearsed an ensemble without the distraction of playing an instrument. Not only did Iris indicate a desire to have done this on her own, but she also requested for those observations to be included within the RC course structure itself in the future.

This philosophy of “teacher first, conductor second” was reaffirmed with Iris’s written self-reflections. Each of her Process Letters included instances of long-range planning, a concern that was unique to her experiences within the context of this investigation. As she wrote to herself:

I have really set myself up nicely for my last Teaching Cycle. Hopefully, this next lesson will feel like it is part of an overarching theme that matches my philosophy as a future educator. Although I did not get to everything on my lesson plan, where I ended will lead itself really nicely into focusing more on the personal connections that can be made to music rather than a focus on what the composer wants us to feel. (Process Letter 3)

Iris spent time thinking about how her Teaching Cycles could relate to future teaching opportunities, and specified tools (e.g., student journals) she would like to implement to foster student and personal growth. Although Iris’s first Process Letters sometimes included long-term improvements related to conducting technique, these concerns dissipated over time and were replaced with concerns regarding the overall structure and scaffolding of her future teaching.

Theme: Communication and Delivery

Many instances of Iris's perceptions of her teaching effectiveness were presented alongside comments related to communication and delivery of content:

I just remember how nervous I was being up there. Because of that, I wasn't, like, so concise. But I'm still proud of where I started, you know? I think I started in a good spot for what I wanted to do later on, you know? (Individual Interview)

Iris felt her nonverbal communication reflected how she perceived their Teaching Cycle was going on a given day. When she reviewed her teaching videos, she correlated relaxed behaviors such as smiling and lack of tension in her shoulders to feelings of success.

Not only did Iris consider the clarity of her verbalizations while leading the Lab Ensemble, but she also attempted to be mindful of what she was saying. In her first Process Letter, Iris noted the impact of what one of the GTAs said during the post-Teaching Cycle feedback:

I urge you to be even more mindful in your wording. [GTA] mentioned that as a class, we discussed the connotation of using the word "talented". If you decide to continue to use that word in these opening exercises, consider defining that word for the ensemble to reframe it so that each member knows that they bring their own individual talents to the table. (Process Letter 1)

This was a specific example of how she considered the meaning and reception of her words while teaching, a trend which continued throughout Iris's development throughout subsequent Teaching Cycles.

In addition to considering individual students' perceptions of content by integrating intentional questions into the pacing of the lessons, Iris again was critical of

the clarity of that communication. One of Iris's Process Letters revealed their thought process behind the development of "good" questions:

I know you are working on asking clearer questions, but I appreciate how you reframe questions to reach more people. For example, you initially asked why we balance to the low voices, but then when you sensed hesitation, you asked why we do not want to hear a lot of high voices. The question "who likes that sound better" is not open-ended; students know that I want to hear that they do like the sound better, so they may just verbally agree with me without really understanding. To have the question encourage critical thinking, I could have had the ensemble try to play first before revealing the "answer" and then ask them which sound they liked better and why. (Process Letter 2)

Iris considered the critical thinking implications of her questioning during lessons and did her best to frame questions in a way that encouraged student comfort and confidence. She took the reflective processes embedded within the structure of the Teaching Cycles seriously and utilized her videos and Process Letters as ways to plan for future teaching.

Synthesis

As discussed previously, the foundation of how Iris approached RC could have been partially derived by her own negative experiences as a high school band student. However, she was confident in her ability to teach and felt as though she and her peers will make a positive impact on the profession in the future:

I think I've learned that we're going in a good direction with music education. 'Cause particularly with, you know, band and orchestra, there are a lot of issues in the past with music education and I think we're reframing a lot of that now and

learning how to do that. We're talking more about, like, history with pieces and that kind of thing. So I'm just super excited for where we're going, And I'm really proud of all my classmates too, as well myself. (Individual Interview)

Regardless of the context in which she made comments about student impact concerns or where that influence originated, Iris still considered her impact on students throughout the semester.

Although RC is not by definition an authentic contextual learning experience, Iris was able to derive meaning from her experiences simply because the size of the ensemble increased from her prior teaching opportunities:

I think it's just the amount of people that changes things. And them all sitting down and, like, looking up at you expecting you to say something profound. But I think it was pretty straightforward for what I expected, you know? (Individual Interview)

Iris considered this class to be the first time she was able to apply all the pedagogical knowledge she had learned in her undergraduate curriculum. Being able to make mistakes alongside her peers in a large ensemble setting was comforting because all those people were going through the same growth, and she felt empowered by the support of her cohort.

Case Study 4: Joseph

Joseph was a saxophone player in his third year of study as a music education major. He grew up in a town less than an hour away from the university and was involved in the band program throughout middle and high school. During middle school, Joseph played primarily tenor saxophone; however, by the time he was in high school, he played

all the instruments in the saxophone family. In addition to saxophone, Joseph noted that he learned how to play clarinet in high school, as well.

Whether it was helping with after school activities, participating in district music contest, or playing in both concert and jazz band, Joseph was constantly involved in “all things band.” His high school hosted district band auditions every year, which allowed him to contribute behind the scenes with an extra-curricular musical opportunity for multiple years. Joseph began considering music education as a career in eighth grade due to his love of playing saxophone, although his motivation for becoming a band teacher had changed since then. He felt like he was able to grow as a young person through the social opportunities presented by band.

Despite his musical life being saturated by band, Joseph said he was “really not picky” about what job he might get after graduation. Ideally, he would love to teach high school band, but he still enjoyed learning about and experiencing elementary music education settings. Joseph “finds music education fascinating” and “thinks it’s fun getting to work with students of all ages.” His ideal career trajectory would be to first teach high school band, then eventually pursue a Master in Music Education degree.

Theme: Extra-Curricular Conducting Opportunities

Joseph often sought extra-curricular conducting opportunities. These began as early as his senior year of high school, where he participated in a program “cadet teaching.” During this class, Joseph would work with middle school band students in both small and large ensemble settings. He would mostly interact with the percussion students, although he was able to conduct the full seventh grade band on multiple occasions. The conducting and teaching he was able to experience prior to his

undergraduate degree could have influenced his desire to pursue additional conducting opportunities in college.

While enrolled in RC, Joseph was also enrolled in the graduate-level Advanced Orchestral Conducting course. He felt as though he was able to further enhance his conducting technique compared to what he accomplished in Basic Conducting. This included leading the full orchestra twice during the semester and frequently working on conducting technique in a small group setting in the classroom. Joseph was particularly grateful for the opportunity to work on conducting without the stress of a performance or the multitasking required of a rehearsal. He noted that they did sometimes talk about rehearsal skills, although this was infrequently.

In addition to Basic Conducting and Advanced Orchestral Conducting, Joseph took individual conducting lessons with the Director of Bands. He attributes much of his ability to connect conducting fundamentals and rehearsal skills to this ancillary experience:

[Conducting lessons] were probably the most beneficial when it came to applying conducting to a rehearsal umm situation. Just because we did talk about more rehearsal strategies, and what to think about when you're working on this music rather than the conducting art form itself that a lot of these other classes have been talking about. (Individual Interview)

At the end of his semester of lessons, Joseph was able to lead the Wind Ensemble in a sightreading performance of a major cornerstone of band repertoire. This was the longest he had been on the podium in front of an ensemble other than in RC. He did not necessarily get to rehearse the group but was still able to troubleshoot minor problems the

ensemble had while playing through the piece for the first time. When asked if the conducting technique instruction included in his undergraduate curriculum had prepared him to teach an ensemble, Joseph attributed much of his capabilities to the extra opportunities he had sought out:

I think for me yes, but I've also taken a lot of initiative to do a lot of extra things. I think the only required thing here is just a basic level conducting course. And I don't think that's always quite enough for teachers to be an effective conductor or teacher. But I think with what I've done, yes, very much so. I think as a middle school or high school educator, I would have no issue at all. (Individual Interview)

Although Joseph had pursued supplemental conducting opportunities, he still believed RC positively influenced his perceptions of his ability to rehearse an ensemble. Because he had worked on his conducting technique so regularly outside of class, Joseph felt as though he was able to focus more on applying conducting to the act of teaching:

Rehearsal situations and getting away and being able to do more teaching side of things where you're doing more activities that aren't with instruments, or of whatever nature you want to do, and being able to combine those things has been really great and super helpful. And seeing, "Oh, this is the application of conducting to my teaching. This is the application of teaching to conducting and being in front of an ensemble and whatnot." You have so many things that are interweaving at this point now. It's very intimidating in ways, but it's really cool getting to see all these different fun experiences and getting, "Oh, this is what it's

actually like to be in classroom,” and combining all these skills that you've been learning throughout college. (Individual Interview)

Joseph attributed much of his success and growth as a teacher to the controlled RC environment. He felt as though he was able to be more vulnerable and experiment with teaching techniques in a more intimate setting of his peers during his Teaching Cycles, as opposed to the more “terrifying” experiences like conducting the Wind Ensemble or the University Philharmonic Orchestra. Although he still enjoyed those experiences, Joseph appreciated being able to learn in a laboratory ensemble setting with less pressure.

Theme: Developing an Educational Philosophy

Consistent with the trends embedded within the concerns-based model for teacher development, Joseph reflected regularly and deeply on his identity as a teacher. During his individual interview, Joseph went into detail about his need to develop an educational philosophy:

I need to develop a philosophy and what I want to be as an educator. Because I don't really have that right now. I know what I want to try to accomplish, but I don't really know how I want to do that. And knowing exactly what I want my philosophy to be, because I don't know if I really have a good solid point of what I want to be as an educator right now. I know I want to be a good educator. I know that. I want to put time and effort into this to make sure that I am effective. But I'm not sure exactly how I want to accomplish these things, and how I want to handle these situations. (Individual Interview)

These thoughts were corroborated through Joseph's Process Letters, which were over twice as long as those submitted by the other participants. He began to troubleshoot the

discrepancies between his own experiences as a student and the experiences he wanted to provide for his students in the classroom:

A lot of times, I think performance-based philosophies are much more about umm making sure that what you're doing is correct. And it's almost a more perfectionist-based philosophy to me in ways. Making sure that you're doing it really well or else you're making a mistake. And I think a lot of times, an educational-based philosophy is much more like, “We can make this better. We can strive to be better every single day, and it's okay if we make mistakes. It's not that big of a deal. We're ultimately just here to make music and have fun together.” And seeing the differences between perfectionism and then growth, I think, is very different. Because I think a lot of my experiences in the performance-based worlds have been more perfectionism rather than growth-based. And I think in the educational side of things, it's much more growth-based.

(Individual Interview)

This desire to devalue a “performance-based” philosophy was reflected in Joseph’s concerns regarding his rapport with students and how he engaged students in the learning process. He frequently expressed a desire to provide a learning environment where students could be comfortable making mistakes and believed that fostering such an environment would support higher levels of student engagement. Each of Joseph’s Process Letters featured nearly an entire paragraph about how he wished he had engaged the students better, and how he planned to continue working on that aspect of his teaching.

When describing traits that he associated with effective music educators, Joseph spoke about building a positive rapport with his students. He considered cultivating a respectful student-teacher relationship a paramount responsibility of good teaching:

Being able to be vulnerable. I think the people that make the most mistakes are those ones that are willing to make mistakes, and the ones that are also not wanting to admit that they made mistakes. When I see those certain things, it's like a barrier that's being built when you have those kind of issues. When the instructor is not willing to grow with you, or if they're not willing to admit to their own mistakes, it's like, "Oh, I'm putting up this wall to show that I'm better than you" or something. Or, I don't know. It's a respect thing, I think, in ways. Like, a mutual having respect from the ensemble and for yourself. (Individual Interview)

It is clear that Joseph believed growth mindset was a necessary quality to include in his philosophy as an educator, both for his students learning and his own. Each of his Teaching Cycles revealed more aspects of the persona he wanted to adopt as an educator, and he planned to continue this development in the future.

Theme: Communication: Less Is More

The self concerns Joseph reported most often related to communication and the delivery of lesson content. Being concise was what he mentioned first when asked about what traits he associated with an effective music educator. Joseph believed the clarity of a teacher's communication affects student understanding, pacing, capacity for instrument-specific pedagogy, and student engagement. The less a teacher talks, the more the students can play, and the easier it is for them to understand the objective. Joseph's most

negative comments in his Process Letters almost always related to his perceived lack of instructional clarity:

I think it could be much more direct and confident. Having direct and concise feedback and directions can be very helpful. As I mentioned earlier, I felt that my language was meandering, and I've noticed that in everything. I also need to not use words like "sort of, kind of, like." I need to use very direct wording and make it very concise. (Process Letter 3)

By limiting how much feedback he gave the ensemble at one time, he felt he was able to better engage the students. Joseph was worried about his communication style not just because of the clarity of instruction, but also because of the impact it could have on individual students:

I also want to make sure I'm using language that students will respond well to and uses "we" rather than "me." I don't want my teaching to be about me, but to be about the students. I also don't want to single out students in ways that could be harmful to building a relationship with or creating an atmosphere where students feel uncomfortable to learn. I want to continue to work on these things and never single out students. I also want to make sure students truly know I want them to grow and learn. (Process Letter 3)

In addition to individual student impact concerns regarding his communication, Joseph often reflected on how he could have better engaged students by framing questions differently and executing discussion more effectively.

Joseph credited some of his most successful moments of growth around student engagement to the ones that featured effective nonverbal communication. When the Lab

Ensemble would be participating in an activity during his Teaching Cycles, he would try to get off the podium and interact with individual students or small groups:

I also tried to make sure throughout the semester I was thinking about proximity, and talked about that with the podium. But when I have them do their own activities, I would kind of wander around the room and just look at things. But I wouldn't necessarily engage with students all the time, and I was trying to make sure that I was getting better about engaging. (Individual Interview)

Although he tried to refine this area of his teaching, Joseph still felt awkward when focusing on his proximity to the students during a lesson. He struggled with what to say when interacting with students within this instructional setting, but believed he improved on this form of communication throughout the progression of his Teaching Cycles.

Synthesis

Joseph took advantage of every opportunity available to him to improve his conducting ability. It was clear that he valued conducting as an integral aspect of teaching a large ensemble because he referenced the task of conducting almost more often than the other three participants combined. Although he pursued substantial supplemental opportunities to lead large ensembles and was confident in his conducting ability, Joseph still wished there was more time in RC to work on his rehearsal and teaching skills. In the focus group interview, he specifically mentioned that the choral section of RC meets more often than the instrumental section and has less students enrolled in the course, so the vocal music education majors are able to conduct every week as opposed to only four times throughout the semester.

What surprised me most about Joseph's case was how he was able to identify parts of the Fuller and Bown (1975) stages of concerns he was experiencing without an existing knowledge of the concerns-based model of teacher development. He was also able to describe how he intended to concentrate more on student impact concerns during future teaching opportunities without knowing about the chosen theoretical framework:

And I think the biggest thing for next semester, a lot of the focus has been on what I'm trying to do in the lessons while still thinking about students of course. Refining my skills, but thinking more about, "Okay, now, using my skills to help the students learn" rather than "Oh, this is a laboratory for me." It's for everyone, really. And what I can do as an educator. Because having that shift in perspective of focusing more on your students rather than yourself I think is very important. I think it's a very natural thing to have in college, too, where you do focus on refining your skills. But also being able to take a step back and think about, "Okay, how can I do this to make the students' time in class more fun, more enjoyable where they're learning more and engaged more?" It's really important, especially because once you get into the real world you won't have as much time to focus on your skills as much. But rather make sure that the students are successful, having fun, engaging students. (Individual Interview)

Cross Case Analysis

After completing an analysis of the unique features and elements of each individual case, another essential component of a multiple case study involves examining and interpreting data across cases and between participants. This process is referred to as a cross-case analysis (Creswell & Poth, 2018) which includes triangulating and analyzing

data collected from each individual case in search of similarities and differences between the cases. Such an examination is generally understood as a thematic analysis (Creswell & Poth, 2018). In completing a thematic analysis, the researcher may gain a broader understanding of the phenomenon being studied within a specific social context. A cross-case thematic analysis should not be used to generalize findings to a larger population; rather, it is intended to further understand the complexity of the phenomenon (Yin, 2018). As Glesne (2016) concluded, applying those methods in case study research allows the researcher to “focus on the complexity of the case, on its uniqueness, and on its linkages to the social context of which it is a part” (p. 290).

Jenn, Vincent, Iris, and Joseph were all undergraduate music education majors in their third year of study in their degree program. Despite the similarities that existed among many of the participants in this study, each of them had unique experiences within the context of RC. As they each navigated their large ensemble conducting and rehearsal experiences, their perceptions of their effectiveness as an educator began to emerge. All four of the participants in this study began to develop (or further refined) their beliefs about their conducting technique and rehearsal skills proficiency when rehearsing a large ensemble and how that related to their overall effectiveness as a music educator. Those beliefs emerged as a result of the course structure of RC and their own connections to their experiences as students in an ensemble setting. I examined the data within and across cases in search of themes that related to the participants’ experiences and perceptions as well as their fluctuating trajectories as developing teachers (Fuller & Bown, 1975). In addition, the data gathered from the instructor interview was used to reinforce the connections made between cases.

I conducted member checks throughout the analysis process to ensure that I was interpreting the words and experiences of the participants correctly (Creswell & Poth, 2018; Yin, 2018). As I came to conclusions, I asked participants to confirm or clarify my understandings by providing them with examples of my data as well as my interpretations. After completing my analyses and member checks, three salient themes emerged that were common across all cases. They were (a) rehearsing versus teaching, (b) conductor “blackout”, and (c) confidence built through experience.

Theme: Rehearsing versus Teaching

The advanced conducting and rehearsal skills course used as the bounded system for this dissertation was named Rehearsal Clinic: Band Conducting I. Although the course title includes the term band, string specialists were required to enroll in this section of RC, and the word choice within the course syllabus did not indicate the type of instrumental specialization. Course objectives presented in the syllabus included demonstrating “the ability to lead, react, alter, and reinforce the performance of an ensemble” and utilizing “a variety of pedagogical techniques and nonverbal conducting behaviors within the context of a large ensemble rehearsal.” Surprisingly, the participants of this study perceived a clear division between rehearsing and teaching. Although there was not a substantial difference between the total frequency of task concerns about teaching activities versus task concerns about rehearsing, the comments about teaching activities were more commonly associated with feelings of success. These activities included researching the lyrics associated with their assigned repertoire, generating adjectives to describe musical moments, and discussing content with their peers during the lesson.

Rehearsing was defined by the participants as the act of the ensemble playing through the music without learning about it past what was on the printed page. Jenn described rehearsing as “more of running through the music, checking little spots, adjusting things within the music.” Iris agreed with this view, highlighting common practices when referring to the ensemble meetings:

In high school and even middle school, it's like, “Okay, let's go to rehearsal now.” It wasn't like, “Let's go to band class now.” We'd always say, “Let's go to rehearsal now.” And then that's all we did. So I think that's why my mind is like, “Okay, rehearsal.” You're just working on your instruments and on the piece and nothing else surrounding that, you know? (Focus Group Interview)

Conversely, task concerns related to teaching were associated with lessons and activities that did not necessarily require conducting or rehearsal techniques. This view contradicted many aspects of the course syllabus which emphasized the goal of being able to conduct and rehearse a large ensemble. However, the instructor clarified that his beliefs about the importance of conducting had shifted since he first started teaching the course:

I used to believe that in order to be a good teacher, you had to be a good conductor. And I don't believe that anymore. At least I don't think I believe that anymore. And I don't try to impress that belief upon my students in Rehearsal Clinic. Because I think you can be a really fine educator and just be an okay conductor. So I don't think I spend a whole lot of time really thinking about making them the best conductors they can be. I want them to be the best teachers they can be. (Instructor Interview)

Despite the instructor not explicitly trying to impress that belief upon the students, their collective opinion mimicked his philosophy about the respective importance of conducting and teaching. Jenn, Iris, and Joseph were most proud of the moments in their Teaching Cycles which included activities such as student composition, historical discussions, or making connections to the students' personal lives.

In contrast, Vincent was critical of his peers who chose not to rehearse the ensemble during their Teaching Cycles. As outlined in the individual case analysis, he struggled with instrument-specific pedagogy and error detection when working with wind instruments. Knowing that this was an area of weakness, Vincent structured most of his time with the Lab Ensemble around traditional rehearsal structures and saw other teaching activities as “a way to get out of actually rehearsing the ensemble.” Although he chose the “rehearsal route,” it was apparent Vincent still perceived a clear delineation between rehearsing and teaching. He also questioned the substance behind the communal shift from rehearsal-focused to activity-based pedagogy:

But, yeah, almost all of my peers in music ed – or any of my education classes – we're all very adamant about being different and not having our band class be strictly rehearsal. But, like, I wonder why that is? Why do we as future teachers who are in college or whatever, why do we feel such a need to be different from the way we were taught? (Focus Group Interview)

Despite trying to improve his rehearsal skills for much of his time leading the Lab Ensemble, Vincent still chose to include teaching activities during his Teaching Cycles because he thought they were “cool.”

The participants collectively felt that they would have approached their Teaching Cycles differently had there been a final performance associated with RC. Jenn and Joseph said that they likely would not have spent as much time trying the types of activities they had planned if the goal of the semester was to execute a final performance. They both felt rehearsing the ensemble would have been a more effective use of time in that instance. Joseph stressed his desire to move away from a performance-based mindset because he believed that philosophy lacked the capacity to be purely educational. In his opinion, the drive to perfect individual parts did not allow for high-quality opportunities for student learning. It is interesting to consider the possibility that simply playing an instrument in a rehearsal is no longer enough to be considered engaging to students.

Although they believed they may have included more “rehearsal” in their lessons if a performance was involved, Iris did not feel she would have changed the overall focus of her Teaching Cycles and still would have maintained the frequency with which activities appeared in her lesson plans:

For me personally, I don't know if I would have done anything different. I think my philosophy would have stayed the same where I'm not so focused on the results. I would have been worried. I would've been scared. But knowing what I know now and, like, I listened to my last cycle yesterday, and we sound kind of good. And I think that just also comes with having that connection to the piece.

You're more willing to put forth the effort, you know? (Focus Group Interview)

Like Iris, Jenn was focused on activities that “get students involved in the music.” Had there been a final performance requirement included in the course structure, she indicated

that the pacing within the lesson procedures may have changed without necessarily changing the thought process behind her planning:

I think part of the interesting thing is seeing how you improve without rehearsing. Now, if it was the beginning of the semester, and you had told me we had performance, I do not think I would have done the activities as much as I did. But now that I've experienced it and saw the outcomes of doing the activities, I think if we had a performance, say, next semester, I would still try to incorporate activities that still get students involved in the music. That would still be part of my planning, not as much as rehearsing. Because there are still benefits to your playing, even if you're not playing. (Focus Group Interview)

Jenn still felt the ensemble's performance quality improved enough to warrant the continued inclusion of teaching activities rather than traditional rehearsal skills.

In previous semesters, the instructor had considered including a recital at the end of the second semester of RC; however, he eventually concluded that working to execute a final performance was not the purpose of the course. This stemmed from the perceived stress he observed as students attempted to complete their ultimate goal of "putting the finishing touches on a final run-through of the piece" during their final Teaching Cycle:

I felt as though many of them felt stressed out about that. Because, as they're teaching, I'm observing them hectically trying to fine tune these nuts-and-bolts things. And these students don't need that stress, you know? This is not a performance-based class. It's not state, you know, performance assessment, or whatever you want to call it. I just started to reflect that purpose of the course is not to have a summative performance, or something like that. The purpose of the

course is to practice teaching and to work on becoming a teacher and to negotiate that process. Whether you get a final run-through or not doesn't matter to me, and it shouldn't matter to them. I'm not going to say that, because it might matter to some of them. And if that's the case, that's totally fine, but that's not the thing I want them to focus on in the class. I want them to focus on improvement and growing as teachers rather than if making sure the performance is good.

(Instructor Interview)

Again, although the instructor did not explicitly try to impart his philosophies on the students, the participants in this study all reflected his intended objectives for the course.

This aversion to rehearsing an ensemble may have been related to the participants' experiences as student musicians. Recall that, although student impact concerns were presented during individual case analyses, these student impact concerns were often generated from concerns about self. Because the participants may not have always had positive experiences as performers in rehearsal settings, they potentially avoided those classroom procedures altogether. The activities the participants were most proud of always included some aspect of student autonomy and creativity. For example, Iris was pleased with the part of her final Teaching Cycle when students developed their own stories that functioned alongside the music and shared this creation with partners. She wanted the students to make their own choices and connections to the music because she felt as though she did not receive that same opportunity in her own ensemble learning.

The participants' beliefs about the role of conducting were potentially affected by their opinions about rehearsing an ensemble. Although they all discussed task concerns

about conducting technique in their interviews and Process Letters, that was not what they considered the most important part about being an effective teacher. Instead, they emphasized the importance of characteristics such as extensive student engagement, positive rapport between students and teachers, and whether or not the students enjoy what they are doing. Each of the participants did feel as though their conducting ability improved because of their experiences on the podium in RC, even if they chose not to concentrate on that facet of their growth.

It is possible that the distinction between rehearsing versus teaching was influenced in certain ways by the evolving educational philosophies of the RC instructor. One of the ways in which he feels he has expanded the course during the three years he has served as instructor of record has been to include more diverse repertoire for the students to select for their Teaching Cycles, such as pieces written by female composers or composers of color. Although he spoke at length about the intentionality of the repertoire selection process, the instructor placed a great importance on other topics outside of score study and rehearsal techniques:

[When considering] the past syllabi that I looked at (before I started kind of rethinking the course), a lot of the lecture style/seminar style discussions were really focused on score study, score preparation, rehearsal techniques in the context of the score. So doing things like the incorporating composition or improvisation element requirement for the second semester folks has been, I think, a beneficial addition... But also just expanding the discussions to more broad aspects of what music education is or could be and why our students should

be interested in it at all as opposed to how to just study and conduct scores, I think, is really beneficial to their development as teachers. (Instructor Interview)

Perhaps the reduced emphasis on conversations about how to study and conduct scores played a role in how the participants viewed conducting and rehearsing the Lab Ensemble.

Theme: Conductor “Blackout”

Despite preparing thoroughly for rehearsals and being a fundamentally proficient conductor, band directors experience a high magnitude of performance anxiety when conducting an ensemble (Schletter, 2020). Common stressors include self-pressure, self-consciousness, and concern for negative feedback, and can inhibit conductors from focusing on other issues. Conductor “blackout” is a term that has been utilized conversationally to describe this lack of awareness outside of self-concerns that conductors often experience while on the podium and was a theme that emerged during cross-case analysis. Although the four participants in this study often referenced student impact concerns throughout their interviews and Process Letters as they reflected on their Teaching Cycles, the video-stimulated recall utilized in the individual interviews revealed a disconnect surrounding when those student impact concerns presented themselves. When watching the videos of their first Teaching Cycles, all four participants referenced concerns associated with Stage 1 of Fuller and Bown’s concerns-based model of teacher development (1975) most frequently and indicated self-concerns such as lack of confidence in their ability to teach, the effectiveness of their communication and delivery of content, or their overall identity as a teacher. The participants showed an understanding of student impact concerns, such as student engagement or individual

student impact, while reflecting during their Process Letters; however, their commentary during video-stimulated recall indicated they seemed to struggle to be present in the moment while actually teaching. The RC instructor verified this interpretation during our interview while discussing initial challenges he perceived the students faced when teaching a large ensemble:

I mean, the nerves just got too much for them when they stepped on the podium or stepped in front of the class. And, you know, you can just kind of black out and you forget what you're doing, and they couldn't find the right words. They didn't know what to do from one step to the next. And so for some of them, it's just kind of, like, there's a lot of anxiety about, "Oh crap, like, I have to do this now."

(Instructor Interview)

The sources of this "blackout" included general nervousness about teaching, being overwhelmed when considering instrument-specific pedagogy, a lack of confidence in the lesson planning process, and students comparing what they did with the Lab Ensemble to what their peers had done. When reflecting on their first Teaching Cycles during their individual interviews, the participants all experienced varying levels of uncertainty in their ability to teach a large ensemble. Jenn's initial thought was "How in the world can I do this?" and Vincent's initial thought was "... 'What do I even do?' Because I don't know much about wind instruments." Iris's thoughts included a concern that her lessons would not compare to her peers, and Joseph was nervous that his communication would not be effective and that he would struggle "being in the moment" while teaching.

These assorted self-concerns hindered the RC students from being present in the moment with the ensemble. They were all able to successfully use their teaching videos

and Process Letters to reflect on how they felt about their Teaching Cycles, which included ways to improve upon the task of teaching and their impact on students. However, in the moment, they often struggled to address the performance of the ensemble or be flexible with their teaching because they were fixated on their lesson plans.

When asked about what traits or skills they associated with being an effective music educator, the participants often referred to student impact concerns such as if the students enjoyed the music, whether or not students like the teacher, and if the teacher was able to facilitate student engagement while teaching. The participants had a clear vision for what they felt encompassed effective music education during their interviews and Process Letters; however, they regularly reverted to self and task concerns when reflecting upon their own Teaching Cycles, especially when rewatching the videos of their teaching.

Consistent with previous research (Berg & Miksza, 2010), the participants were most worried about their identity as a teacher and how they were executing the act of teaching. Their perceived confidence in their ability to teach grew throughout the semester as they continued to watch their teaching videos, which allowed them to progress further into stage two of the Fuller and Bown (1975) concerns-based model of teacher development. This was evidenced by the total quantity of task concerns presented compared to both self and student impact concerns (See Appendix H). As the participants became more confident when teaching a large ensemble, their capacity to then worry about how they were teaching and its impact on students.

Theme: Confidence Built Through Experience

Participants attributed the large ensemble teaching experiences they received in RC to their growing confidence and effectiveness as a music educator. Although working with the Lab Ensemble is not necessarily an authentic learning experience, the students were grateful to have experimented and practiced teaching in that controlled setting without having to worry about outside stressors such as classroom management or performance expectations. Vincent referred to RC as “student-teaching beta” and said he gained a lot of awareness in relation to his teaching tendencies:

In my opinion, by the time you student teach, you should be, like, student teaching. Like actually teaching. I think if I had not done this class, and then done student teaching, I would have just gotten destroyed. So I'm glad I got to do this first. (Focus Group Interview)

Vincent also appreciated playing a secondary instrument in the Lab Ensemble so he could refine more of his instrument-specific pedagogical knowledge prior to working with real students.

Joseph appreciated being able to test out ideas through trial and error with a group of people he knows. Although there were certain limitations when teaching college students, he knew that if a lesson did not work with the Lab Ensemble it most likely would not work in real-life settings:

My priority was actually doing the activity, so that the students were connecting to the music, and seeing how that actually applies to them, and seeing if it's actually effective in doing these things. Because if [the activities] didn't work for

college students, they probably wouldn't be effective for middle schoolers either or high schoolers. (Focus Group Interview)

The RC students' confidence in their ability to teach a large ensemble grew as they progressed through each Teaching Cycle. In her individual interview, Jenn expressed these thoughts after the video-stimulated recall of her last Teaching Cycle:

Being in the classroom, and once I got comfortable, I was really excited. And I really finally was able to be like, "Yeah, I can. I can teach, and I can rehearse." There are things I'll always want to improve on. But it was that moment where I finally realized, like, yeah, I'm doing what I need to do and what I should be doing in life. (Individual Interview)

Iris echoed these feelings when asked the same question:

Yeah, you get up there and you're just like, "Oh, okay, I meant to do this." I think I'm just super excited to do it again next semester. I'm really looking forward to it. And then, you know, going even beyond that, looking forward to being in front of, like, an actual ensemble of real students. (Individual Interview)

The participants believed that as their confidence in their teaching ability grew, so did their teacher effectiveness. Both Jenn and Iris perceived this through their own evolving nonverbal communication, such as relaxed posture and happier facial expressions. And as previously described in his individual case findings, Joseph noticed an improvement in the clarity of his instruction as he became more comfortable teaching a large ensemble.

The consensus from the participants was that four Teaching Cycles were not as much time as they would have preferred to practice teaching a large ensemble. They all wished there could have been both more frequent and longer Teaching Cycles in order to

continue refining their lesson planning processes and experimenting with the Lab Ensemble. Planning was the second-most cited concern by the participants in this study because they felt that they did not have much exposure to it prior to their experiences in RC. The participants referenced a desire for more preparation at the beginning of the semester prior to executing their own lessons with the ensemble. Vincent was initially surprised by how involved the lesson planning process was, but with practice he felt it could be accomplished. As a result, lesson planning became more enjoyable. Joseph also faced some difficulties when approaching lesson planning earlier in the semester:

For me, lesson planning was very difficult, 'cause we hadn't talked about it really at that point yet. I know, like, include objectives, include standards, have your procedures and stuff. But for me, when I would teach my lessons, I felt that I was just going through the motions and not actually accomplishing anything. (Focus Group Interview)

The RC instructor indicated he spent time at the beginning of the semester guiding the students through the lesson planning process. The aspect of lesson planning he seemed to focus on with the students was centered around creating objectives:

We had a good discussion at the beginning of the semester on setting lesson objectives. I think it's really important and one of the things I probably harp on them the most, especially when I'm giving them feedback on their lesson plans, is making sure that lesson objectives are clear and measurable. Not only to me, but to someone who would be a non-musician looking at their lesson plans. I want them to be able to read the lesson objective, and even if they don't understand a

vocabulary word, they should be able to clearly see that the objective makes sense and is aligned with the activities of the lesson. (Instructor Interview)

Within the lesson planning process, participants seemed to feel most comfortable with the concept of setting objectives, which is likely related to the instructor's emphasis on that process at the beginning of the semester. Participants mostly had the freedom to explore what they wanted to teach within the constraints of their assigned piece. However, the instructor would place certain requirements on some lessons such as considering students with specific needs or including a composition or improvisation element. He admitted that he could potentially do a better job of talking through how to plan for these more unfamiliar elements, but the students never mentioned concerns that related to these particular areas. They were mostly just uncomfortable with lesson planning in general but felt more successful over time as they practiced planning for teaching a large ensemble.

Not only was self-reflection built into the structure of the Teaching Cycles through the inclusion of the Process Letters, but the participants were able to receive immediate feedback from course instructors after their 12-minute time slot concluded. They considered this feedback particularly useful and applicable to future lessons, and they appreciated being able to refer to that feedback when they rewatched their teaching videos. Joseph spoke about how he was impacted by being able to learn from multiple instructor perspectives during his individual interview:

I really like the direct feedback that comes from the class, and having multiple people in there that have different perspectives that always are unified by education. Because I got critiques from [instructor], [GTA 1], [GTA 2], and [GTA

1] twice actually. Which is really nice, and just seeing these different perspectives, and what I can do as an educator to get better. (Individual Interview)

The feedback the participants received throughout the semester was qualitative in nature because the instructor discontinued the previous points-based grading system.

Assignments were marked as either complete or incomplete, and the students would receive comments or suggestions for improvement instead of a letter or number grade for their submissions. In his individual interview, the instructor explained his rationale behind the point-free grading system:

I wanted them to really focus on the process of kind of negotiating their identity as a teacher and to really live in some of the disequilibrium that I think they get into a little bit in that class without feeling as though they're going to lose points or something, like, their grade's going to suffer as a result of them not finishing their lesson plan. Or, you know, moving away from their lesson plan, or whatever the case may be. So I decided to stop giving them points for anything, instead focusing just on the feedback. Because for me, especially with a class like Rehearsal Clinic but just philosophically as a teacher, it's not about the points you receive; it's about the education you get. And that happens when you continue to try things, and, you know, make improvements and try it again. This kind of iterative process of the assignments, the lesson plans, the teaching episodes. I just wanted for them to focus more on growth than on whether or not they've received full credit for what they were doing. (Instructor Interview)

This rationale connected to how the students perceived their experiences in RC. They rarely discussed evaluation and only spoke about the feedback they received positively.

All four participants felt as though they were able to take control of their own learning while enrolled in RC and improve in areas they believed warranted the most attention in a given moment. Despite experiencing some growing pains during their earliest instances of teaching a large ensemble, they unanimously agreed that they became more effective teachers due to the structure of the Teaching Cycles. This included their perceptions of becoming more confident in their conducting ability, their rehearsal skills development, and their overall teacher effectiveness.

CHAPTER 5

DISCUSSION

When I designed this study, I wanted to gain a better understanding of the experiences of preservice music educators enrolled in Rehearsal Clinic, an advanced conducting and rehearsal skills course. Considerable research exists surrounding conducting behaviors (Berg, 2014; Bodnar, 2017; Byo & Austin, 1994; DeCarbo, 1982; Forsythe & Woods, 1983; MacLeod, 2018; Montemayor & Silvey, 2019; Regier et al, 2019; Silvey, 2011a) and conducting curricula (Boardman, 2000; Forrester, 2018; Hart, 2018; Johnson, 2014; Romines, 2003; Silvey, 2011b; Silvey et al, 2020; Silvey & Major, 2014), and researchers have suggested that conducting and rehearsal skills coursework should be investigated further (Bergee, 1992; Grey, 2022; Noon, 2019). However, there was inadequate extant research regarding the intersection of PME's development and their curricular experiences in advanced conducting and rehearsal skills courses. Furthermore, I could not locate any research about how teaching experiences in courses like RC might influence PME's perceptions of their teacher development and effectiveness.

The purpose of this study was to investigate the experiences of PME's during an advanced conducting and rehearsal skills course. Specifically, I sought to understand (a) how these students viewed the relationships between their conducting ability, rehearsal skills development, and effectiveness as music educators and (b) if participation in an advanced conducting and rehearsal skills course influenced PME's perceptions about their teacher effectiveness. I framed the study using Fuller and Bown's (1975) concerns-based model of teacher development, which had also been used in previous research

involving PME's (Berg & Miksza, 2010; Broyles, 1997; Draves, 2021; Miksza & Berg, 2013; Paul, 1998; Powell, 2014). Doing so provided insight into how PME's might experience different stages of development within the context of an advanced conducting and rehearsal skills course.

To answer the primary research question and sub-questions, I examined the participants' experiences during their first semester of RC, which allowed me to focus each participant's thinking about conducting technique, rehearsal skills development, and their perceived effectiveness as a teacher. In addition, I acquired an understanding of how their development as educators may have been affected by their experiences in RC. The research questions in this study were broad and written to provide a holistic understanding about the experiences of PME's during an advanced conducting and rehearsal skills course. Through the participants' narratives, themes that emerged across all four cases included: (a) rehearsing versus teaching, (b) conductor "blackout," and (c) confidence built through experience. Having the opportunity to rehearse an instrumental large ensemble prior to secondary field experience appeared to influence the trajectory of PME's' development and those experiences shaped PME's' beliefs about conducting technique, rehearsal skills development, and teacher effectiveness.

Key Themes

The Impact of Experienced-Based Learning

Large ensemble instructional opportunities are uncommon within undergraduate music education curricula prior to student teaching; however, conducting courses, when successfully coordinated within the entire music education curriculum, can help provide essential knowledge and transferrable skills for authentic teaching and learning

environments (Berg, 2014; Grey, 2022; Hart, 2018; Romines, 2003). RC provided the PME's who participated in this study with the opportunity to focus on the technical aspects of teaching, such as lesson planning, rehearsal techniques, and content delivery, without the worries of classroom management, a concern that has been expressed by PME's in previous research (Powell, 2013). Participants' perceptions of their teacher effectiveness were positively enhanced during RC, and teaching behaviors such as pacing and communication were developed while rehearsing the Lab Ensemble in this setting. They all reported feeling more prepared to rehearse students in secondary large ensemble settings because of their experiences in RC. This finding is supported by the work of other researchers who identified that music educators have expressed a need for more frequent rehearsal opportunities during their undergraduate programs (Powell, 2013; Silvey, 2011; Silvey et al., 2020).

Researchers have reported that conducting while listening to an ensemble is a challenge for PME's learning how to conduct (Bodnar, 2017; Forsythe & Woods, 1983), so additional podium-based instructional opportunities for PME's can provide them with important opportunities to develop and refine necessary skills. Error detection is an essential ability for music educators (Ballantyne & Packer, 2004; Ballantyne et al., 2012; Crowe, 1996; DeCarbo, 1982; Nápoles, 2012; Sheldon, 2004; Stambaugh, 2016; Waggoner, 2011) and among the most important concerns of PME's (Silvey, 2011). The participants in this study believed they were able to refine these skills because of what they experienced during their Teaching Cycles. Vincent referred to RC as "student-teaching beta," and felt that this class was necessary to complete prior to working with secondary students in instrumental large ensemble. The PME's in this study also

referenced task concerns (Fuller & Bown, 1975) about error detection and instrument-specific pedagogy in their Process Letters more frequently as the semester progressed. Having the opportunity to prepare lessons for and rehearse a large ensemble allowed the participants to (a) connect the theory of coursework to the practice of teaching (Clift & Brady, 2005; Conway, 2022; McTamane & Palmeri, 2011; Valencia et al., 2009) and (b) develop the skills and behaviors they felt were important to successful ensemble teaching (Napoles & MacLeod, 2016). This is important because the PME participants were able to manage a variety of concerns about self and task (Fuller & Bown, 1975) in greater detail, potentially aiding in their development as educators when they eventually work with secondary students in a large ensemble setting.

When considering the participants' experiences with respect to the stages of Fuller and Bown's (1975) concerns-based model of teacher development, they struggled to address concerns about how they impacted their students in the moment because they were overwhelmed with other concerns about self or tasks such as their identity as a teacher, content delivery, communication, music curricular design, classroom management, lesson/rehearsal planning, and student assessment. PME participants in studies led by Berg and Miksza (2010), Campbell and Thompson (2007), McDowell (2007), and Powell (2013) experienced similar difficulties within other educational contexts. When presented with opportunities to practice and reflect on their teaching, it is possible that the participants in this study may have progressed to student impact concerns such as student motivation or engagement sooner than if they had waited until field-experience to work with a large ensemble.

Consistent with the participant responses described in previous research (Haston & Russell, 2012), the PME's in this study believed that their experiences in RC fostered an increased sense of freedom to deviate from their prepared lesson plans to take advantage of teachable moments. In this situation, they felt liberated to try new techniques during their Teaching Cycles because they were not concerned with receiving a poor grade. This allowed them to focus on specific task concerns (Fuller & Bown, 1975) such as pacing or giving feedback to the Lab Ensemble. Jenn mentioned in her individual interview that being creative allowed her to see if new procedures would be effective in practice. She believed that if a part of the lesson was not successful with the Lab Ensemble, it would not have been successful with secondary students. Compared to the perceptions of PME's participating in previous studies who may not have had access to similar advanced conducting and rehearsal skills developmental opportunities (Powell, 2013; Silvey, 2011; Silvey et al., 2020), Jenn, Vincent, Iris, and Joseph all believed they were better prepared to teach secondary students because of their RC experiences.

The Benefits of Observation and Reflection

Self-Observation and Reflection. Self-observation and reflection are effective tools in PME development that likely aid in the development of conducting and rehearsal skills (Nápoles & MacLeod, 2016; Noon, 2019; Powell, 2013; Scott, 1996; Yarbrough, 1987). Specifically, the written reflections found in participants' Process Letters indicated how the PME's in this study perceived their conducting ability, rehearsal skills proficiency, and overall effectiveness as an educator and served as critical sources of data for this dissertation when I analyzed what they were most concerned about when teaching the Lab Ensemble. Although the most frequently cited teaching concerns were related to

self or task, the PME's referenced more concerns about student impact in their reflections as the semester progressed. My analysis of participants' Process Letters indicated that they were able to more frequently access and consider later stages of teacher concerns (Fuller & Bown, 1975) like student engagement or individual student impact when reflecting on their Teaching Cycles. Teaching opportunities in previous coursework like elementary methods could have affected the participants' perceptions. However, I believe that the participants experienced growth while teaching the Lab Ensemble based on how their teacher concerns changed when reflecting on their Teaching Cycles over time.

Video-Stimulated Recall. Video-stimulated recall was utilized by the participants during their Teaching Cycles analyses as part of the course, as well as during their individual interviews for this study. The PME's were instructed to view their Teaching Videos prior to completing each Process Letter, and they viewed parts of their first and last Teaching Cycles within the individual interview protocol. As was suggested by Nápoles and MacLeod (2016), Omodei and McLennan (1994), and Powell (2013), it seemed beneficial for the PME's in this study to view their Teaching Videos when reflecting on their Teaching Cycles. They likely remembered more details about their teaching than if they had attempted to reflect with the aid of only their memories.

During their individual interviews, participants mentioned that they were inspired by the growth they witnessed during the video-stimulated recall portion of the protocol. However, all four participants discussed different concerns during the interview than they had written about in their Process Letters. Although they may have written about student-impact concerns in their first Process Letters, none of the participants mentioned those concerns in the individual interview during the video-stimulated recall of their first

Teaching Cycle. The PME's mostly talked about their nerves and other difficulties (e.g. lesson planning) they experienced when preparing to teach the Lab Ensemble for the first time. Their perceptions were consistent with findings from previous research (Berg & Miksza, 2010; Powell, 2014), suggesting the participants were most concerned about their identities as teachers or accomplishing tasks while teaching.

Peer Teaching and Observation. Researchers have found that undergraduate music education majors can be powerful influences on one another (Powell, 2011; Romines, 2003; Russell, 2007; Silvey, 2014), and observation of other educators may assist PME's in discerning a set of practices or behaviors they may want to emulate in their future careers (Haston & Russell, 2012). As previously mentioned, peer teaching in RC allowed PME's to focus on the technical aspects of teaching, such as lesson planning, rehearsal techniques, and delivery, without the concerns of classroom management (Powell, 2013). In addition to teaching their peers in a controlled setting, Jenn and Iris both indicated they learned by observing while their peers taught the class as well.

The participants in this project felt more positively about their peers because they had developed a sense of comradery during the focus group interview, which was demonstrated by relaxed verbal and nonverbal cues such as laughter, smiling, and posture. This was in contrast to findings from previous researchers who suggested students feel peer-teaching settings are stressful due to their fear of being judged harshly (Butler, 2001; Paul, 1998; Powell, 2013). After Jenn, Iris, and Joseph had reflected on the focus group interview, they mentioned during their individual interviews how it was comforting to know that they all had similar experiences while teaching the Lab Ensemble. Joseph spoke highly about the interview process and how the music education

cohort did not always make time to collectively reflect on their experiences. Consistent with researchers who found that peer interaction had a positive impact on music education students (Haston & Russell, 2012; Powell, 2011; Russell, 2007), perhaps future iterations of RC could include more opportunities to foster these connections not only when RC meets but also with additional chances for students to engage in collaborative reflective practices.

The Influence of Faculty on Preservice Music Educator Development

As students gain experience and knowledge through coursework, their beliefs about what constitutes effective teaching may change (Sinclair et al., 2013). Although influenced by self-reflection, these changes also might replicate dispositional standards imposed by teacher education faculty (Berg, 2014; Powell & Parker, 2017). I found that the RC instructor's beliefs about teaching a secondary large ensemble influenced the participants' beliefs because the Teaching Cycles in RC included the development of formative skills for rehearsing a large ensemble successfully. This included how to write lesson plans, how to study a score, and how to effectively deliver lesson content. Prior to RC, the students did not have the opportunity to rehearse an instrumental large ensemble as part of their music education curriculum; therefore, the large ensemble rehearsal skills the RC instructor emphasized were some of the only ones the PME's in this study had applied to teaching the Lab Ensemble.

It has been considered best practice for preservice educators to first model lessons involving specific teaching practices, rehearse these same practices in a controlled setting, and debrief about the practice teaching with university faculty members (Zeichner & McDonald, 2011). During RC, that involved immediate feedback from the

instructor which the PME's were expected to implement during subsequent Teaching Cycles. Although they did not explicitly indicate an awareness of this influence, I observed that the participants in this study may indeed have been influenced by the RC instructor due to the application of his suggestions in subsequent lessons, such as the removal of verbal fillers or spending less time on a certain activity.

According to the instructor, aspects of RC had been adjusted over time based on his perceptions about previous students' experiences. For example, he chose not to include a final performance of the pieces rehearsed by the RC students because of the stress he perceived they experienced when trying to execute run-throughs of their assigned pieces during their last Teaching Cycles in previous semesters. When asked about what they associated with being an effective music educator, all four participants primarily referred to traits or skills that connected to student impact concerns. This perception could have been partially influenced by the instructor as a model teacher, especially considering that he frequently mentioned concerns about how PME's were affected by their enrollment in RC during his individual interview.

It is possible that other beliefs held by the participants about teaching an instrumental large ensemble may have been influenced by the instructor of RC. This included individual case findings, such as Joseph's desire to develop an educational philosophy that viewed flawless performance as less important than his students exhibiting growth and having fun. Joseph's focus on process over product was consistent with the instructor's beliefs, considering that the instructor had removed the quantitative grading and potential final performance from that semester of RC to emphasize the process of learning to teach rather than performance assessment.

I generated the first cross-case theme reported in the findings of this dissertation, Rehearsing versus Teaching, from a combination of the PME's experiences and the instructor's personal philosophies. In his individual interview, the instructor said his personal beliefs about conducting had shifted over time. He previously believed that to be a good teacher, it was necessary to also be a good conductor; however, he no longer thought that by the time the individual interview took place. Music educators often view conducting and teaching as largely connected (Forrester, 2018; Johnson, 2014; Noon, 2019; Silvey & Major, 2014), but the participants in this study viewed these as separate skills. The instructor went into great detail during his individual interview regarding the importance of continuing to develop the students' conducting technique while they were learning how to rehearse an ensemble, confirming that he did not spend much time "thinking about making them the best conductors they can be" but rather "the best teachers they can be." Although the instructor did not explicitly try to impress that belief upon the students, their collective opinion appeared to be consistent with his philosophy about the differing importance of conducting and teaching.

Implications for Music Teacher Education

Based upon my findings from this study, I propose several recommendations for music teacher educators seeking to best prepare their students for successful careers as secondary ensemble teachers.

Reconsider the Connections Between Conducting, Rehearsing, and Teaching

The cross-case theme I found most surprising was that participants perceived a difference between rehearsing and teaching, and statements about teaching "activities" were more commonly associated with feelings of success than comments about

conducting technique. Vincent even considered this fixation on activities as a way to avoid rehearsing an ensemble. However, there may be a connection between proficient conducting technique and good teaching because Montemayor and Silvey (2019) found that collegiate musicians perceived expressive conductors to be more effective teachers. Conversely, the collegiate-level PME's in my study perceived that it was unnecessary to be a good conductor in order to be an effective teacher. Music teacher educators should consider these findings and continue to reevaluate how they present the importance of conducting and rehearsal skills within their music education curriculum to best align with their desired philosophies.

The perceived difference between rehearsing and teaching may have been influenced by not only the participants' experiences in RC, but previous coursework as well. Throughout their secondary school instrumental ensembles and college ensemble courses, it is possible that everything they did was called a rehearsal, and ensembles were rarely labelled as "classes" or even the spaces where they took place called "classrooms." Prior to RC, the PME's in this study had completed both homogenous instrumental methods courses and an elementary methods course. Those settings included opportunities for peer instruction. Although skills similar to RC such as lesson planning and content delivery were taught in these courses, the PME's were not required to conduct or rehearse. The absence of the term rehearsal in music education coursework prior to RC may have contributed to the disconnect the participants perceived in these cases.

Music teacher educators could benefit from continued examination of how existing course content within their curricula interacts. And, when necessary, foster intentional connections between conducting and rehearsal coursework to that of other

music education courses. The RC structure is an example of a collegiate course sequence comprising a multi-semester spiral curriculum where students complete conducting and rehearsal tasks of increasing complexity, as suggested by Grey (2022) and Romines (2003). Students concurrently develop skills conducting/rehearsing a peer ensemble while diagnosing and correcting errors using instrument-specific pedagogy and playing secondary instruments. This demonstrates how a multifaceted music education curriculum can be structured to incorporate an integrated course sequence designed to maximize students' opportunities to synthesize their gestural skills, rehearsal skills, and pedagogical content knowledge.

Structure Curricula to Include More Strategies and Tools for Learning How to Teach Secondary Instrumental Large Ensembles

All four participants in this study perceived a deficiency when they designed lesson plans, particularly when they referred to their first Teaching Cycles during their individual interviews. They had been taught how to write a lesson plan in previous music education courses, and the RC instructor indicated that he had spent time at the beginning of the semester teaching the students how to write a lesson plan for a large ensemble setting. Despite that guidance, the PME's in this study felt insecure about planning and writing effective lesson plans for a large ensemble. I found that their confidence was built through the trial and error inherent within the structure of the Teaching Cycles, and that the participants believed they became more effective lesson planners because of their Teaching Cycle experiences in RC. It is possible that students who are not afforded the same experiences in their university programs may still struggle with lesson planning well into their secondary field experiences. Baumgartner (2014) reported that student

teachers only minimally addressed lesson/rehearsal planning with their host teachers and university supervisors. Furthermore, Baumgartner and Council (2019) indicated that, although lesson plans written by the student teachers were required when being formally observed, they were not formally assessed. Music teacher educators may be able to best support PME's by incorporating more frequent and varied applications of lesson planning pedagogy prior to large ensemble teaching experiences.

PME's have frequently been found to express concerns about music curricular design, classroom management, lesson/rehearsal planning, and student assessment (Berg & Miksza, 2010; Campbell & Thompson, 2007; McDowell, 2007; Powell, 2013). Providing effective instruction and feedback also has proven difficult for some music student teachers (Baumgartner, 2011, 2014; Conway, 2002). Hart (2018) found that many music education majors had no opportunity to conduct secondary school ensembles or even large ensembles as part of their conducting coursework prior to field experience, which indicates a need for music teacher educators to locate additional settings to allow PME's to connect theory of coursework with teaching practice (Conway, 2022). The participants in this study believed that their experiences rehearsing the Lab Ensemble helped equipped them with tools and strategies necessary to teach secondary students. The inclusion of as many rehearsal experiences as possible prior to student teaching seems warranted to address PME's' perceptions about a lack of sufficient preparation, as reported in the literature cited.

Include More Experience-Based Learning in Music Education Programs

Although undergraduate music majors have suggested the inclusion of more large ensemble podium time to improve their skills (Silvey, 2011b), it can be challenging for

music faculty to find opportunities for numerous students to conduct large ensembles outside of regularly scheduled curricular courses. As suggested by Grey (2022), music teacher educators can collaborate with secondary and collegiate large ensemble faculty to plan podium-based instruction with instructor or peer feedback that does not interfere with concert schedules. Rather than only a few students being able to conduct large ensemble, dividing the musicians into smaller groups with split instrumentation or voicing is one solution to this problem. PME's could conduct and rehearse the groups simultaneously, while being observed and supported by classroom educators, music education faculty, or ensemble directors. Performers in the group might also help by identifying aspects of instruction that are clear, confusing, or effective. Collaborating with local music educators could also provide PME's unique insight into secondary ensemble classrooms.

Rehearsal Clinic is unique to the university where the participants of this dissertation studied, but they felt that their conducting ability, rehearsal skills development, and effectiveness as music educators were all positively impacted by their experiences in the course. PME's believe they benefit from experience-based learning opportunities (Haston & Russell, 2012), and my findings mirror those of Grey (2022), Hart (2018), and Silvey (2011b) who wrote that music education students desire or might benefit from the inclusion of more frequent large ensemble rehearsal opportunities during their coursework. Therefore, it may be helpful for music teacher educators to consider including as many instances as possible where PME's can apply topics such as lesson planning, score study, and rehearsal skills in a large ensemble setting prior to teaching secondary students. Doing so may assist PME's in developing a level of comfort that

could strengthen their ability to learn from subsequent experiences and address those issues in their future careers.

Recommendations for Future Research

Music education programs and the populations they serve are diverse. I sought to describe the experiences of just four students during their enrollment in one course at one university. This multiple case study took place during the Fall 2022 semester of RC; however, there is a subsequent semester of RC that takes place in the spring, (and a prerequisite “basic conducting” course the previous spring). More research is needed that examines PME’s concerns in peer and field-teaching sessions over time throughout multiple semesters and courses. It would be interesting to see if and how those experiences build to affect their beliefs during their conducting/rehearsing coursework, field experiences, student teaching, and eventually inservice teaching. A longitudinal study examining the experiences of students throughout the entirety of their secondary instrumental large ensemble curriculum seems warranted. Although it is essential to understand what PMEs are experiencing during specific instances of music teacher education coursework, the ultimate goal is to better understand how music teacher educators’ curricular decisions affect music education at large.

Rehearsal Clinic, as defined by the bounded system of this dissertation, is unique to a single university music education program; however, conducting and rehearsal skills are also being taught in some capacity to all undergraduate music education majors at other universities (Hart, 2018; Noon, 2019; Grey, 2022). It would be beneficial to analyze the syllabi and content of such courses to examine the similarities and dissimilarities between undergraduate music education curricula. This content analysis could uncover

trends and best practices present in conducting and rehearsal skills coursework, which could provide suggestions for music teacher educators who are considering adjusting their programs to better serve their students.

Assumptions

This multiple case study is bound by the experiences of the participants within one particular educational setting. As such, attempts to generalize my findings to larger populations of PME's must be made cautiously because it is not necessarily a goal of this type of qualitative inquiry to generalize findings or make inferences about a larger population (Creswell & Poth, 2018). Instead, the researcher seeks to understand participants' experiences with a specific phenomenon in a specific context. The themes that emerged and conclusions drawn from this study's data may apply to other contexts in similar ways, but that may not always be the case. Therefore, the findings from this study are best understood as deeply connected to the specific context of Rehearsal Clinic.

One assumption in this study was that the sample was representative of the population of PME's enrolled in RC. Although there were only four cases, a certain level of diversity was obtained through differences in their primary instruments, career aspirations, prior musical experiences, and gender identity. It was my assumption that the participants' interview responses and written reflections accurately and honestly reflected their perceived reality and their experiences as PME's enrolled in an advanced conducting and rehearsal skills course. In addition, I assumed that the interview responses of the informant participant (the RC instructor) clarified and strengthened the participants' responses. However, when conducting my interviews, I considered the potential of response bias, which is described as the tendency to offer inaccurate or even

misleading answers on self-reported questions as participants may feel compelled to provide socially acceptable or interviewer-pleasing responses (Xu et al., 2022). I believe that all participants aspired to be good interviewees, and that they provided truthful answers to the best of their abilities.

Limitations

There were some limitations to this study. Although I intended to interview five students to comply with best practices within research that includes focus groups, one intended participant was unavailable for the focus group interview and was not included in this study. Other limitations included participants' homogenous racial demographic and similar age category, which this was representative of the RC population at the University of Missouri during the semester of data collection. It could be beneficial to replicate a study such as this with students with more diverse backgrounds. Another limitation was the use of video-stimulated recall after certain events had already occurred. Although it is a useful tool, certain statements made by participants during the individual interviews may have not be entirely authentic due to relying on recall to reflect on the decision-making processes that took place during the videoed Teaching Cycle.

Considering these limitations, the results of this dissertation should not be generalized to all music teacher education programs. Expanding data collection efforts to include the examination of advanced conducting and rehearsal skills instruction at other universities could provide more information from which to make recommendations. However, the results of this study may be used to inform future investigations and guide music teacher educators' thinking about potential philosophical and pedagogical choices regarding the inclusion of large ensemble teaching opportunities within the curricula.

Final Thoughts

American music education is an ever-evolving field, yet the instrumental large ensemble has remained embedded within its foundation. The current reality of secondary music education in the United States seems to be that students most frequently learn about music through large ensemble participation (Battisti, 2002). When considering PME preparation, there had been an identified need for additional settings within university-level curricula to connect the theory of coursework with teaching practice (Conway, 2022). I described the experiences of PMEs during an advanced conducting and rehearsal skills course that was designed to address that concern.

The participants in this study reflected on experiences they had during a course that focused on the development of conducting and rehearsal skills. Those experiences were formative in that they impacted how these preservice educators will approach teaching a large ensemble once they begin to work with students in secondary classrooms. Although the PMEs in this study had previous teaching experiences such as giving private lessons or in other methods courses, leading an instrumental lab ensemble of their peers in a controlled setting bolstered their commitment to improve their rehearsal skills in ways that likely will ultimately affect their future students in positive ways. Therefore, if secondary large ensembles continue to permeate American music education, it seems important to provide corresponding experience-based educational opportunities for PMEs.

Based on the findings of this dissertation and related music education research, I suggest that understanding the insights of students enrolled in an advanced conducting and rehearsal skills course is critical for adapting music education curricula to best

support the perceived needs of PME as they learn to teach large ensembles. The perceptions of these participants provide valuable insight when offering recommendations that promote comprehensive and relevant approaches to music teacher education that will best prepare PMEs to teach in a contemporary classroom.

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APPENDIX A: IRB APPROVAL



Institutional Review Board
University of Missouri-Columbia
FWA Number: 00002876
IRB Registration Numbers: 00000731, 00009014

310 Jesse Hall
Columbia, MO 65211
573-882-3181
irb@missouri.edu

October 21, 2022

Principal Investigator: Allison Rachel Davis
Department: School of Music

Your IRB Application to project entitled PRESERVICE MUSIC EDUCATORS' EXPERIENCES IN REHEARSAL CLINIC: A MULTIPLE CASE STUDY was reviewed and approved by the MU Institutional Review Board according to the terms and conditions described below:

| | |
|---|--|
| IRB Project Number | 2094056 |
| IRB Review Number | 383990 |
| Initial Application Approval Date | October 21, 2022 |
| IRB Expiration Date | October 21, 2023 |
| Level of Review | Exempt |
| Project Status | Active - Exempt |
| Exempt Categories (Revised Common Rule) | 45 CFR 46.104d(1) 45 CFR 46.104d(2)(ii) |
| Risk Level | Minimal Risk |
| HIPAA Category | No HIPAA |
| | Informed Consent & Assent - Consent (Exempt Studies Only): #614469 |
| | Informed Consent & Assent - Consent (Exempt Studies Only): #617040 |
| Approved Documents | Other Study Documents - Interview Questions: #617041 Recruitment Materials - Recruitment E-Mail: #617042 Recruitment Materials - Recruitment Script: #614470 |

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 study changes must be IRB approved prior to implementation utilizing the Exempt Amendment Form.
3. Major noncompliance must be reported to the MU IRB on the Event Report within 5 business days of the research team becoming aware of the deviation. Major noncompliance are deviations that caused harm or have the potential to cause harm to research subjects or others, and have or may have affected subject's rights, safety, and/or welfare. Please refer to the MU IRB Noncompliance policy for additional details.

4. The Annual Exempt Form must be submitted to the IRB for review and approval at least 30 days prior to the project expiration date to keep the study active or to close it.
5. Maintain all research records for a period of seven years from the project completion date.

If you are offering subject payments and would like more information about research participant payments, please click here to view the MU Business Policy and Procedure: http://bppm.missouri.edu/chapter2/2_250.html

If you have any questions or concerns, please contact the MU IRB Office at 573-882-3181 or email to muresearchirb@missouri.edu.

Thank you,
MU Institutional Review Board

APPENDIX B: RECRUITMENT SCRIPTS

Student Recruitment Script – In Person

My name is Allison Davis, and I am here today to ask for volunteers for a research study I am conducting. By doing this study, I hope to learn more about preservice music educators' perceptions about their teacher effectiveness based on their experiences in an advanced conducting and rehearsal skills course.

To be eligible to participate in this study, you must (a) be currently enrolled in Rehearsal Clinic at the University of Missouri, (b) be willing to provide the materials requested for the document analysis, (c) be willing to participate in the interview process, and (d) are in at least your third year of your undergraduate music education curriculum.

If you decide to participate, you will be asked to participate in individual student interviews, a focus group interview, provide documents from Rehearsal Clinic for a document analysis, and to confirm accuracy or to make amendments to interpretations of your words and experiences during the data analysis process. The individual student interview and focus group interview will take approximately 60-90 minutes each. Your participation should last up to April 2023. The findings of this study will be published in a doctoral dissertation, a subsequent research article, and presented at academic conferences.

If you decide to take part in the study, it should be because you really want to volunteer. You will not lose any services, benefits, or rights you would normally have if you choose not to volunteer. If you decide not to take part in this study, your choice will have no effect on your academic status, and there will be no penalties or repercussions. You can stop participating at any point if you choose to discontinue participation—again, without any penalties or repercussions.

Thanks very much for your attention. Do you have any questions about this study?

[Pause for questions, and answer them as necessary.]

If you would like to participate, please send an email to xxxxxx@mail.missouri.edu with the subject line “Study Participant” and include your name and the best email address with which I can reach you.

Student Recruitment Script - Email

My name is Allison Davis, and I am seeking volunteers for a research study I am conducting. By doing this study, I hope to learn more about preservice music educators' perceptions about their teacher effectiveness based on their experiences in an advanced conducting and rehearsal skills course.

To be eligible to participate in this study, you must (a) be currently enrolled in Rehearsal Clinic at the University of Missouri, (b) be willing to provide the materials requested for the document analysis, (c) be willing to participate in the interview process, and (d) are in at least your third year of your undergraduate music education curriculum.

If you decide to participate, you will be asked to participate in individual student interviews, a focus group interview, provide documents from Rehearsal Clinic for a document analysis, and to confirm accuracy or to make amendments to interpretations of your words and experiences during the data analysis process. The individual student interview and focus group interview will take approximately 60-90 minutes each. Your participation should last up to April 2023. The findings of this study will be published in a doctoral dissertation, a subsequent research article, and presented at academic conferences.

If you decide to take part in the study, it should be because you really want to volunteer. You will not lose any services, benefits, or rights you would normally have if you choose not to volunteer. If you decide not to take part in this study, your choice will have no effect on your academic status, and there will be no penalties or repercussions. You can stop participating at any point if you choose to discontinue participation—again, without any penalties or repercussions.

If you would like to participate, please send an email to xxxxxxx@mail.missouri.edu with the subject line "Study Participant" and include your name and the best email address with which I can reach you.

Instructor Recruitment Script - Email

My name is Allison Davis, and I am seeking a volunteer for a research study I am conducting. By doing this study, I hope to learn more about preservice music educators' perceptions about their teacher effectiveness based on their experiences in an advanced conducting and rehearsal skills course.

To be eligible to participate in this study, you must be the instructor-on-record for Rehearsal Clinic who developed the course.

If you decide to participate, you will be asked to participate in an individual instructor interview, provide documents from Rehearsal Clinic for a document analysis, and to confirm accuracy or to make amendments to interpretations of your words and experiences during the data analysis process. The individual interview will take approximately 60-90 minutes. Your participation should last up to April 2023. The findings of this study will be published in a doctoral dissertation, a subsequent research article, and presented at academic conferences.

If you decide to take part in the study, it should be because you really want to volunteer. You will not lose any services, benefits, or rights you would normally have if you choose not to volunteer. If you decide not to take part in this study, your choice will have no effect on your academic status, and there will be no penalties or repercussions. You can stop participating at any point if you choose to discontinue participation—again, without any penalties or repercussions.

If you would like to participate, please send an email to xxxxxxxx@mail.missouri.edu with the subject line "Study Participant" and include your name and the best email address with which I can reach you.

APPENDIX C: INFORMED CONSENT

Consent to Participate in a Research Study - Student

Preservice Music Educators' Experiences in Rehearsal Clinic: A Multiple Case Study

Principal Investigator/Researcher: Allison Davis - Researcher, Dr. Brian Silvey - Advisor

IRB Reference Number: #2094056

You are being asked to voluntarily participate in a research study. We hope to learn more about preservice music educators' perceptions about their teacher effectiveness based on their experiences in an advanced conducting and rehearsal skills course.

If you decide to participate, you will be asked to participate in one individual student interview, one focus group interview, provide documents from Rehearsal Clinic for a document analysis, and to confirm accuracy or to make amendments to interpretations of your words and experiences during the data analysis process. The individual student interview and focus group interview will take approximately 60-90 minutes each. Your participation should last up to April 2023. The findings of this study will be published in a doctoral dissertation, a subsequent research article, and presented at academic conferences.

You will not be paid to take part in this study. You must be 18 years of age or older to participate. We will securely store your information. Only members of the study team will have access to any identifiable information. We will store any paper files that contain identifiable information or your responses in locked filing cabinets. We will collect, transmit, store and access electronic files in computer systems with password, encryption, and other authentication protection. If you have any questions, please contact Allison Davis (University of Missouri, xxxxxxxx@mail.missouri.edu, xxx-xxx-xxxx).

You may contact the University of Missouri Institutional Review Board (IRB) if you have any questions about your rights as a study participant, want to report any problems or complaints, or feel under any pressure to take part or stay in this study. The IRB is a group of people who review research studies to make sure the rights of participants are protected. You can reach them at 573- 882-3181 or muresearchirb@missouri.edu. If you want to talk privately about your rights or any issues related to your participation in this study, you can contact University of Missouri Research Participant Advocacy by calling 888-280-5002 (a free call), or emailing MUResearchRPA@missouri.edu.

Consent to Participate in a Research Study - Instructor

Preservice Music Educators' Experiences in Rehearsal Clinic: A Multiple Case Study

Principal Investigator/Researcher: Allison Davis - Researcher, Dr. Brian Silvey - Advisor

IRB Reference Number: #2094056

You are being asked to voluntarily participate in a research study. We hope to learn more about preservice music educators' perceptions about their teacher effectiveness based on their experiences in an advanced conducting and rehearsal skills course.

If you decide to participate, you will be asked to participate in an individual instructor interview, provide documents from Rehearsal Clinic for a document analysis, and to confirm accuracy or to make amendments to interpretations of your words and experiences during the data analysis process. The individual interview will take approximately 60-90 minutes. Your participation should last up to April 2023. The findings of this study will be published in a doctoral dissertation, a subsequent research article, and presented at academic conferences.

You will not be paid to take part in this study. You must be 18 years of age or older to participate. We will securely store your information. Only members of the study team will have access to any identifiable information. We will store any paper files that contain identifiable information or your responses in locked filing cabinets. We will collect, transmit, store and access electronic files in computer systems with password, encryption, and other authentication protection. If you have any questions, please contact Allison Davis (University of Missouri, xxxxxxxx@mail.missouri.edu, xxx-xxx-xxxx).

You may contact the University of Missouri Institutional Review Board (IRB) if you have any questions about your rights as a study participant, want to report any problems or complaints, or feel under any pressure to take part or stay in this study. The IRB is a group of people who review research studies to make sure the rights of participants are protected. You can reach them at 573- 882-3181 or muresearchirb@missouri.edu. If you want to talk privately about your rights or any issues related to your participation in this study, you can contact University of Missouri Research Participant Advocacy by calling 888-280-5002 (a free call), or emailing MUResearchRPA@missouri.edu.

APPENDIX D: INTERVIEW PROTOCOLS

Student Interview Protocol

- *Say:* Before we begin, I want to remind you of your role as a participant in this study. Your participation in this interview, and any subsequent interview or study-related activity, is entirely voluntary. You may choose to end this interview at any time, and you may also choose to withdraw from the study at any time. You may also choose to not respond to any of the questions I ask you if doing so makes you uncomfortable or if you just do not want to for any reason. Do you understand?
- Tell me about your background – where you grew up, how you came to study music, and what made you want to pursue a career in music education?
- After you graduate, what type of teaching position would you like to have?

Perceptions of Conducting Ability

- What courses have you taken that include conducting technique instruction?
 - Describe the experiences you have had on the podium in each of these courses.
- What do you feel the role of conducting in music education is?
- What are your beliefs about your personal conducting ability?
 - How have your experiences in Rehearsal Clinic influenced these beliefs?
 - Has the conducting technique instruction in your undergraduate curriculum prepared you to teach an ensemble? In what ways?

Perceptions of Rehearsal Skills Proficiency

- Describe the structure of the Conducting Rounds:
 - What did you have to prepare prior to working with the ensemble?

- What did you have to do during the class?
- What did you have to do after you finished teaching your lesson?
- What did you do when you were not leading the ensemble?
- How many times did you lead the class?
- How did working with a full ensemble change your perceptions about your proficiency when rehearsing an ensemble?
- Is there anything that could have further enhanced your growth as a music educator during your Conducting Rounds?

Perceptions of Teacher Effectiveness

- What traits/skills do you associate with an effective music educator?
- What are you thinking about now that you have completed a semester of Rehearsal Clinic in relation to your effectiveness as a music educator?
- Have your experiences in the course influenced this perception? How?
- What were you thinking about/ feeling prior to your first Conducting Round?

view first Conducting Round video together for guided recall

- Now that you have rewatched your first Conducting Round, what were you thinking about/ feeling prior to leading the class that day?
 - Any additional feelings?
- *view last Conducting Round video together*

Closing Question(s)

- What advice would you give future instructors of Rehearsal Clinic on how to best facilitate advanced conducting and rehearsal skills instruction?

- Is there anything else you would like to say that we have not talked about at this point?
- *Say:* Thank you all so much for agreeing to participate in this study! I have really enjoyed getting to know each of you better and I have also enjoyed getting to share your stories and experiences. You will be hearing from me soon; I will be asking you to review parts of my analysis that pertain to each of you just so you can confirm or clarify things for me.
- *Say:* Thanks again!

Instructor Interview Protocol

- *Say:* Thank you so much for meeting with me today. Before we begin, I want to remind you that your participation in this interview and any subsequent study-related activity is entirely voluntary. You can choose to end this interview at any time, or you can choose to withdraw from the study at any time. You can also choose not to respond to any of the questions that I ask if they make you uncomfortable, or you just don't want to answer them for any reason.
- Describe the structure of this course and your rationale behind its development:
 - How is a typical class meeting structured?
 - Are there supplemental lectures/lessons? Describe them and their purpose.
 - Do you feel the instruction is differentiated? How is coursework adjusted to match each student?
 - Why did you choose to move away from traditional grading practices last semester? Have you continued with this system this semester?
 - What do you want the students to take away from this course?

- What is your process for selecting the repertoire for the class?
 - How is repertoire assigned to the students for their Teaching Cycles?
- What are some of the challenges students have encountered when leading the ensemble?
 - Have you ever experienced resistance from students when they are directed to complete a task?
- Do you feel your students enjoy being enrolled in Rehearsal Clinic?
 - What do they enjoy about it?
- Where do you feel Rehearsal Clinic fits in within the instrumental music education curriculum?

Closing Questions

- As you reflect on the execution of Rehearsal Clinic this academic year, what do you feel worked particularly well?
 - What would you adjust?
- Do you feel other universities should include a similar course within their curriculum?
 - What advice would you give music teacher educators regarding how to best implement advanced conducting and rehearsal skills instruction in their own programs?
- Is there anything else you would like to say that we have not talked about at this point?
- *Say:* Thank you so much for agreeing to participate in this study. I really enjoyed getting to better understand Rehearsal Clinic from your perspective as the

instructor, and I hope that you've enjoyed sharing your stories and experiences. You'll be hearing from me soon. In addition to your role as a member of my dissertation committee, I'll be asking you to review parts of my analysis that pertain to your experiences so you can confirm or clarify my interpretations. Thanks again!

Focus Group Interview Protocol

- *Say:* This session will be focused mostly on your discussions with one another. There are no right or wrong answers, and I think you will find numerous points of discussion, agreement, or even disagreement along the way. My role is to assist in moving the conversation along while also keeping us all on track should we head down a tangent for too long.
- Think back to the beginning of the semester. What were you thinking about/feeling prior to your first Teaching Cycle?
 - Stimulus 1: In what ways did your thinking change as you progressed to subsequent Teaching Cycles?
- Tell us about a time when you have felt uncomfortable rehearsing a full ensemble. How did you navigate that experience?
- Now that you have completed a semester of Rehearsal Clinic, how have your experiences influenced your thinking about conducting technique, rehearsal skills, or your effectiveness as a teacher?
 - Follow up 1: What have you learned about yourself as a result of your experiences in Rehearsal Clinic (either about your effectiveness as a teacher or in general)?

- Do you feel as though experiences like the ones you have had in Rehearsal Clinic are important for preservice music educators? Why or why not?
- *Say:* Is there anything else anyone would like to say that we have not talked about at this point?
- *Say:* Thank you all so much for agreeing to participate in this study! I have really enjoyed getting to know each of you better and I have also enjoyed getting to share your stories and experiences. You will be hearing from me soon; I will be asking you to first schedule an individual interview, then eventually review parts of my analysis that pertain to each of you just so you can confirm or clarify things for me.
- *Say:* Thanks again!

APPENDIX E: INTERVIEW TRANSCRIPTS

Individual Interview: Jenn

00:00:21.770

Interviewer: Before we begin. I just want to remind you of your role as a participant in this study. Your participation in this interview and any subsequent study related activity is entirely voluntary. You can choose to end the interview at any time, and you can also choose to withdraw from the study at any time. You can also choose to not respond to any of the questions I ask if doing so makes you uncomfortable, or you just don't want to answer them for any reason. Do you understand?

00:00:47.190

Jenn: I understand.

00:00:49.920

Interviewer: Great. Tell me about your background, where you grew up, how you came to study music, and then what made you want to pursue a career in music?

00:00:58.460 --> 00:01:14.370

Jenn: I grew up in Lee Summit, Missouri, outside of Kansas City. Umm, lived in the same house my whole life, went to real good schools I would say. Umm, started music in fifth grade on cello, and then I switched to bass in sixth grade. I had the same music teacher from elementary school in my middle school. Umm, so I was able to transfer a lot of what I knew I was going to learn to that. And, umm, she was one of the teachers that

really pushed me in music, and it wasn't it wasn't like harsh. It was just, I think she knew that I could do it. So she continually was like, "Okay, now let's do this." And I was usually advancing faster in the class than a lot of the other people who were playing the same instrument, so she would just always give me like extra work to work on umm to keep me engaged, which uhh I had never really thought about until now umm was really beneficial to seeing what I could do on my own. Umm, so that was a big part of my middle school, too, was like her asking me to do different chamber ensembles and umm help, like, I've gone back now and helped with her students. And we still have a really great relationship. We do gigs together. Umm, she also, in our orchestra class, was really focused on things outside of the instrument. And like we would do test to learn all the different clefs and it was just, like, the game we would do. And it wasn't it was participation, and you did it until you got this percentage of answers correct. So I learned tenor clef at a very early age, I would say, and treble clef, which really helped me with like solo rep for bass. Umm, so that was my middle school experience. And then high school., I started off with Conductor [redacted], who then retired after my freshman year. And he was another, he pushed me harder than my middle school teacher did, and it was kind of that tough love experience. Umm, I took lessons from his son over the summer and umm it was very obvious that he knew what I could do, but I wasn't always applying myself to do it. Umm, but his teaching made orchestra, like, more than just a class, and more than just a rehearsal. Umm, so I look up to him a lot, and I don't wanna, like, bash my current teacher, but I just didn't have as much fun after he left. Great teacher, did great at rehearsing, but I think it was also really hard to follow [redacted] umm 'cause he had been at the school for so many years. Uhh but I've gone back and visited, and she's

starting to build that community with the high school, and I think it was just really hard to kind of come into that position. Umm, but she helped me a lot with, like, becoming a mentor to other bassists in my class, and umm kind of taking on a little bit of a leadership role. And I also, she was the first person I had really talked about with about music ed, and she kind of laid it out for me, and really was like you would told me I would be a great music teacher, and umm encourage me to pursue that degree. Uhh and, again, really just thought I could do it and make a difference with my classrooms. So that was uhh another. All my teachers were great and really encouraging for me to continue music. Yeah.

00:04:56.440

Interviewer: So after you graduate from here, then, knowing what your background is, what type of teaching position would you like to have?

00:05:13.340

Jenn: I've been battling that in my own head. Umm, I could do elementary. I don't think that's something I would absolutely love going to every day. I I think it would be difficult for me to fall into that role and kind of take it on and start from scratch, but I feel like once I figured out what it takes to develop those lesson plans and stuff, I could do it and I would love it. But I could see those for a few years being really difficult. Umm, I think I would really love middle school just because of the age group, and I've worked with middle schoolers with private lessons, and visited middle schools and helped different sections and stuff like that. And I can see myself also really loving high school, and they

have reached out to me and keep asking when I'm going to graduate. Umm, so it's I feel like I have a really good connection with them, and they're always rooting for me.

00:06:05.060

Interviewer: Great! Getting to Rehearsal Clinic now, and we talked about this a little bit yesterday, what were you thinking about prior to your first teaching cycle?

00:06:22.110

Jenn: I was thinking, "How in the world can I do this?" Umm. It was very intimidating to come from the Rehearsal Clinic prior to me and see them all have an opportunity to teach 45-minute lessons, and see all of the creative things they came up with. Like, somebody had us create a melodic line that matched the style of this piece, err match the notes of the piece, and then make it into a different style like rock or country. And it just blew my mind. And, like, I had really fun with that activity. But then I was like, "How am I going to come up with this without copying other people?" Umm, so, I was really intimidated by that. I didn't think much about score study, uhh, which turned out to be very important to my success in that class, umm and I had never written a lesson plan. So, there's just a lot that I saw in syllabus that really intimidated me and stressed me out for the first couple of weeks.

00:07:20.060

Interviewer: So thinking about that, we're actually gonna watch a little bit of your video just for some more recall.

Jenn: *laughs* Oh god.

Interviewer: Just to see if anything comes back up for you.

00:07:38.560

Jenn: Yup, oh it will.

Video-stimulated recall of Teaching Cycle 1

00:11:13.890

Interviewer: So now that you've re-watched portions of it, which I know you've done a few times over the last few days to prepare for your final project, any additional feelings that come up?

00:11:25.800

Jenn: Umm, I still giggle every time I see my opening, 'cause my shoulders are up to my ears. And I'm like, "How are we doing?" And I'm like, it's like a, it's a tentative like, "Do I really want to know the answer?" That's how it seems when I re-watch it. Umm, and that was just my own nerves coming out. And I also realized just now that I did a lot of talking. Umm, and I definitely improved on that throughout the semester and included more student engagement. Umm, but it's funny, 'cause I think back to after that lesson, and I was really proud of it. And I mean I still am, 'cause it was my first time teaching,

umm but I didn't realize how much there was for me to improve until I got through the whole semester. Which I think is really cool to look at and look back at the improvement that wasn't necessarily conscious the whole time.

00:12:20.930

Interviewer: In the spirit of looking at improvement, we're actually gonna watch part of your most recent cycle as well.

** Video-stimulated of Teaching Cycle 4**

Interviewer: Any additional feelings?

00:18:52.590

Jenn: I'm someone who loves like analyzing body language, and my body language shift is completely different. And, umm, I still find myself smiling at that, 'cause like, of course, I'm going to notice things that I really want to improve on. Umm, but I was joking, I was being authentic when I made a mistake. It wasn't like I have a big issue with making mistakes, and then I think about it for the rest of the day. And that was the first time I had tried to just like correct my wording in the moment, and I didn't think about it for the rest of the day. Umm, and I didn't realize kind of what that would be like, but my body language changed, my conducting changed. I still want to work on legato conducting, but it was just obvious in that moment when I was conducting that, like, I had improved over the semester, and I hadn't really noticed that yet. Umm, but when I got

up there it was like, “Okay. Now what do we get to do? And what what am I going to accomplish in this class period?” Not, “What do I have to get through?” Umm, and that's why that lesson like just flew to me ‘cause it was just gone in a blink. And I was like there was so much more I wanted to work on. Umm, but I also could tell that I was listening to the ensemble that time, and, umm, it was just a different mindset that I had going into that lesson than previous ones.

00:20:27.690

Interviewer: Staying on the topic of conducting, or your perceptions of your conducting ability: what courses have you taken here that have included conducting instruction?

00:20:47.370

Jenn: Just Basic Conducting. There was some conducting in Aural Training, but it was very early on. And that was, oh, I guess we did have to conduct. Yeah, we had to conduct for every Aural Training exam. So we would have to sing and conduct at the same time, but it wasn't ever about, like, technique. It was just like, “Are you getting the pattern of it?” Umm, and then Rehearsal Clinic, I think that's all.

00:21:11.680

Interviewer: Could you describe your experiences on the podium in Basic Conducting?

00:21:16.130

Jenn: I was able to get on the podium every week, which was really helpful. Umm, and there was a lot of different rep that was, umm, all had its different challenges. I think my biggest issue was applying myself more and getting more involved with the music. Umm, but I I was, I did enjoy getting on the podium and being able to experience an ensemble. Umm, that was the first time I had conducted an ensemble in its entirety. And, umm, I remember that first feeling of conducting and being like, “Oh, they're watching me.” Like it kind of became real in that moment, umm, and it was exciting. And it was just, it was really fun to finally feel like I was beginning to enter that teacher role. Umm...yeah. That's all I can think about.

00:22:15.480

Interviewer: Yeah! So what do you feel the role of conducting in music education is?

00:22:22.010

Jenn: I think it plays a way bigger role than I ever anticipated. Umm, 'cause going into this, I, for my first lesson, I didn't really practice a lot of conducting 'cause it was like, “Okay, I'll show them the 3 pattern. That's it.” Umm, but now I think that half of your instruction is through your conducting. Umm, maybe not half, but a lot of it 'cause in that first video, I was very closed off, very rigid in my conducting, and it was not authentic to how I felt about the piece. Umm, and the sound I got back was rigid and hesitant, and all those things. And then, in the second err my last conducting in my last Conducting Cycle, I was enjoying the piece, and I was present, and I think that energy spread throughout the room. And you could hear it in that, umm, that final run through. Which was really

something I didn't notice in the classroom, but watching my videos back, I was really impressed by.

00:23:26.010

Interviewer: So what are your beliefs about your personal conducting ability?

00:23:30.510

Jenn: Umm, I believe I have a lot to work on, but I believe I can do it. Umm, I think I just need to spend a lot more time thinking about it and devoting time to adjusting little things that may not seem important to me at the time. But, umm, I just I just think I need to put a little bit more work into it, a little more study of it, and but I can do it. It's not of whether, err, it's not a matter of if I could ever reach that level. But well, I put the effort into it. And yeah.

00:24:07.680

Interviewer: How have your experiences in Rehearsal Clinic influenced those beliefs?

00:24:12.810

Jenn: Umm, well, at the end of every Conducting Cycle, when we get feedback it's always like, "This is great, let's work on this." And it's never like a harsh, "You need to fix this." It's, "How can we improve it?" Umm, and I think that that has just encouraged my confidence in it, 'cause it's like every time I would do a lightning round or any adjustment to just conducting it was, "Okay, that was better. What's something different

we can do to make it even better?" So it's always about improvement and that improvement is never ending really, umm, which just encouraged me to continue to really work on that. And for that final Conducting Cycle, I was really focused on trying to make my arm legato, and it would just like infiltrate it every day, every part of my day. I was walking to school, and I was like thinking about the pattern, and when I got up on the podium nerves got to me a little bit. It became more rigid, but I was still more more present and less worried about my conducting, 'cause I had rehearsed it in my head so many times.

00:25:24.350

Interviewer: Do you feel that the conducting technique instruction that you've received in your undergraduate degree so far has prepared you to teach an ensemble? And describe how it has or hasn't.

00:25:40.230

Jenn: Umm, I think the only thing I would have liked is more personal feedback from my conducting. Umm, I think it was a large class, and it felt like we had to get through everyone umm for Basic Conducting. And we would talk for like 30 seconds about what I can improve umm and sometimes we would take time to fix something. But there's certain things that I just don't feel as confident with that I would like to. And part of that, too, is like my own work into it. Umm, but yeah, I think just more personal feedback would have helped me a lot. Umm, and then, with Rehearsal Clinic, I think it's been really beneficial, especially when we have Lighting Rounds, 'cause that just focuses on

your conducting. And you are getting that personal feedback, and it's with music directly. Umm, so, in regards to preparing for the future, I think it's provided a foundation. Umm, I just wish I could go more in depth. And I know that as my own choice, if I want to take Advanced Conducting as well. Yeah.

00:26:54.600

Interviewer: So, moving to the structure of the Teaching Cycles, could you describe the structure of the Teaching Cycle, beginning with what did you have to prepare prior to going to teaching each time?

00:27:11.040

Jenn: Yeah. So we started off the class with having a list of umm pieces, and you just randomly picked one. You had no background on it. You just looked at the piece and the composer and picked it. Umm there was options for wind band and string orchestra. So I picked a string orchestra. And then through our Teaching Cycle, we had to create a lesson plan leading up to it. There was no rubric as to how to set it up. It just said, "Have your objectives, your lesson plan how you're going to assess your materials, all those different things. And submit it two days before you're conducting cycle." Umm, sometimes you would get feedback on that, and then you could make adjustments to your lesson plan before you taught, umm which happened often. And then on your teaching day, you would be with three other people. And you would be in the same order every time usually. And so I was in the middle. So somebody taught before me, and then I stood up as they were doing feedback and was prepared to get on the podium and talk for

twelve minutes. After that, we would get our videos back umm that were recorded during our Teaching Cycle, and then we would write a Process Letter. Umm and how I took that was I wrote a letter to myself and signed it, uh “Sincerely, You.” And it was a great experience to, like, reflect on the things I was proud of, and tell myself I was proud of myself. Which just further reinforced that confidence. And then you would have, anyways, past the Process Letter, it would be about three weeks, and then you would have another lesson plan, and it would just continue that cycle.

Interviewer: So what did you do in the class when you weren't conducting?

Jenn: We would play for the conductor, and we would play secondary instruments. Umm, and we were all spread all over the place. Umm, so it was really interesting to try and find first violins who are on the left and the back right. Umm, but it helped me also get to know the layout and the students themselves. But, umm, during class, we were interacting, acting like good students, didn't intentionally cause any problems. We were just being college students for the college conductor.

00:29:31.930

Interviewer: And then when you taught, how many times did you lead the class, and for how long?

Jenn: I taught four classes for twelve minutes each

00:29:42.120

Interviewer: Through the whole semester?

Jenn: Yeah.

00:29:44.080

Interviewer: How did working with a large ensemble in this setting change your perceptions about your proficiency when rehearsing an ensemble?

00:29:52.610

Jenn: Umm, I was very worried about my ability to rehearse an ensemble. I didn't know how I was going to be able to pay attention to all the different instruments happening at once, and that are kind of all over the place. Because horns are over here, and then it's like, "Oh, there's a violin right here." Umm and so it's kind of hard to listen for those sounds, especially for a string orchestra arrangement. Umm, but being in the classroom, and once I got comfortable, I was really excited. And I really finally was able to be like, "Yeah, I can. I can teach, and I can rehearse." Umm, there are things I'll always want to improve on but it was that moment where I finally realized, like, yeah, I'm doing what I need, I can do and what I should be doing in life.

Interviewer: Were there any moments throughout the semester that were particularly influential to what you felt was that growth?

00:30:57.700

Jenn: Umm so there was a lesson that I really struggled with, and I came into the lesson really not being 100% sure on how it was going to go. And it was a point where I was, like, challenging myself to get over my fear of doing something I don't know how to do perfectly. Umm, and I think that when it kind of went awry and uh didn't go to plan, I was able to bounce back from it afterwards. And usually I'm a person who dwells on stuff for a really long time. Umm, and when I realized that I wasn't dwelling on it, it was like this moment of where I was I realized that I'm free to make mistakes in my classroom, too. And I I will learn from them and the students will learn from them, too. Because there's just always something to learn from everything. And I think that when I realized that I was, like, I realized that I could be a teacher without having all the perfectionism stress that I've had my whole life, umm which was something I never thought would happen. Umm, 'cause I've always imagined myself teaching and being so worked up about something not going right. Umm, and so that moment was very pivotal in changing my opinions on myself as a teacher, and the idea of teaching a classroom.

00:32:27.610

Interviewer: We talked about this a little bit yesterday, but could you describe what your definitions of rehearsing and ensemble versus teaching are, and where those might differ?

00:32:39.590

Jenn: I have seen rehearsing as more of running through the music, checking little spots, adjusting things within the music. And then I see teaching more as developing smaller

activities that are either away from the instrument or don't involve the music directly, umm kind of like enrichment activities almost. Umm but rehearsing I see as more just working in the music, making those adjustments.

00:33:09.800

Interviewer: And is there anything that could have further enhanced your growth as a music educator during your Teaching Cycles in relation to your rehearsal skills proficiency?

00:33:31.820

Jenn: Hmm. I don't know. Could you repeat the question?

Interviewer: Yeah, sure. Describe anything that could have further enhanced your growth in your rehearsal skills proficiency that could have been added to the Teaching Cycles that didn't exist.

00:33:45.620

Jenn: I think the biggest issue is time, umm and how much time you get to teach. But at the same time, it's also a blessing 'cause you're figuring out, "What can you do in this amount of time?" And what can you build off of it in your next lesson? Umm how do you want to take advantage of that level time you have? And I know that when we get to those 45 min in a normal high school middle school setting, it will feel like twelve minutes. So I think both a blessing and a curse, the twelve minutes. Umm, things

that could've helped my teaching... Umm, I I kind of wish we talked about objectives a little bit more, and how to better format those. What are some examples, which we talked, about more towards the middle of the semester, and I improved on those a lot. Umm, but forming objectives that will lead your lesson was something umm that I had to learn umm pretty late in this semester. But that's all I can think of.

00:34:45.570

Interviewer: So, with the timing, do you wish that the lessons were longer, or that you wish there were more of them or both?

00:35:02.110

Jenn: Yeah, I think, mostly, I wish they were longer to be able to test out different activities and different rehearsal techniques. And have the time to see what is effective and what isn't.

00:35:11

Interviewer: Sure. What skills do you associate with an effective music educator?

00:35:17.400

Jenn: Umm engagement is a big thing. Umm, when I'm around an educator who is able to have the students attention, but not in a demanding way, just naturally has the students attention and engagement, I'm in awe. Umm, I went and observed an elementary educator in Lee's Summit, and for every single one of her classes it was like she would make one

correction, and everybody would be fine for the rest of the classroom err class time. And that was intimidating, very intimidating. And I just noticed that she was authentic with the students in a way that they both had a mutual respect for each other. Umm, and I think that has differed from other observations that I've had umm where it seems that there's always this constant battle for who gets the attention. Umm so that's something I've noticed. Music-wise, a conductor who or an educator who knows their score and isn't looking down every five seconds and checking, "Oh, was that forte here?" Umm I know, my high school, my freshman year of high school, my conductor just knew exactly what was happening at every single point. And it was very impressive to me. And even with our All-State audition stuff, he knew exactly where everything needed to be in just the excerpts. Umm and it just proves that they put the time and the work into the music that we're also putting time into work uhhh time and work into. And I think the biggest thing is just someone who is authentic with the students and isn't trying to play this persona of a teacher and umm truly interacts and just doesn't have that facade, I guess of, "I'm put together. Uhh, here, let's do this." I don't know. I've, the teachers I've had that really influenced me are, like, honest with their students, and just, like, if they're having a bad day it's like, "Hey, I want you guys to know like this is how it's going, umm but this is how our class that is gonna go." And I think that's really influential on the mutual respect within students and teachers.

00:37:50.040

Interviewer: You've mentioned authenticity a few times, so I can tell that that's a very meaningful tenant of being an effective music teacher for you. What are you thinking

about now that you've completed a semester of Rehearsal Clinic in relation to your effectiveness as a music teacher? I know we've talked about that difference in authenticity that we saw between the first video and the second video. What else is there that you're thinking about now?

00:38:19.750

Jenn: Umm I'm thinking about how exciting it is to work with this kind of stuff instead of how nervous I am. Umm and also about how many things I get to try out next semester and not have the fear of trying them out. Umm. Similarly, with conducting, like, I don't think I put myself out there in regards to experimenting with different cues and different styles, and conducting this semester. Umm, but that's part of the excitement, too, is that, okay, I'll learn something new that I'll be able to do with my conducting and something creative that I can change next. Umm, next semester... Yeah, I think it's just, like, it's more of an opportunity now than a class.

00:39:14.880

Interviewer: Could you elaborate on some more of the exciting things that you are thinking about now that you've completed the semester?

00:39:20.610

Jenn: Umm I think it's really cool that, like, now that we've kind of established a relationship with a lot of the class, I know there's more people coming in, umm but I think that part of the reason last semester was so great with Rehearsal Clinic that I

observed was that they had already built this mutual respect about everybody's doing the same thing. We're all learning from each other, and we were they were all engaging the whole time. And it influenced us to engage too, and not have a fear of making a wrong answer. Umm, so, having that different kind of environment that I know is possible now that we have all experienced a full semester is exciting, and continuing to build those connections within the ensemble. Umm, getting new music is exciting and finding new rep and potentially composers and new history on things I've never known about. And umm, I I think it's just kind of exciting to learn, honestly, umm and grow. And that was, I think that's what inspired me most through this semester is that even though I didn't notice in the little chunks, I improved tremendously. And umm it's very encouraging to be, like, well, our my first lesson we'll see how it goes. But, regardless of what happens each lesson, I will improve in some way or another. Umm, so that's exciting to think about that I will be better in a semester than I am right now too.

00:41:02.410

Interviewer: You mentioned a little bit at the beginning of that the environment that was cultivated of “we're all in this together to support each other.” Did your peers ever give you feedback for anything?

00:41:15.210

Jenn: Umm, not this cycle err not this semester. I know they did the semester prior to ours. Umm but after class people would come up and be like, “Hey, that was a great lesson. I really enjoyed that. You know, I might steal that from you if that's okay.” And

that's one of the huge biggest compliments is, "Can I use that in my lesson?" And, umm, like, I did jazz hands for my like warm up thing, like, "How are you feeling?" Umm and in a Teaching Music class, one of my peers did the same thing, and it's just it's a big compliment. And that's kind of the feedback I think we get is that it's used amongst the class which is really cool.

00:41:56.520

Interviewer: Do you think there are any other ways, or do you wish there were any other ways that you did receive more feedback from your peers?

00:42:06.960

Jenn: I think I think part of me wishes that there we had the umm the peer feedback forms, but I also know that last year it kind of got a little harsh. Umm, and I don't know how my confidence would do with that. Umm, and it is important to know how, like, your students are feeling with the class. Umm, so I understand, like, shaping things based off of who you're teaching. Umm, so, I think just modifying it so it's like three bullet points of what you did good three bullet points of something to improve rather than just having this whole box that they can fill up with whatever they want. Umm, so yeah, I think I would like just a little bit more feedback from the class as a whole, but not an overwhelming amount.

Interviewer: But the amount that you received this semester, did that improve or bolster your confidence?

Jenn: It did, it did a lot. Yeah.

00:43:13.340

Interviewer: How have any other experiences in this course that we haven't talked about yet influence that perception of your teacher effectiveness or how effective you are as a teacher?

00:43:25.740

Jenn: Umm, I think lesson planning surprised me. Umm, I expected to have a lot of issues with lesson planning, which I did in elementary music. Umm, but I actually really enjoyed, like, developing different ideas and then organizing it and reorganizing it. And, umm, it was kind of a puzzle, and I really enjoyed that. And was I surprised myself that it came naturally. Umm, so that was something that kind of boosted my confidence as a teacher and becoming a teacher and having to make lesson plans every day. Umm, it was initially very intimidating thinking about, "Oh, I'm gonna have six classes and lesson plans for every single one. How in the world am I going to do that?" Umm, but I think now that I've gone through this semester, I can see lesson planning more as a blank slate and how do I want to teach the classroom, not what needs to be done right now.

00:44:30.000

Interviewer: So some closing questions that I have: Please share your thoughts about the research process that we've gone through over the last few days and what have you learned about yourself as a music educator after doing a little bit more reflecting.

00:44:46.120

Jenn: I have really enjoyed this. I didn't really expect a lot from it. I was like, okay, I'll talk about my Rehearsal Clinic experience. But it has uhh opened up my eyes to a lot of different things that I hadn't noticed before in my own growth and my own experience as an educator. Umm, and I think it has built a lot of confidence in me that, like, during our group session, we were all feeling the same way. Umm, and we are all kind of lifting each other up and relating to each other. And I think it built a community that was like, oh, okay, we're all struggling, or we're all kind of figuring out the same things, even though we haven't discussed it. Umm, which was really encouraging. Umm, and yeah, just being able to reflect on my time here and realize that, like, I am improving umm in my education and my teaching skills. And, umm, yeah, it's just been very insightful on my own experience and my own habits as a teacher, and thoughts that I don't intentionally think, but then they come out of my mouth, and I'm like, "Oh, yeah, I have been thinking that for a while. I just didn't realize it." So, very interesting.

00:45:59.480

Interviewer: I'm glad that you've been able to be reflective over this process. What advice would you give future instructors of Rehearsal Clinic on how to best facilitate the advanced conducting and rehearsal skills instruction that you received?

00:46:20.540

Jenn: Umm, I would say don't have a rubric for teaching umm or lesson plans or the umm Process Letter. It is a process, all of it. And providing feedback, but not direct grades, really helped me adjust and figure out what works and what doesn't. It's my own learning happening, it's not somebody telling me what I have to do and what I can't do or what I can do, umm, which allowed me a freedom to really build in my own skills on my own, with assistance, of course. But it was, I think, that the best kind of learning is intrinsic, and being able to figure stuff out on your own sticks longer. Umm, when somebody gives me back an essay, and it's graded, and they say, "This, this, this, this is wrong," I don't necessarily take that to heart as much as I do, "Well, this is a way to improve this. Great idea, let's improve it." Umm, I love the feedback at the end of the Conducting Cycle right at the very end of teaching. And something that I received on every single feedback was, "How do you feel about it?" Umm, and as time went on, I was more receptive to being like, "Yeah, I felt great about it. There are things I want to improve umm like this this this." And then you receive the feedback from the teachers or the TAs and umm I think that was just a great way to also reflect in the moment, and then receive feedback. So you're able to think about everything by yourself first. Umm, just just let it happen. I think, that's the biggest advice. Umm, I think it could be very easy to micromanage in this class and be like, "Well tweak this." Umm, but I think just letting it happen, and letting students figure out their own things on their own is what really helped me throughout this whole course.

Interviewer: So you didn't receive grades throughout it?

Jenn: No.

00:48:36.600

Interviewer: Is there anything else you'd like to say that we haven't talked about yet, or that has come up in your mind as we've been discussing other questions?

00:48:48.860

Jenn: Oh, I meant to talk about my facial expressions, too, in my teaching. Umm, when I first in my first lesson I was very, I think we talked about, closed off, and a screenshot from my conducting in my first lesson, and my face was just terrified. And, umm, in the last lesson, there the whole time I was smiling. Umm, and I think that is just reflective on realizing where I've come from and how much I've grown over the semester, and finally stepping into that role and feeling comfortable in that role which has been only I've only been able to do that because of how it's structured. And the mutual respect between the whole classroom and the teachers and the TAs. It's, we're all in this together kind of deal, which umm really allowed me to grow and experiment with so many different things.

00:49:49.970

Interviewer: I'm really glad to hear that Rehearsal Clinic, it seems like it's a very special class that you've gotten to experience. So, with that being said, thank you so much for agreeing to participate in my study. I've really enjoyed getting to know you more and

about your experiences in this course. You'll be hearing from me soon. I'll, like I said yesterday, eventually ask you to review parts of the analysis of these interviews just so you can confirm or clarify any of my interpretations. Thanks again!

Jenn: Thank you!

Individual Interview: Vincent

00:00:09.170

Interviewer: Alright, before we begin. I just want to remind you of your role as a participant. Your participation in this interview and any subsequent study-related activity is entirely voluntary, so you can choose to end this interview at any time, or you can choose to withdraw from the study at any time. You can also choose not to respond to any of the questions that I ask if they make you uncomfortable, or you just don't want to answer them for any reason.

00:00:35.000

Interviewer: So tell me about your background. Where did you grow up? How did you come to study music? And what made you want to pursue a career in music education?

00:00:44.770

Vincent: Okay. Cool. That's a lot. Umm, so I'm from Camdenton, Missouri, which is Lake of the Ozarks. It's, like, one of the towns surrounding it. Umm, and I did band in high school, and I always did band. I, like, I don't know how I started band. It was, like, when I was a little kid, my mom was like, "You want to be a marching band?" And I was like, "Yeah." And she was like, "What instrument do you want to play?" And I was like, "bass drum!" Because I thought it looked the easiest. And then I just, like, got into it, and my sister also had a boyfriend in high school who was, like, the section leader of the drumline. And I thought he was, like, the coolest guy ever - which they broke up a long time ago - but I wanted to be just like him. So then I, like, did that, and I was big into

drumline all throughout high school. I did a couple other things, but band was like my main thing. Umm, and then I got into drum corps and all that, and I knew I wanted to do that after high school. And so then I guess, I'm I'm sure a lot of people experience the same thing, but I just had, like, I just felt obligated to go to college. I didn't really consider any other options. I was just like, "Well, I must go to college, because that's just what you do." Which, in hindsight, I actually don't agree with now. Like, I'm glad I'm here, and I wouldn't change, like, my path and everything. But I think uhh I think if I was not doing music ed I would... I definitely don't think I would be in college. I think I would rather go to trade school or something instead. Umm, which I would encourage my kids to, like, really, when I when I have kids, I want to encourage them to really think about what they want to do before making the financial and time commitment to university. But, so, I was like, "I'm going to go to college." And it just seemed logical that I would be a music major, 'cause there wasn't anything else that I was even interested in. Umm, so I didn't really know what that entailed, and music ed sounded, like, scary because I wasn't sure if I wanted to be band director. It was, like, that thing I was, like, I'm pretty sure I want to be band director, but I didn't want to commit to it. So I was like I'll do a music BA, because that's, like, less commitment than uhh music ed. And my idea was I was going to double major. And I started double majoring in business my first semester and I was...that was, like, in case I decided not to do music, I could do that other thing. But then, after a while I was like, "Actually, that's not really a good idea 'cause I only like music," and I definitely would not want to work like a white collar job with a from a business degree instead of music. So I was like, "That doesn't make any sense. So, I'll just do a music ed." Because also with music BA, the job options are much

more limited. So, basically, umm, since then, uhh well, I've been doing music ed this whole time. And I've been big into drum corps and all that stuff. And since then, my approach has been, "I'm not entirely sure if I want to teach in a public school or not." But I'm doing music ed because it's like the quote "safe option." But it's also a good degree to get. Like, I like music, obviously, and I like being in all the ensembles. I know for sure that I want to do music as a career to some extent, and I definitely want to teach to some extent. I'm already, like, teaching some private lessons now, and I'm teaching high school drumlines and stuff. Umm, so yeah I don't know if I want to teach in a school full time or not. But umm now I'm here, and I'm just kind of chilling, and I'm finishing my degree. And I would like to have a degree in.. music ed is a good, like, degree to have because I can always become a public school teacher. So yeah.

00:04:20.720

Interviewer: So, if you did end up teaching public school, or even if not, what would your ideal teaching position look like for you?

00:04:35.870

Vincent: Uhh definitely high school, I've always wanted to teach high school. I used to think I wanted to be, like, a head band director. I don't think I would want to do that anymore. Umm I would like to be a percussion director of, like, a bigger high school. Umm that would be cool. I'm mostly interested in, like, the marching arts. So, if I decide to, like, I'm I'm big into drum set too, and I might decide I want to try and play drum set professionally. So if I do that, I would really like to find a position where it's a high

school that would hire me, like, can pay me pretty good money to just teach, like, their drumline and their like marching percussion section. Umm and then, with the rest of my time, umm, play drum set professionally, if that's something I decide to do. Or maybe not. But, regardless, either way, umm high school is a level I want to teach. I would I would do middle school, too, if, like, they asked me to. I would be okay with that. But middle school or high school.

Interviewer: Like going in between the two, like some directors do?

Vincent: Sure, yeah.

00:05:31.790

Interviewer: So, talking about being a head band director then, or just teaching a large ensemble for the first time, what were you thinking about prior to your first Teaching Cycle in Rehearsal Clinic?

00:05:49.620

Vincent: Uhh I was thinking... to be honest, I was probably thinking, "I don't want to do this because I don't want to teach a concert band. So why am I doing this?" Which is maybe a little bit naïve. Umm and also like nervous, of course. Umm and I I had a lot of like, "What do I even do?" Because I don't know much about wind instruments. So yeah. Umm, I was, like, nervous but not extremely nervous. I was just kind of, like, meh. That's how I felt. If I had to put into a sound I felt like "ehhh."

00:06:31.920

Interviewer: I know you mentioned yesterday in the focus group that a lot of your questioning of yourself was regarding wind instruments and not knowing what to do with that. So, in order to guide some recall, we're actually gonna watch a little bit of your first teaching video. We're not going to watch the whole thing. But we are gonna see if anything generates additional feelings. I know you've done a lot of this in the past few days for your final project.

** Video-stimulated of Teaching Cycle 1**

00:08:54.350

Vincent: I was watching this yesterday or two days ago, and I think I counted like, it was like six and a half minutes before they actually played at all.

00:09:37.300

Interviewer: So, now that we've re-watched a portion of that first Teaching Cycle, what additional feelings do you have? I know you mentioned I think it was six and a half minutes before they played anything.

00:10:00.650

Vincent: Yeah, the conducting was also really bad. I think my, I still thought I I still think my conducting is pretty bad. But from that first cycle to watching my last one it was still a big improvement, even though, like, conducting is still bad, it was still...

Interviewer: What about it would you consider bad to you? Like, what sort of physical descriptors can you give?

Vincent: It's kind of unclear, and the whole thing looks very, like, like, washy. It kind of looks like this like this *conducting gestures*. If I was a student, I would not be able to tell exactly where the beat is hitting. Like I'll probably make it more staccato where I kind of, like, stop near like this point, and so it's kind of like going through it.

00:10:44.720

Interviewer: Well, in the spirit of looking at your videos and comparing the two like you just mentioned, let's watch a little bit of the most recent one.

** Video-stimulated of Teaching Cycle 4**

00:14:43.470

Interviewer: So after watching that, now what are you thinking?

00:15:01.500

Vincent: I actually thought my my final Conducting Cycle wasn't my strongest, because I didn't prepare as much for that one, so I was like a little nervous.

Interviewer: In what ways?

Vincent: Umm, I just didn't... I think I wrote the lesson plan, like, the night before. So, it was just a little bit rushed. And so, which just goes for all my videos, but especially this one. I think my, like, mannerisms, and, like, my voice was, like, a little reserved. I wasn't speaking very clearly or very loudly, or like with authority, because I was unprepared. Umm, so yeah. But it was better in terms of, like, they played sooner, and they played more. The conducting was still pretty rough, maybe a little bit better. But it was still the same, like, I couldn't tell where the beat was, especially with the scale. It was, like, like, they don't know where to attack. So if I did again, I'll go like *conducting gestures* and like stop at a more specific point.

00:15:39.140

Interviewer: So as far as conducting is concerned, what courses have you taken in your degree so far that have included conducting technique instruction?

00:15:59.150

Vincent: Only Basic Conducting this far.

Interviewer: Could you describe the experiences you had on the podium in that course?

Vincent: Yeah, I think I was actually better conducting in that course than I am now, just because I practiced it. Umm, but it was kind of a long time ago, kind of not. But, umm. Oh, I forgot what I was gonna say. Like, for the vocal people, everyone sang the same song, it was, like, “Aura Lee” or something like that. Umm, so it was like we sang “Aura Lee” like, fifteen times to get all the vocal people through. And then, umm, for the instrumental people it was, they played something. It was one of the movements from like “Second Suite” or something like that. So we played “Second Suite”, like, fifteen times through. Just, like, by the end, you’re just like, “Okay, I’m tired of playing ‘Second Suite.’” But umm, yeah. It was it was good, though, like, [redacted] offered a lot of feedback and a lot of like... She gave us a very extensive list of like “This check box, this one, this one.” And we had to watch our videos back and critique ourselves. So it was pretty effective, I think, but it has just been a while since then. So my conducting is not good now.

00:17:14.180

Interviewer: How many times did you get up in front of the group to conduct in that class?

Vincent: Uhhh maybe like two or three times? Three or four?

00:17:18.720

Interviewer: And what were the lengths of those excerpts that you would have conducted? About how many minutes?

Vincent: They're pretty short, like a minute or two for each one.

00:17:30.250

Interviewer: So other than Basic Conducting the only other podium experience you've received is in Rehearsal Clinic this semester?

Vincent: Mhmm.

Interviewer: So what do you feel the role of conducting in music education is?

00:17:44.710

Vincent: Umm I guess it depends on the ensemble, because if it's like a by a concert band like a wind band it's pretty important, obviously, for an orchestra it's pretty important. Umm, it's not like... what I wanna say is... Hmm. If I put a number on it's maybe like 70%, like your actual teaching and like 30% how good you're conducting is. Because you can have like a really good teacher, and then, if they conduct poorly, it's like, meh that's okay. But then, like the pros still outweigh that. But then, if they conduct really good – like that 30% and 70% – they're not a good teacher. It's like, okay, that's not, just their good conducting is not really going to make me want to come to band. So I guess it's more important for that, but for other types of music it's not important. Like for the

marching arts, I mean drum majors do it, but the band directors maybe occasionally, but is very rarely, like, conducting the ensemble. Same thing like for percussion, like our percussion professor, [redacted] she does conduct occasionally in percussion ensemble, if it's like a a large piece with a lot of players on it. But that's the only time I've ever seen her conduct. So, for, like roles like that, conducting is like 5% of the importance I guess.

00:19:02.630

Interviewer: And what makes it good conducting versus bad conducting?

00:19:14.710

Vincent: If it's clear, I think. Yeah. So like [redacted] for example, will be like, "Oh, there's this here. Okay. Then every time I will cue you to do exactly that." Or, like, we were playing "Handle in the Strand" and the timing was difficult for me, because I'm a xylophone player. I like play off on the side, so [redacted] would always, like, look right at me for the timing which was helpful. And the timing there was also very clear, like, she was giving clear quarter notes because I'm playing like the world's most staccato instrument.

00:19:33.930

Interviewer: So after watching these two videos and experiencing what you've experienced in Rehearsal Clinic this semester, what are your beliefs about your personal conducting ability?

00:19:53.440

Vincent: Umm, I don't know. I guess I don't have much to say about it, just that I I think it was pretty good when I was taking Basic Conducting, but now it's not as good. So if I want it to be better, I just need to practice it. 'Cause I, to be honest, I hardly practice practiced conducting at all for this class, and I think if I just practiced it a little bit, then it would be competent enough to get by. And then, if I wanted to actually get good at conducting then I'd have to practice it much more extensively.

00:20:21.910

Interviewer: How have your experiences in Rehearsal Clinic influenced those beliefs since Basic Conducting?

00:20:34.330

Vincent: Uhh I guess in Rehearsal Clinic, it's like an actual ensemble that I'm conducting so it kind of matters a little bit more. But like you can hear if they sound bad, you can hear it might be because of your conducting.

00:20:47.440

Interviewer: Has the conducting technique instruction within your undergrad curriculum so far prepared you to teach an ensemble? And how has or hasn't it?

00:21:04.160

Vincent: Uhh I don't think so. I mean, Basic Conducting, it's just like the name implies, it's basic. Which is fine. But umm, it wouldn't I don't think I'd be prepared to conduct, like, a hundred player like middle school band and, like, cue all of them and everything. So yeah. There was an advanced connecting course, but it's optional. But that'd be helpful.

00:21:22.180

Interviewer: Has Rehearsal Clinic prepared you to teach an ensemble more or less than Basic Conducting or was it not any different at all?

00:21:32.650

Vincent: Uhh more I guess, because it took my Basic Conducting skills, and then kind of applied it to the teaching an ensemble, even though it's a really small ensemble. Umm, yeah. It it definitely put it into real world practice a little more.

00:21:50.600

Interviewer: Could you describe the structure of those Teaching Cycles? What did you have to do prior to working with the ensemble, during, and then after?

00:22:02.300

Vincent: Umm, for all of them, to be honest, I did not prepare as much as I should have. I wrote a lesson plan for all of them. I did not score study that much, umm, like as much as I should have. But yeah, I always wrote a lesson plan, and I usually like just thought to

myself first, I was like, “Okay, which one do I want to do?” So for the first one, I was like, “I’m going to do ‘Brontosaurus,’ the cool one.” Umm, so then I just like listened to it a few times and chose, like, I’d look to score and I was like, “Okay, this will need work, this and this part will need work.” And then I kind of like went chronologically through the order of the piece. Umm, and then, each lesson I had, I I tried each lesson I had, I didn’t really do... I might have spent a little bit of time on, like, a special activity, but I tried to make, like most of the time actual rehearsal. Except my first lesson, I kind of just like talked too much. But, umm, each time I kind of like a little activity. So, the first time I did “Brontosaurus,” I was like, “Okay, you can give me some adjectives about a brontosaurus and have you play your instrument like what a brontosaurus would look like.” Umm, and then for the fourth movement, there’s like an improv section. So the activity was like, “Okay, I’m gonna demonstrate this on the trumpet, and then you show me what you would do.” Umm, so each lesson I had like a little activity thing, and I tried to, like, get student engagement and, like, get them to participate in it. And then the rest of it was, like, rehearsal time.

00:23:30.030

Interviewer: Could you define what you mean by rehearsal time versus teaching or activities?

00:23:41.180

Vincent: Uhh, oh I guess we kind of talked about this yesterday too. But just, like, running chunks of the music rather than being like, “What what this sound like?” Or whatever. So actually running chunks of music.

00:23:51.060

Interviewer: When you weren't conducting the group, what were you doing in the classroom?

00:23:51.960

Vincent: Like when they weren't playing?

00:24:09.480

Interviewer: Well, when you weren't on the podium during those Teaching Cycles, what would you be doing?

Vincent: Oh, well, I guess I'd be playing my music, and just, like, thinking about what I'm doing. And, like, looking at my lesson plan on my phone, just making sure... I kind of tried to, like, memorize it a little bit, and kind of, like, think of exactly the exact words I was going to say in my head. So it was less like I was reading off the lesson plan.

Interviewer: So when other people were up there conducting, you would be playing an instrument in the ensemble then?

Vincent: Yeah.

Interviewer: Cool! And sounded like you said trumpet was a secondary instrument for you in that class?

Vincent: Yes, I played the trumpet.

00:24:26.840

Interviewer: After you would be done conducting, what would you do to complete this Teaching Cycle?

00:24:35.670

Vincent: Uhh, oh, then we had to uhh write, like, a Process Letter which was basically a reflection. Uhh, however, I kind of wish it was in a different form. I I I didn't really like the format of, like, it's supposed to be like writing a letter to your past self. I thought that was like just kind of weird. I would rather just write a reflection of and be like, "I think I did this and this well." I thought the writing a letter to your past self was, like, kind of unnecessary. Yeah, but I like the idea of a reflection. But I think maybe it might be better if they had some sort of like rubric or template, to be like, "Conducting: good. Check." Like and all these other categories.

Interviewer: So a rubric for you to follow for your own reflection?

Vincent: Yeah, I think that would've been more helpful.

00:25:23.430

Interviewer: How many times did you lead the class throughout the semester?

Vincent: Four times.

Interviewer: And how long were each of those?

Vincent: Twelve minutes each.

Interviewer: So it was the same every single time?

Vincent: Yeah

Interviewer: And were you the only one to conduct each day?

00:25:38.160

Vincent: No, each day I think there were three of us. So it's like three chunks of twelve minutes. It was... No, it was random. I don't know how they chose. Like, one day I went first one day I went second. I think one day I was going to go second, and then my nose started bleeding really bad. So then I told [redacted], and then I ran to the bathroom,

and then my nose stopped bleeding. So he switched the order so the other girl went first. And then I came back, and then I went after her.

00:26:07.580

Interviewer: That's good that there was that flexibility in that moment. How did working with the large ensemble change your perception about your own proficiency of rehearsing an ensemble?

00:26:19.820

Vincent: Uhh I was pleasantly surprised at how well I, like, controlled the group. Because this is, like, this is kind of just like me with my personality. But everyone just thinks I'm funny. And it's like, I don't think I'm funny. This is just like how I talk. People are like, "Oh, it's funny when [redacted] is like 'Hello.'" But I'm like, to me I'm like, "That's not funny. I'm just saying hello." But umm when I'm, like, teaching the group they just, like, really love the way I talk and I think it's like funny and engaging. I'm like, "Okay." Umm, and it's, like, the same thing with, like, high schoolers I teach. They're all like, "Oh, we love [redacted] so much." To which I'm like, "Really? Okay." Umm so I was, like, pleasantly surprised at that. Umm and so all the videos I watched, I was like, "Oh, wow! I'm actually, like, doing a really good job of, like, teaching a group. And I'm, like, smiling the whole time without even, like, trying to. That's cool." So it's just like proof that I'm good at that, and I'm having fun. Umm, so that kind of changed my perspective. And like, "Oh, maybe I'm kind of good at teaching" or whatever. Uhh, so yeah. But it also, like, also proved to me that it is harder than it looks, or one would assume. Like when I was in

high school, I just assumed my band director would just be like, “Okay run the piece. Okay, do this.” But, you actually have to plan and, like, think about what you're going to do and, like, be intentional about all that.

00:27:38.330

Interviewer: How did your rehearsal skills progress in your opinion through this semester?

00:27:44.920

Vincent: Uhh, I let them play more and talk less. That was the big one.

00:27:52.830

Interviewer: Could you describe anything that could have further enhanced your growth as a music educator during those Teaching Cycles?

00:28:01.270

Vincent: Umm, conducting again. And also just, like, better score study. ‘Cause I keep talking about how I'm not comfortable with wind instruments, but it would have been better if I just listen to the piece more and just, like, listen to it more and more until it's like ingrained in my brain. And then I hear it, and then I'm like, “Oh. This is wrong with the ensemble.” Or like, “Oh, this instrument! You might be a little sharp or flat, or whatever.”

00:28:23.380

Interviewer: Is there anything in the structure of the Teaching Cycles that could have helped that? Or the addition of certain steps?

00:28:32.660

Vincent: Oh, there were a few things like when I gave my presentation yesterday. There are a few things I noticed. Like, sometimes I would give them a comment, and then not let them try that chunk again. So I'd be like... we'd play a chunk and I'd be like, "Okay, Good job. Uhh can we have more crescendo at the end?" But then just move on and then be like, "Okay. Now let's run this chunk." But then, if I was a student I'd be like, "Oh, we don't get to play that chunk again?" And then by the time we go back and do the full run we've forgotten about more crescendo in that one chunk. So, uhh that's something.

00:29:03.590

Interviewer: Is there anything that the instructor or just the course in general could have changed or added to the Teaching Cycles to enhance the aspects that you felt you could improve upon?

00:29:21.140

Vincent: Umm where I talk about like the rubric for the reflection thing. I think the reflections could be a little more in-depth. Umm I I guess, which I also like haven't even looked on Canvas, but I guess they don't really grade our lesson plans? I think it would be nice if, like, directly after the Teaching Cycle, they would go in and grade our lesson

plans and be like, “Change this and this about your lesson plan.” So before the next lesson I can take that and implement into the next lesson plan.

00:29:56.110

Interviewer: So there were no grades given for assignments that you did?

00:29:58.500

Vincent: I actually don't know the answer to that. I I never really looked on Canvas or anything.

Interviewer: Was there any feedback given for what you submitted at any point in time?

Vincent: I actually don't know. That's partially my fault, ‘cause I never really looked on Canvas. Like, I submitted everything, I just didn't really take the time go to look at my grades. So I could be wrong about all that I just said.

00:30:22.840

Interviewer: Oh okay. What traits or skills do you associate with an effective music teacher?

00:30:34.730

Vincent: Uhh probably the top one – and this is the top thing with like any teacher, or anyone, or like any leader at all – is just, like umm, relationships with the students. But

also just being, like, a a positive example to follow, and, like, a a role model. And I guess, like, to oversimplify, just being a good person so that other people respect you and listen to you and everything. That's the biggest thing.

Interviewer: Could you describe what a positive relationship with a student would be like for an effective teacher?

Vincent: Umm, there's a lot of things. I mean it kind of encompasses, like, literally everything. But there's the surface level stuff like asking like, "How are you doing?" And, like, talking to them before and after class and being like, "What's up? How are you today?" But also being, like, actually genuine. I think I've had several professors who, like, it seems like they check the box of "I'm talking to you before class." But, umm, sometimes they don't seem actually genuine about it. Not all professors, like, I don't want to generalize. But some of them have seemed like that compared to, like, – and maybe this is just like my perception in my head from nostalgia or something – but compared to, like, my high school teachers. It honestly seems like a lot of my high school teachers were a lot more, like, personable and relatable, and a lot of my college teachers – and I don't know why that is – but like actually being genuine. Umm, so, like, my high school band director would always like very clearly to tell us that he loved all the students and he cared about us. But he also, like, showed it through his actions. Like, he was just very like intense and stuff. Umm, so yeah, like, relationships with students. And then also, like, within rehearsal, like being, like, encouraging, I guess? Like, you give them feedback and be, like like, honest. I'm, I'm all I'm definitely all for people being, like,

completely honest and blunt like, “This is really bad. You need to fix it.” Umm, which I’ve had a lot of teachers who are, like, very blunt, and they’re just like, “This is really bad.” And I’m like, “Oh, okay.” And I respect them for that. But also, like, giving it to people straight, like, being clear with them. But also being encouraging and being like, “You know, if you do this and this, and you work hard, like, you can do well. And I believe in you, and I want to help you achieve your goals and everything.” So honesty, but encouraging honesty.

00:33:17.160

Interviewer: What are you thinking now that you've completed a semester of Rehearsal Clinic in relation to your own effectiveness as a music educator?

00:33:30.740

Vincent: Uhh, what do you mean exactly?

00:33:32.640

Interviewer: Do you feel that you... How would you describe your own teacher effectiveness now that you've completed the course?

00:33:41.030

Vincent: Hmm. I'm more aware. So I'm glad I got to this, because this is kind of, like, the this class is kind of like an exposure. Uhh 'cause, in my opinion, by the time you student teach you should be, like, student, like, teaching. Like actually teaching. I think, if I had

not done this class, and then done student teaching, I would have just, like, I would have just like gotten destroyed. Umm, so I'm glad I got to do this first, because it's kind of, like, an initial, just like, exposure. So yeah, I'm definitely, like, I definitely do not feel ready to be a teacher yet by the end of this one semester, this one class. But, I gained a lot of awareness.

00:34:29.520

Interviewer: How have the experiences and the structure of the course influenced that perception for you?

00:34:38.420

Vincent: Umm, I like how there's videos of our Teaching Cycles. That's really helpful. Because you can do something like, "Oh, that was great." And then forget about it. But then, like, three weeks later go back and watch your video and be like, "Oh, this and this and this." This is the same thing for instruments too. You can, like, play around and be like, "Oh, that was great!" And then you, but you were using like half your brain power to actually play the rep. And then you go back and watch it, and then use your full brain power of, like, watching it. And you're like, "Ope, here's this and this." So the videos were helpful. Uhh, the only twelve minutes was less than helpful, but there wasn't really anything that you could do about that. Umm, yeah... It would just... it would be nice if we got, like, a lot if we got, like, twice the amount of teaching time that'd be cool.

Interviewer: Like more times getting up there, or a longer length of time being up there, or both?

Vincent: Either one.

00:35:40.010

Interviewer: Is there anything else that we haven't talked about yet that you've been thinking about as we've been discussing Rehearsal Clinic?

00:35:55.840

Vincent: Umm, I don't think so. Not off the top of my head.

00:35:57.530

Interviewer: Okay. Now just some closing questions here: Please share your thoughts about this research process so far and what have you learned about yourself as a music educator.

00:36:11.890

Vincent: Uhh it made me reflect on this class, because – which is good – because which... Okay, this is a topic that I could go very deep into, and this is just like a big thing I've been thinking about with my life. But everything that I do is, like, everything that a lot of people do these days and never take the time to reflect on something and like, think about my life and my experiences, and be like, "Oh, why am I even doing this and

this?" I'm just like... So without, like, this, like, research study, I wouldn't have actually reflected on the class. Which is cool. So I'm glad we had that yesterday. I'm also glad we had it yesterday because it made me think about it before making the final presentation. So otherwise, making the final presentation would have required a lot more effort, because I wouldn't have already done the work of reflecting on this whole class.

00:37:18.450

Interviewer: Well, good. I'm glad that you've enjoyed reflecting on what you've learned and experienced throughout Rehearsal Clinic. What advice would you give future professors or instructors of Rehearsal Clinic on how to best facilitate advanced conducting and rehearsal skills?

00:37:43.900

Vincent: Umm. I don't know. I think it was structured pretty well. I already talked about a couple of things that I wanted to change. I think also it would be cool for them to provide a model. Like, I think it would be cool if, like, I don't know if it would be like the very first class, or once a week, or something, maybe. But, like, [redacted] would come up and rehearse, like, one of the pieces that we're rehearsing and be like, "Okay, this is how a real professional does it." And then and then the students go and then compare it to, like, have a model. I think that'd be cool.

00:38:25.000

Interviewer: Are there any other things that you thought went particularly well that you would love to be included in the future that we haven't talked about?

00:38:33.840

Vincent: Hmm. I don't know. I think the secondary instrument thing is cool, but I know we're also talking about next semester everyone playing their primary instrument and playing a little bit harder music. I like that, too. So it's one in one semester, and one in the other semester.

00:38:41.430

Interviewer: Is there anything else, now that we're at the end of the interview, that you wanted to talk about?

00:38:50.640

Vincent: Umm, I do not think so.

00:38:52.400

Interviewer: Okay! Well, thank you so much for agreeing to participate in this study. I really enjoyed getting to know you better and getting to know your peers better in the focus group interview. I hope that you've enjoyed sharing your stories and experiences. So, you'll be hearing from me soon. I'll be asking you, like I said yesterday, to review parts of my analysis that pertain to your experiences so you can confirm or clarify my interpretations. Thanks again!

Individual Interview: Iris

00:00:02.850

Interviewer: Okay. before we begin, I just want to remind you that your role as a participant in this study, your participation in this interview, and any subsequent related activity is entirely voluntary. You can choose to end this interview at any time, or you may also choose to withdraw from this study at any time. You can also choose not to respond to any of the questions if you don't want to, or if anything I ask you makes you uncomfortable.

00:00:28.450

Iris: Sounds good.

00:00:30.180

Interviewer: Great. So tell me about your background, where you grew up, how you came to study music, and what made you want to pursue a career in music education.

00:00:39.860

Iris: Okay, that is a very loaded question for me, because I feel like my experience was a little bit different than a lot of my colleagues. Which is cool, but also I sometimes wish I had the experience that they had where I grew up in. Like, I grew up in Saint Charles, Missouri. So it was a pretty nice town. I had really good, like, music educators, and like everyone was very kind and very, umm you know, they they're all gung ho about music. And I was all about it. And I wanted to study actually math, like, all through high school.

I was like, "I'm going to go and study math or science. Something STEM related, so I can make money." Umm, yeah, that didn't work out. But I was in, I think it was the summer before my senior year. I had three, like, close family members of mine passed in a car accident, so I kind of like had the realization that life is very short and I probably shouldn't do something just because I'm going to make money. So I was, like, starting to reconsider what I wanted to do. Umm, and then I had a couple of experiences my senior year that I was like "ugh" in band. I was like, "I don't want any other students to experience that." So I kind of did it for almost like a petty reason I was like, "Let me go into music education because I know I can make my students have a better experience than what I had." So yeah. It's kind of loaded, but I'm I'm really glad I'm here. I don't think I would have enjoyed anything else as much as I enjoyed this.

00:02:39.560

Interviewer: Well, knowing that and knowing what you've experienced in your undergraduate so far, what is your dream position? Or what kind of job do you want when you graduate from here?

00:02:50.860

Iris: Umm, I hope to do high school eventually. Umm, I know that just being a first-year teacher, it probably wouldn't be, like, the ideal position for then. Like, I hope to do either, like, an assistant band director type of thing my first year or middle school, 'cause I jive well with both of those ages.

Interviewer: What about the middle school age draws you in?

Iris: Umm, I think, I mean, teaching the beginning band is fun. You just, you know, they're starting to learn their instruments, so like that passion that they had is, like, just starting to grow. And they kind of are realizing, "This is really cool." Umm, they're also just funny. I really like their humor. Umm, yeah, I don't think it would be fulfilling for me for a long time, because I definitely want to teach the higher age groups where they, like, understand more music, and I umm am able to in those like deeper connections with music. But umm, yeah, I think for a while it'd be super fun. My high school director – actually, he was an assistant director for the high school – and he taught like the higher bands. But then, for marching band, he kind of just did the music side of things, which is my ideal position. Umm, and then he has actually went to the middle school, like, across the street, like, halfway through the day to teach the beginning euphonium. So, I think that would also be very cool to have kind of, like, best of both worlds, you know? Yeah, and get to travel between this schools during the day. Yeah, that would be great. It seems like it would be bridging the gap of the areas that I want to teach.

00:04:38.360

Interviewer: So, leading to Rehearsal Clinic – and I know we talked about this briefly in our focus group interview – what were you thinking about before your first Teaching Cycle before getting in front of the full group?

00:04:51.660

Iris: Yeah, I know I also mentioned this brief briefly, but I definitely felt like I was comparing myself to the other uhh people teaching. Umm, which, you know, is both good and bad. Like, you want someone to compare yourself to, to always get reach that higher level. But I was doing it in a way that was not, you know, healthy. Like a lot of musicians do. It was weird because I hadn't experienced that in a while. Like my flute studio, for example. Like, I felt really welcomed going in. And I was like, "Okay, like, this isn't a competition anymore like it was in high school. Like, it's great." But yeah, I definitely felt that umm that feeling of like, "Oh, shoot! Am I going to be as good as the other people in this room?" Umm, which is a both, like, you know, bad feeling, but also it kind of it helped me like want to do better. Umm, but yeah. Comparing is never the ultimate goal.

00:06:03.830

Interviewer: Well, now we're going to watch part of your first Teaching Cycle.

** Video-stimulated of Teaching Cycle 1**

00:12:03.320

Interviewer: So, after re-watching a little bit of it, which I know you've done over the past few days for your final exam, is there anything else that comes to mind?

00:12:15.090

Iris: I just remember how nervous I was being up there. Umm, I definitely, like, because of that, I wasn't, like, so concise. But I'm still proud of where I started, you know? I think I started in a good a good spot for what I wanted to do later on, you know?

00:12:35.920

Interviewer: What about the lesson, specifically, were you proud of in that moment?

00:12:44.690

Iris: I was kind of proud how I shaped it, because I know that I needed to do quote unquote "sight reading." But I knew that the music had more exposed parts, so I wanted to make sure that everybody felt comfortable playing, you know? Umm, so I I'm really proud of how I, you know, had everybody playing the same part. And then we moved to, like, having the melody play, but they had that background to lean on with the drone. Umm, and then kind of smoothly transition to, "Okay, let's play the actual music now." Umm, I think I set it up pretty well. Maybe it wasn't so concise, but I think I think it was alright for what it was in comparison.

00:13:24.600

Interviewer: In comparison, let's watch a little bit of your most recent Teaching Round.

** Video-stimulated of Teaching Cycle 4**

00:19:01.010

Interviewer: What are you thinking now?

00:19:02.820

Iris: I am super proud of this lesson. Umm, I definitely achieved, like, the ultimate goal of, I mean, it was easier to achieve. I feel like, because they are college students, they kind of understood where I was going. Umm, but yeah, I I'm really glad they were able to connect to the piece, and, I I don't know, after, like, the last note – and I just held it out – I was just... You could see me smile. I was just so happy because it sounded good, and it felt like everybody, like, you know, actually made that individual connection. And I think [redacted] says after this, that he was like listening to other people, which I, you know, learned from prior mistakes to, like, ask uhh the uhh the ensemble what to listen for, you know, before we actually play. Umm, so I'm glad that he was doing that, and I'm assuming other people were trying to as well.

Interviewer: What was the ultimate goal of the lesson?

00:20:02.620

Iris: Uhh I think, overall, over all four lessons, it was just to get people to realize that music is not music until, like, you add meaning to it. So, I think it was just overall building a connection to the piece. Which was quite easy to do with something, like, a little slower, it was a little quiet, a folk song, so it was great.

Interviewer: What aspects of this lesson connected to that overall goal?

00:20:32.510

Iris: I think the the prior uhh the, you know, the uhh all playing the melody again, and building that connection to it uhh by, you know, telling a story with it. And even before that asking them, like, what we can do as instrumentalists to tell a story with the music without, you know, having words. Umm, so yeah.

00:21:04.850

Interviewer: After watching your progression through the Teaching Cycles over the semester, let's talk a little bit about your conducting and what you think about your own conducting ability. What courses have you taken that have included conducting technique instruction?

00:21:22.650

Iris: Umm just bas- Basic Conducting last semester umm was basically the biggest one.

00:21:29.740

Interviewer: Can you describe what experiences you had on the podium in that semester?

Iris: Umm we had a couple of times, or more than a couple of times, we were up on the podium in front of an ensemble essentially of people playing their instruments. Umm and we are conducting just, like, mostly orchestral pieces. Umm just excerpts from those. And it was a lot of practice and trial and error and worry that you're going to do

something wrong in front of everybody, umm you know? [redacted] is a an intimidating man, even though he he means super well, and he he is super helpful. But, you know, scared to mess up in front of him sometimes. So it was just a lot of, like, anxiety and, like, you know, tension. But I think I improved there as well, you know, getting to realize that I appear to improve, you know? And [redacted], and, you know, the teaching assistants are there to help me improve as well, and they're rooting for me so..

00:22:34.070

Interviewer: Other than that semester, have there been any other times between Basic Conducting and then Rehearsal Clinic that you have been on a podium in front of people to practice conducting?

00:22:47.110

Iris: Umm, not really. I mean, I auditioned for drum major in high school. Didn't get it, but that's all right. Umm, so that was like the first time I was up in front of the podium, though, because our audit our auditions were in front of the entire band. Umm, so yeah, little intimidating there. But...

00:23:05.610

Interviewer: Thinking back to your experience in high school, and then what you know now, what do you feel the role of conducting is in music education?

00:23:17.340

Iris: Umm, I am definitely one of the people that believe that you are a teacher first before anything else. Umm, but your conducting style definitely aids in your teaching. You have to be able to show what you want out of the students with your conducting, what you want out of their sound with conducting. And I know I I definitely have to improve in doing so because I could, you know, in that piece specifically, be a little bit more lyrical, and not is mechanical. But umm yeah, I think that's the biggest rule. And also just be clear with your conducting because otherwise your young students will have no idea what's going on. So. I think those are the biggest rules you have.

00:24:01.000

Interviewer: And what are your beliefs about your personal conducting ability? And how have the experiences in Rehearsal Clinic influenced those beliefs?

00:24:14.460

Iris: I definitely think I have improved as a conductor, and just being more clear, and what I am wanting to accomplish. Umm, I don't know, I I guess I know now that I can improve fast when I want to if just put forth the effort in practicing. And I know now it takes a lot of practicing. Like, I want to be practicing more than my students would be, you know, practicing their music, too. So umm, yeah. I also know that I've gotten a lot better at cut offs and not cut offs releases. Umm, so yeah, I think I've improved a lot.

00:25:09.230

Interviewer: Has the conducting technique instruction within your undergraduate curriculum this far prepared you to teach an ensemble? How has or hasn't it?

00:25:21.020

Iris: I think it has. I mean, you know you always wish you could have had more instruction. But, you know, taking so many credit hours as a music major, it's not always possible. And some sometimes it just takes, like, outside practice on your own. Like, if you really want to accomplish something, you're gonna have to, you know, go outside your course load to actually do it. Umm, so, I think I think I've been prepared well. I think my entire class has been prepared well. I never saw really anyone in Rehearsal Clinic, you know, just completely bomb their conducting. So they're always super clear, and you could at least get a general sense of what they are wanting to accomplish.

00:26:04.600

Interviewer: And thinking of the philosophy of being a teacher first, conductor second, let's talk about some of your perceptions about your rehearsal skills proficiency. Could you describe the structure of what the Teaching Cycle was? So what you did before your Teaching Cycle, during, and after?

00:26:26.040

Iris: Umm, so before each cycle, I would kind of, you know, I I still have that ultimate goal in mind. Umm, so I was kind of like, "Okay, how should I segment this out?" And I think, before all of it, I was just like, "Okay, how would I want to learn this as a student?"

Umm, and a lot of it was, like, you know, I would want to give my own voice to it as a student. So I structured a lot of those lessons in that way where it wasn't me just stopping the music and being like, "Okay, we need to fix this." It actually focused on what the students thought. And then, also, I wanted to do a lot more with, like, refocusing not from what could we improve, but what we actually liked about our playing. Because we tend to neglect what we actually like a lot on, even though we do things well at any point in our playing we can find things we enjoy. So there was a lot of just, like, restructuring my mindset from what I'm so used to to what I actually want to do and what I would enjoy as a student in my own class. So, there was a lot of that. And then after each lesson, I would definitely, like, reflect a lot. Umm, it was funny, because in those first lessons I think myself and, like, everybody would, like, seek reassurance. They'd be like, "Okay, how do you think I did?" Whereas at, like, later on, once you get three/ four cycles in, you're like, "Okay, I can actually acknowledge what I did well, and what I can improve on." So yeah.

Interviewer: And prior to the lesson, how did you prepare to teach the lesson?

Iris: Umm, I would I would practice in my room in front of my guinea pig. Umm, so it was a lot of self-practice and self-talk. And then each lesson, I would get there, like, super early – like way earlier than I probably needed to – just to like kind of mentally prepare myself for everything. And then, you know, going right into it, it was, you know, kind of again, like, really, like like, grounding myself with the affirmations that I would do each lesson. It was not just for my students. It was definitely for me to kind of just, like, "Okay, we're doing this."

Interviewer: And when you weren't conducting on the podium, what were you doing during the class period?

00:28:59.180

Iris: Umm, I was trying to do a lot of listening to what, umm, input everybody had, and then also doing a lot of, you know, actual, like, this trying to like umm get some discussion going. Uhh I think I would try to get off the podium a lot. I could probably watch that again and see what I actually did. But I remember walking around and stuff.

Interviewer: And when it wasn't your Teaching Cycle, what were you doing in the classroom while your peers were up leading the class?

00:29:39.760

Iris: Uhh I definitely was, you know, just trying to (1) improve on my secondary instrument and umm having fun while doing so. French horn is so fun. Umm, and, you know, just taking in what everybody else is doing because everybody had super good ideas. So umm really enjoying the class period.

00:30:00.160

Interviewer: Were there any times that you were able to offer peer feedback?

00:30:07.700

Iris: Yeah, I think. So previous semesters, we would do umm peer feedback, like, almost anonymous peer feedback. And we would write down after teaching while they were getting feedback from umm [redacted], or whoever else was assisting him. Umm and we got rid of that this semester. But that was super nice, 'cause we could just focus on the actual like teaching that was going on, and not so worried about, like, you know, "What should I write down right now?" Umm, so we would talk afterwards, and, you know, it would it was nice because everybody was super reassuring. But also when, you know, they had feedback to offer, they would give it. Umm, and we, I think we all respected each other's feedback, knowing that we're all here for the same reason, and everybody uhh just wanted to see each other improve. So.

00:31:05.060

Interviewer: How many times did you lead the class this semester? And how long were each of those times?

00:31:15.570

Iris: I led the class four times, and it was twelve minutes each time.

00:31:18.780 --> 00:31:26.650

Interviewer: How did working with a large ensemble change your perceptions about your proficiency when rehearsing an ensemble?

00:31:27.020

Iris: Umm, I think I've always known that I need to be, like, more concise in my wording, and I it's definitely something I want to work on. Umm, but I think everything else I it was pretty...it was pretty, you know, clear working with umm, you know, like just sections in high school smaller sections. Because being, like, section leader, I would do, like, music rehearsals with them once a week. Umm, and I think it's just the amount of people that changes things and them all sitting down and like looking up at you expecting you to say something, like, profound. But no, I think I think it was pretty straightforward for what I expected, you know?

Interviewer: In what ways was a large ensemble different than the smaller ensembles that you worked with in the past?

Iris: You have a lot more to listen to/ for and a lot more people to keep track of. You know, like... There were a couple of times where I I would just completely forget that, you know, the percussion section is a thing. And I'd be like, "Oh, hey guys! what's up?" Umm, but other than that it's just, yeah, a lot of listening to, you know, sections. And we've talked about this already, but we need to practice listening to those different sections.

00:32:56.800

Interviewer: In addition to that, describe anything that could have further enhanced your growth as a music educator during your Teaching Cycles in relation to rehearsal techniques and proficiency.

00:33:13.110

Iris: Umm, I think going to rehearsals and, like you know, not necessarily playing in those rehearsals, but going to other rehearsals. Like, going to sym Symphonic Band, or Wind Ensemble, or even choir rehearsals as someone as an outsider and not like an actual student umm would be super helpful. But again, that's just something I could do on my own and not necessarily be, like, told that I have to do...umm... and seeing how those professors and those conductors rehearse their ensembles. And then you're also at the same time able to listen for what they're hearing, and not just listening to yourself playing your instrument. Umm, I think that's like the biggest thing that would have been super helpful. But otherwise I feel like we are super prepared because going into this, you know, like, this this is a lab like you're going to make mistakes, and that's okay.

00:34:11.690

Interviewer: What traits or skills do you associate with an effective music educator?

00:34:22.739

Iris: I think, well, leadership is definitely one of them. Just having a, like, being a good leader. Umm...

00:34:29.320

Interviewer: Could you describe what you mean by good leader?

Iris: I think being, like, super just democratic in a way where you're able to listen to everybody and really take in their input. Umm, also just kind. I always try to teach kindness, and I you know you don't want to be an in an ensemble where the the director isn't, you know, just very compassionate and very understanding. So empathy is another big one. You have to you have to understand empathy and teach it to your students if you want to be an effective, you know, musician. So I think those are the biggest ones for me.

00:35:15.770

Interviewer: What are you thinking about now that you've completed a semester of Rehearsal Clinic? And how do you feel it's affected your effectiveness as an educator?

00:35:29.390

Iris: Umm, I definitely know, like, that I enjoy being on the podium, and that, you know, I've chosen the right career path. Which is super, you know, rewarding as someone who, you know, you've been here for two years already, and you're still like on the fence a little bit. Umm, but yeah, you get up there and you're just like, "Oh, okay, I meant to do this." Umm, I think I'm just super excited to do it again next semester. I'm really looking forward to it. And then, you know, going even beyond that, looking forward to being in front of, like, an actual ensemble of real students.

Interviewer: What aspects of it are you most looking forward to that you're most excited about?

Iris: Umm, teaching a new piece, for one. Or maybe a couple of new pieces. I don't know the plan for the next semester. Umm, and definitely, you know, just being able to be the teacher that I always wanted, you know, as a student. So I think reframing a lot of my mindset, and then also being able to grow with it. I'm excited for.

Interviewer: What do you mean by the teacher that you always wanted?

Iris: You know, the the very, the very kind teacher. The very, you know, the one that wasn't a dictator, you know, in the in the classroom. Uhh, yeah.

00:37:00.220

Interviewer: How have your experiences in this course in particular influenced your perception of your teacher effectiveness?

Iris: Umm, could you repeat the question?

00:37:14.840

Interviewer: Yeah. How have your experiences throughout Rehearsal Clinic influenced your perception about what teacher effectiveness is?

00:37:26.380

Iris: I think being in the the ensemble in general and being able to see so many teachers has really helped shape what, you know, effectiveness is. And I think it was always that

everybody was super effective. But the lessons that stuck out to me as a student in their ensemble were the ones where they did a lot of, umm, activities that, you know, made a connection from not just notes on a page. They did, you know, storytelling with it. Umm, those were super nice. And then, like, a couple of them doing, like, assignments on top of the actual music. Like, I know uhh someone did, like, writing a letter on how you would uhh teach this to a class. Like, “What are the most, like, what are the the parts in this piece that you struggle with? And how would you, like, reframe that to teaching them to somebody else who was working on the same piece?” So those were always super, you know, effective, and their teaching styles always would shine during those moments, too. And it wasn't just, you know, strictly, like, rehearsing the piece.

00:38:43.600

Interviewer: Some closing questions as we're ending here: Please share your thoughts about this research process and what you have learned about yourself as a music teacher.

00:38:55.730

Iris: Umm, I definitely I've always known that I enjoy talking about music, but I've learned that I could talk about it for a while if I wanted to. Especially music education. Umm, and I think I've learned that we're going in a good direction with music education. 'Cause particularly with, you know, band and orchestra, there are a lot of issues in the past with music education and I think we're reframing a lot of that now and learning how to do that. We're, like, talking more about, like, history with pieces and that kind of thing.

Umm, so I'm just super excited for where we're going, And I'm really proud of all my classmates too, as well myself.

00:39:47.890

Interviewer: What advice would you give future faculty or instructors of Rehearsal Clinic on how to best facilitate this more advanced conducting and rehearsal skills instruction?

00:40:01.670

Iris: Umm, I think, like I said earlier, just not necessarily making it like an assignment, but urging people to go to other umm rehearsal spaces, and just kind of observing what that is like umm from an outsider perspective. Umm, yeah. And then I enjoy, like, having the time after each uhh cycle that you do where we get that feed individual feedback in front of everybody. Umm, I think even more effective would be like one-on-one conversations with about uhh your your cycle for that day. But, you know, that's not always possible with 17 other people who are conducting. Umm, but yeah.

00:40:48.640

Interviewer: Is there anything else you'd like to say that we haven't talked about, or that you've been thinking of as we've been going through this interview process?

Iris: I don't think so.

00:40:58.510

Interviewer: Okay. Well thank you so much for agreeing to participate in this study. I've really enjoyed getting to know you better, and also getting to hear your experiences and stories that you've had from this class. So, you'll be hearing from me soon. I'll be asking you to review parts of my analysis of these interview transcripts and the documents that you've submitted to me, just so you can confirm or clarify my interpretation of things.

Thank you so much!

Individual Interview: Joseph

00:00:02.710

Interviewer: So before we begin, I just want to remind you of your role as a participant in the study. Your participation in this interview, and any subsequent study-related activity is entirely voluntary. You can choose to end this interview at any time, and you can also choose to withdraw from the study at any time. You can also choose not to respond to any of the questions if doing so makes you feel uncomfortable, or you just don't want to answer them for any reason.

Interviewer: Alright, so tell me about your background: where you grew up, how you came to study music, and what made you want to pursue a degree in music education.

00:00:46.970

Joseph: So I'm originally from Moberly, Missouri, which is about 45 minutes away from here. Umm, I've grown up there all my life, and I was in the band program there all throughout high school. Umm, I started off playing saxophone, and was moved to tenor saxophone my seventh grade year, and then eighth grade was still on tenor saxophone. Then, freshman year of high school, I was playing like soprano, alto, tenor, whatever they threw me at. Umm, started picking up some clarinet in high school and to... I was always very involved in the band program. I was always doing a lot, whether it was helping out with after school activities, whether, like, all kinds of things. I participated in district music contest every year that I was able to. My senior was a COVID year, so it got cancelled a week before it was supposed to happen. So that sucked. Umm, band was what

I did in high school. I was a part of jazz band and concert band. I, my senior year, was in choir also, which was really beneficial for me. I cadet taught in band my senior year of high school. I did a lot of stuff in music. I decided in eighth grade that I wanted to do music because I found playing saxophone a lot of fun, and I was like, "I want to be a band teacher." And at the time, I look back on that, I was like I wanted to become a band teacher because of saxophone. Like, that is not why I am a band teacher now, but, like, that's what I pushed me at that point. And then throughout high school, having all these different experiences of getting to help out and getting to see all these things, and always going to all these events that were uhh at my high school. Because, like, district band auditions were at my high school, so I got to see that up close. Which was always fun and help out with that. And it was just always really fun to me. And I really liked my band teachers umm and my music teachers in high school, which was made even more desirable for me to go into music education. Umm, I just really love the music, and I love learning about band, and I love getting to work with other people and music because it it was, like, it's what broke me out of my shell in a sense. Like, that's what my social life came from. That's, like, awkward Logan? Band made him less awkward and much more sociable, and like much more fun. And so that was really great getting to do that. And that's my experience in music up until college.

00:02:35.030

Interviewer: Knowing all of that and what you've experienced in your undergrad so far, after you graduate, what type of teaching position would you like to have?

00:02:48.780

Joseph: I'm really not picky about it. Honestly? Like, I really would love to do high school band. I think that's what I would do. Well, initially. Umm, but this semester, I got to do elementary music education, which is very difficult for me, but I still really enjoy the kids. Like, it's a lot of fun, it's a very different form of music education that I think is really cool. Umm, I still also love middle schoolers. Like, I just find music education fascinating, and I think it's fun getting to work with students of all ages. Umm, but I think ultimately high school when I get out of college, and then I definitely want to pursue a Masters in Music, and then err in music education, and after that point we'll see what happens.

00:03:24.100

Interviewer: You just said that you really love music education and the teaching portions of it. Tell me about your first Teaching Cycle and what you were thinking prior to getting on the podium in Rehearsal Clinic this semester.

00:03:59.360

Joseph: I was scared. I, like, I wasn't exactly sure what to do. We hadn't really talked about lesson plans yet. Umm, conducting I was kind of nervous about. I hadn't ever been in front of an ensemble and conducted and had to give, like, feedback before. So that was interesting. And I also wasn't sure how I wanted to format the class for the first Cycle. I was like, "Do I do rehearsal based things or do I do more teaching side of things where I'm doing more activities and things of that nature that don't necessarily require

conducting and rehearsal techniques?” Umm, and I wasn't sure how I wanted to do that because to me, when I was in school in high school, we always just rehearsed. We never had, like, fun activities. We never, like, dove into the music that much. It was always just, like, we're working on things. And I wanted to be able to do different things while I've been teaching. And throughout my career here at Mizzou, I realized how similar the music classroom is to other classrooms, even though I thought it was always very different in high school. And I want to make sure that I'm incorporating all those same ideas, and making sure that the classroom isn't just a person on the podium, waving their arms and telling the students what to do. Umm so, when I was thinking about that, I was trying to come up with activities, and I had a piece that I really didn't like that much. It was fine, but I didn't I wasn't sure what to do with it exactly. And I ended up, since it was a folk song, I uhh found the lyrics and had the students think about the song. We played through it once, and I thought it'd be really fun to have them think about what's happening musically and then look at the lyrics and see what's happening in the music, and seeing oh, does that change their opinion on things? ‘Cause the lyrics are very different than what the sound song sounded like. Umm, so that's what I had them do. And I was also thinking a lot about how do I make my directions clearer? How do I make sure that I'm keeping the ball rolling and not just, like, doing weird things? And making sure that I'm very calm and comfortable. And that was very difficult, because it was my first time, like, leading an ensemble since I think high school when I was cadet teaching. I could be wrong, but I think that's it. And that was very nerve-wracking for me. Very just, like, “Oh, I'm very vulnerable now, and I have to make sure I'm staying on top of things.”

And I tend to stumble over my words when I'm nervous, and that's not good for when you're in front of the class. And how, like, twenty people people watching

Interviewer: Could you describe what you mean by cadet teaching in high school? It seems like a very unique experience to you. Explain what that entailed.

Joseph: So in at my high school, we had this cadet teaching class. And for most seniors in high school – it was only available for for seniors – it was supposed to be meant for students who want to go into education. A lot of kids in the high school took it as, “Oh, it's a free hour that I get to go work with younger kids and, like, goof off the entire time.” Umm, but that's not how I wanted to treat it. I took it very seriously, of course. And, for me, I got to go work with seventh graders at the middle school, which was just right down the road from us. And I was there for I think the tail end of sixth grade while they were...they had, like, I had three minutes with them, and then their passing period, and the seventh graders would be in there. And I'd be there for, like, thirty minutes with them. And most of the time I was just around in the back helping out students, specifically percussion a lot of times, or going around to individual students kind of just putting out small fires that were coming up as time would go on. And I did get to conduct the class a few times and lead them through a piece. But it was difficult just with umm the timing aspect, because I wasn't there for a full class period. I was there for, like, the first half of their class. Umm, and it let me work with both band teachers, since they are there at the middle school at the same time and my high school. And so I got feedback from both of them on what I can do and continue to work on things. And it's just a very basic level of

just, “I’m in a classroom with younger kids and I’m watching educators, and I’m trying to somewhat teach myself.” Umm, so yeah, that was my cadet teaching experience. And then also at the end, it was COVID year. So COVID hit, and that kind of ruined the last half of the year of my cadet teaching time.

00:07:34.340

Interviewer: Well, in the spirit of talking about some original teaching and some earlier teaching experience that you have had, we’re going to watch a little bit of your first Teaching Cycle.

** Video-stimulated of Teaching Cycle 1**

00:13:37.620

Interviewer: Alright, so what are you thinking now?

00:13:45.290

Joseph: I like what I was trying to accomplish with the lesson, and I like the idea. But I think the execution wasn’t there. And I think there’s things that I could have done to help the lesson applied the lesson more to the music itself. And then, umm...

Interviewer: What are some of those things?

Joseph: I think, umm, in executing it, I think I wish I would have put more problems into like, “Okay, once you're done, put a thumbs up rather than just looking up at me” Just so that gives everyone a visual queue. Umm, when calling on students, one thing I've seen this semester from a different educator – not in the School of Music – was that they say, “I want to hear from at least three students.” And they, like, require that. Like, you, “We're hearing from three students. Okay, I like to hear from at least two more students.” And just instead of like, “Okay, who would like to talk?” it gives students more of that, “Oh, I do need to talk in this and make sure that I am applying myself.” Umm, I haven't thought about this lesson for a while. I think finding ways to apply the lyrics, and maybe taking umm just one of the descriptive words, and having students locate in the music where they find that. What makes them remind them of that? And then also applying that to the lyrics itself. “What makes you think...” Okay, One student said, “Like, it makes me think brave.” “Where in the lyrics doesn't make you think brave? Now, does that apply to the music itself? Is there anywhere in the music that makes you think brave?” Umm, and making sure that all the students are engaged. That's one thing that I've noticed this semester. I try to engage students, but it's not always as effective as I want it to be. And that's, like, my biggest thing right now is, like, oh I need to figure out ways to engage students and make sure that they're having fun and also being productive and getting school work done. Yeah, I do like the idea of the lesson though, but I think there's a lot of revisions that can be made to make it even more effective and efficient.

00:15:25.560

Interviewer: Before we go on to the next portion of the interview, we're also going to watch a little bit of your most recent Teaching Cycle, which I know is fresh in your mind because you had said you just watched it.

Joseph: Yes, I did.

** Video-stimulated of Teaching Cycle 4**

00:20:23.000

Interviewer: So what are you thinking now that you've watched this again in the last two days?

00:20:28.730

Joseph: Umm, after, well, I think this might be my fourth time watching it now. Umm, I just realized how some of my first and fourth lessons were in ways how they were still very different, but very similar. Umm, I think I did a much better job engaging students this time, which is something that I was thinking about from the start. And I think I try to do a good job of making sure that everyone I was getting around to everyone. Umm, and then this activity allowed me to get off the podium. And that was one thing that I have been thinking about after my first lesson. I was, like, "I was on that podium almost the entire time except when students were off doing other things." And so I wanted to make sure that I'm not always on the podium. And that's something that I've been incorporating more. So, when I'm talking, I just try to get off the podium. And even if it's just

something off to the side or like getting up in front of the podium, or whatever. I try to get, like, off of it, because it's awkward. Like, this person just standing up here talking the entire time. Umm, I also wanted to give students more options to make their own choices, and also use their own skills that they know in music to make decisions. And I thought this plot line uhh chart was a really great way to break down sections of music. Think about, "Oh, how does musicality relate to this? What is the reasoning behind this?" 'Cause I think a lot of times in my educational path to music it was like, "Oh, this is what we're doing. Why though, why are we putting this crescendo here? Why are we slowing down this section? What makes me think about that?" So, I thought this was a great way to include more musical decisions in this process. I also started off with the lesson making sure – it was, like, right after Thanksgiving break, so, this worked out really well – making sure that students talked for a minute and just have time to converse against themselves or amongst themselves. And, for me, I always enjoyed it when teachers would let us do that in the class. It made it much more fun and just more, "Oh, it's not about doing school work all the time." It's about, "Oh, we still need to make friends and, like, have a fun atmosphere where everyone feels like they're part of." And I thought this was a very easy way for students just have some fun in class that's not necessarily seriousness, but also is getting us started with the day. Umm, yeah... I also tried to make sure throughout the semester I was thinking about proximity, and talked about that with the podium. But when I have them do their own activities, I would kind of wander around the room and just look at things. But I wouldn't necessarily engage with students all the time, and I was trying to make sure that I was getting better about engaging. It was very awkward, not only because it's collegiate students. But I was like, "What do I talk about

during these times? What do I just interject with something, like, 'let's think about this' or 'what are you all working on?'" And so that'll come with time and practice, but getting not being afraid to just, like, I'm doing this, I'm the teacher. I have they shouldn't have an issue with me coming up and talking to them and seeing if they're doing okay, if they have any questions or anything. And using that more in my advantage to help make sure that everyone's on track. Because I know there are several times earlier in the semester in my earlier lessons that it was I would let them do something, and I just kind of look around. And then I watched my video and the people in the back were, like, goofing off the entire time. It's, like, I could have easily tried to get them back on track if I was paying attention just a little bit more, and observing just a little bit more, and actually engaging. So yeah, those are my biggest thoughts.

00:23:21.130

Interviewer: As far as conducting goes, because that is a part of what you did in both of these videos, what courses have you taken that have included conducting technique instruction here?

00:23:49.050

Joseph: So I had Basic Conducting last semester, which was very it was basic. We didn't talk about rehearsal skills or anything like that. Just a little bit or score analysis and then, umm, basic conducting skills. Which you were a part of actually, I remember this now. Umm, and then this semester, I was able to do some optional things, of course, from Rehearsal Clinic that we lightly talked about, some conducting things. Certainly between

cycles there'd be suggestions on what to do and to improve uhh conducting. I got to take a Masters level course err a graduate level course in advanced conducting with the orchestral director here at Mizzou. And that was really beneficial and gave me another perspective, and was able to let me refine my skills even more in conducting. And we talked lightly about rehearsal techniques and that, but not a significant amount. And then I also got to take a private study with [redacted] for conducting and rehearsal techniques and educational things uhh this semester. Which was probably the most beneficial when it came to applying conducting to a rehearsal umm situation just because we did talk about more rehearsal strategies, and what to think about when you're working on this music rather than the conducting art form itself that a lot of these other classes have been talking about. Umm, so that's been my experience with conducting the semester, and last year, and it's been a lot in a very short amount of time.

00:24:57.330

Interviewer: Could you describe the experiences that you've had on the podium in each of these conducting technique instructional situations?

00:25:08.790

Joseph: In Basic Conducting, we started off doing a lot of technique things at the beginning of the semester. About halfway through the semester, every Friday we would conduct in front of the ensemble. It would be give us about three minutes just to work on conducting. It wasn't rehearsal things or anything based like that. It was just waving your arms in front of an ensemble. Umm, it was generally just mixed instrumentation. We'd

have vocalists sitting in the back singing. We'd have tuba players, string players, saxophones, everything just kind of playing just very basic arrangements of music just to work on the conducting side of things. In Advanced Conducting, I got to lead the orchestra twice through a couple major works, which was a lot of fun. And that was more high level conducting that put you on the spot way more than the other stuff, and with lots of changes and whatnot. Umm, and then we would also in that class we'd have a small ensemble, four or five of us generally. There's a couple of people on piano filling in all the parts, and then a couple of us on the sides just playing random parts from the score. And that would give us a very low pressure oh we're putting this all together, and think about all these ideas and how to refine them. Umm and not in a rehearsal-based area or a performance-based situation where you just get one run-through with the orchestra. You can actually refine things with the professor in the room. And then, in my private study with [redacted], I got to lead the Wind Ensemble one day through Holst's First Suite, which that was really fun. Umm, and that was probably the longest I've been on the podium other than for Rehearsal Clinic. And at that point it was just make sure everyone stays on page. If you get off, fix it. But there wasn't really time time to rehearse things. It was mainly still conducting based for the art form.

00:26:39.450

Interviewer: It seems like you've taken a lot of initiative in your own conducting practice outside of what the norm is, with an independent study and a Masters level course in conducting. What do you feel the role of conducting in music education is?

00:27:06.360

Joseph: Umm, this has been a very interesting topic for me, because I really enjoy conducting and I think it's a very cool thing. And I've always found it very fascinating. Umm, and this semester has been shown a lot of insight on what I think about conducting. I, uhh, it's an important skill to have, and I think a lot of times it becomes too much about the conductor in ways in music education, like what's going on with them. And I don't want to do that. I want to be expressive through my conducting and make sure that I'm keeping everyone on page, and that it's a mu- it's helping to the ensemble to work together and create a music. And, umm, it can be kind of hard to do that when you're practicing thinking about yourself the whole time. Like, what I want to do, and then getting in front of an ensemble when it's very very like, "Oh, yeah, now, we need to focus this way." And sometimes I don't think about my conducting anymore. I'm just like, okay. Umm, but conducting is very important. It helps students to it helps the ensemble to stay on page and create music together. Umm, yeah, I think I'm saying the same things over and over again. But it's a very important skill to have, and something that should be taken very seriously. But you have to be careful with how you use it, I think.

00:28:05.560

Interviewer: Has the conducting technique instruction in your undergraduate curriculum prepared you to teach an ensemble?

00:28:13.900

Joseph: I think for me yes, but I've also taken a lot of initiative to do a lot of extra things. Umm I think with the only only required thing here is just a basic level conducting course. And I don't think that's always quite enough for teachers to be an effective conductor umm teacher. Umm, but I think with what I've done, yes, very much so. I think I'll be very as, like, a middle school high school educator, I would have no issue at all.

Interviewer: How have your experiences in Rehearsal Clinic affected that view?

Joseph: Umm, t's given me opportunity to practice both uhh teaching and conducting things at once, which is really nice. And I think it's important to start incorporating both those skills, because conducting is not just about waving your arms around. It's not just about rehearsal techniques, not just about teaching. It's about combining all these things, making sure you're listening also – that's one that you ever got to mention. Combining all these things. And I think having more practice through this class applying those skills has been very helpful, 'cause not only am I thinking about conducting more, I'm thinking about, “Oh, I need to listen to the ensemble closer, and also be really comfortable with my score.” No, all these are how these these parts works this. But this, for me is, like, this is what's happening in this section. “Oh, they should be cutting off here, not here.” Umm, and so getting this applied very directly applied class to conducting and what you need to know about, that is very handy. And then also being able to not always have to focus on conducting side of things. Rehearsal situations and getting away and being able to do more teaching side of things where you're doing more activities that aren't with instruments, or of whatever nature you want to do, and being able to combine those

things has been really great and super helpful. And seeing oh this is the application of conducting to my teaching. This is the application of teaching to conducting and being in front of an ensemble and whatnot. Like, you have so many things that are interweaving at this point now. It's very intimidating in ways, but it's really cool getting to see all these different fun experiences and getting, “Oh, this is what it's actually like to be in classroom,” and combining all these skills that you've been learning throughout college.

00:30:19.910

Interviewer: I know we talked about this a little bit in the focus group interview, but you even showed that with your hands. Could you describe the difference between rehearsal skills and teaching?

00:30:28.040

Joseph: For, ultimately they're the same thing in ways. But for me, in this class, I do kind of differentiate them between I'm up in front of the ensemble, rehearsing things. I'm diving into the music. I'm working on small sections. I'm breaking down parts. I'm using rehearsal techniques to focus in on the music when the students are with their instruments. And I've done a lot of activities where student aren't playing their instruments. And I'm doing more of “Oh, let's think about this musical process.” Which ultimately is a rehearsal technique. But it's not...it's a more of an activity-based thing for me. And it's more, “Okay. We're teaching about music in this instance. And now we're going to apply it with our rehearsal techniques and those situations.”

00:31:06.130

Interviewer: Well, speaking of rehearsal techniques and honing rehearsal skills proficiency: could you describe the structure of the Teaching Cycles? What did you have to do to prepare prior to it? What did you do during the class? And then what did you do after each one was done?

Joseph: So for each cycle, we would have to create a lesson plan and submit it two days before the lesson. Umm, and this included umm procedures, of course, objectives. We didn't do standards this semester, just just keep things a little bit more relaxed. Umm, we had to figure out ways to assess what we were doing in the class, and what objective piled through through our objectives how to assess things. Umm, I think there might have been another section that I'm blanking on right now. But the lesson plan included all that, and that was the only thing that we really had to do before class. And of course, umm at the beginning of the semester we were assigned one piece for the semester, and we had a large score analysis piece that we had to fill out. Umm and this was really uhh fun too, because it required you to really dive into the music and get very familiar with it. Because this score analysis packet is for whatever music you want to look into. And having a grade 1.5 British Isle Ballads, this packet was like, "Oh, I'm really thinking about this easy piece." Umm, nd then once we the day of the cycle we would teach, and then we would get feedback that day umm right afterwards for about two minutes. And then, after the Teaching Cycle, we would receive a umm video of our recording, and then we would write a Process Letter over that which is to ourselves, of course. And then just talk about everything that's been going on, whatever you wanted to focus on, any notes

for yourself. Umm, and I, doing the first one was really interesting for me, because I was like, “Oh, I'm going to be able to look back on this at the end of the semester, after two years after, however long and be like, ‘Yeah, we've done some stuff.’” Or, “Oh, that's something that I'm still struggling with. Let's think about that more.” And just having that letter and reflection there that you can reflect back on with the letter, which is very interesting to me.

00:33:05.630

Interviewer: How many times did you lead the class, and for how long?

00:33:09.800

Joseph: There was four required cycles umm of twelve minutes. And then there was also occasional times where we'd have a Lightning Round, which is open to anyone to get up and just conduct in front of the ensemble where that's the only thing. We're not working on music. We're just letting the teacher get up on the podium and focus more on conducting skills. And generally those were umm three minutes max, four minutes max. And also, depending on how many students were interested – this semester, there was only like two or three of us that would ever go up – and umm with that it wouldn't happen crazy much. So we'd have, with less interest, we would have a little bit more time. I think there was at one point I was out there for five minutes, just working on conducting skills, which was a lot of fun. Because that let me, “Oh, if I do this, they're going to sound different.” It was really cool, seeing that difference. And, “Oh, I'm making a different gesture. And they're making and they're responding to it.”

00:33:58.520

Interviewer: When you weren't leading the group on the podium, if it was either a Lightning Round or a Teaching Cycle, what were you doing in that classroom?

Joseph: We were playing secondary instruments. And then, since I'm a saxophone player, I've been playing clarinet, since that's a pretty close relation and I can't keep up on any other instrument really in this class. Umm, but secondary instruments. We'd be playing the music for them, and just generally easy music.

00:34:19.980

Interviewer: How did working with a large ensemble change your perceptions about your rehearsal skills proficiency with an ensemble?

00:34:28.780

Joseph: Uhh I have a lot to work on. Like, getting to be in front of that ensemble, it was just like, "Oh, yeah, it's time to think about these skills on a much hard level, and really getting it picky with what I need to do." Umm, for me, I think the biggest thing is how I speak and what I'm trying to do with what I'm speaking and planning. Because once I have those things figured out, I think I have a lot of conducting-based skills right now that have really helped me. And getting to see my videos as helping in like, "Oh, I can refine these." And that's a very comfortable skill for me. The actually talking in front of an ensemble, giving directions, coming up with activities, lesson planning is very

uncomfortable for me because I've not done that much at all. And I noticed all these things that I need to work on. Generally for me, like, speaking-wise, I'm not always direct. I use a lot of, like, "Oh, we'll probably do this. Oh, it would be better if maybe we did this. Oh, let's like, maybe do this. Let's uhh I think it's probably about time that we move to our seats." Stuff like that where it's, like, I could just make that much more clear and concise to be like, "We're moving back to our seats now. Thank you everyone." And things like that. That was my biggest issue, and I tend to stumble over my words, because I do talk very fast when I get nervous, and I talk fast in general. And so, having those put on top of each other, it was always like *mocking sounds* that whole situation. And so really just taking a step back, being more in the moment. And just like, "Okay, it's gonna be fine. The kids are hopefully going to understand you, and if not, you always have a time to clarify. You have plenty of time to do those things." Umm and I think the biggest thing that I did that was super helpful for me during this class was using a presentation in my last slide err last cycle, because not only did it keep my lesson plan available for me to look at, the students could see what's going on, and all the directions were posted up there for them to do things and know exactly what we're doing in the class. So, it was just incorporating throughout the semester, incorporating small skills that I see in my videos and being like, "Oh, I could resolve that with this. Oh, next time let's think more about this." And that's how I think I made those progressions with just like, "Oh, we did that not well? Let's make it better, for next time."

00:36:29.150

Interviewer: Describe anything that you feel could have further enhanced your growth during your Teaching Cycles. Is there anything in the process that could have been added or taken away, or that you wish you had gotten the chance to do that you felt would have enhanced your growth as a rehearsal skills technician?

00:36:46.900

Joseph: I think most of the confinements of this class came because the things that I wish we could change came from being so many people in this class this semester, and having such a limited time. With only twelve minutes of teaching it's, like, you get up on the podium, you say three things, and then it's, like, "Oh, we're almost halfway done." Like, it's just it's such a short amount of time. It was also a really great opportunity to think about, "Oh, what if I had twelve minutes in a class I'm teaching? Uhh I'm getting in my field experience twelve minutes, or something like that." That was beneficial. But not having a crazy amount of time to think about your skills, it always felt like you're like rushing through it. And that was not as fun because of that. But it was still it was great, having the four cycles still. I'm not, that was very beneficial. I think umm another thing, at the beginning of class we uhh did a few discussions on a few topics, and this is once again a time issue. I wish we'd have dive or dove more into other topics. I know we talked about score study, and there was transposition, and then two other topics. Uhh and those were all very beneficial. And I it was I think it'd be really interesting to dive more into educational philosophy things, and how to run rehearsals maybe a little bit more. One thing that mentioned that was mentioned in the peer interview group umm was that, well, part of the benefit was we're just doing this, and we're not having like, "Oh, we need

to have these set precedences in doing these things” That's also a very good benefit of this class, you you learn by doing rather than by reading or or doing these talking about these processes. Umm, and I think another thing in this thing class that I would have really enjoyed was that my first two? No, my first cycle. I was second in the rotation. There'd be three of us in a cycle. And then the second time, the person before me was gone, and I got to go first that day. And for me it was much more comfortable. I get to start class. I'm not walking into a class that already happened. I'm not having to redo things. I'm not worried about what the person's doing before me. I just get to do my own thing. And then that happened in my fourth cycle once again, where the person before me was out of town, or had some sort of emergency or something. And then I got to go first again. And I noticed having that was also very beneficial once again, because I got to do what I wanted to do and didn't have to think about what the teacher had done before me, and what if I was going to overlap, or anything of that nature. And then also my third cycle – which, this was a weird benefit – I accidentally woke up late that day, and woke up at the start of class and got to class in fifteen minutes because I was not missing my Teaching Cycle. And having that little change in time, and, like I'm don't have time to think about anything, I'm just teaching, was also really beneficial. Umm, and I think that's one thing about this class. Maybe having a rotation of when you go would be beneficial so students have different opportunities.

00:39:41.010

Interviewer: What traits or skills do you associate with an effective music educator?

00:39:54.040

Joseph: Being concise. That is the biggest thing that I see. There's a lot of people and a lot of educators, even really professional educators, that I see, umm, they'll they might say something concise, or they may not, and when it's not concise, it's difficult. And when they do say something concise, and then they add like four layers on top of that, like "Oh, they addressed the clarinets, or they address the saxophones. They addressed the trumpets." It's like, "Oh, they addressed the ensemble." That can be very difficult to be like, "Oh, at what point do I need to focus on what do I need to do?" Instead of um just like, "Okay, we're gonna break down the small thing." And making sure that you're applying the music directly. And your rehearsal suggestions and feedback very few at a time, and not too much. Umm I think another approach to it is making sure that you're doing it in an educating standpoint and not from a performance-based standpoint. I think there's a lot of times I've been rehearsals where educat err the person in charge wants performance-based ideas rather than, "Oh, let's learn from this. How can we do this better? How can we continue to strive to make these things better as musicians?" And to me, that's much more engaging and much more umm easier for me to focus on, because then I'm more engaged something about, "Oh, how can I do this better?" Than rather, "Oh, I need to get this right now. If not, it's a mistake." And I I'm still trying to figure out exactly how I like that, and how I see that and other educators and conductors and whatnot, and how they effectively do those things. But that's one thing that I've noticed a lot, too.

00:41:19.180

Interviewer: Could you elaborate on what you mean by a performance-based standpoint as a teacher?

00:41:25.730

Joseph: In college music, I've specifically noticed when I'm in ensembles that are under people that it's for a performance rather than, well, I'm not phrasing as well. I've had times when I've been in ensembles where it's obviously that it doesn't matter about us growing, it's about doing well for the performance. And that's not always a fun aspect, because it's then, "Oh, you're making mistake. We're correcting your mistake because you made a mistake" rather than "Oh, you made a mistake. Let's try to do this better. Let's break it down, make it better, and umm try to help refine your skills." I think, I don't know. I'm still trying to figure out what I exactly mean by this as an educator, too. Because I thought about this a lot lately. But there's a lot of experiences that I've had where it's like, "Oh, you suck, like, get better" rather than "Oh, that's okay. Mistakes happen. We're here to get better every day." And it's just interesting, having those different correlations. And how I've seen different rehearsals led by different people who have a different philosophy, and what rehearsals can be structured like. And seeing those different perspectives, and seeing how much more effective one can be than or the other. And how they do have their own places for individual things and to certain cases.

Interviewer: Could you now define what you mean by an education-based philosophy vs. performance-based philosophy?

Joseph: A lot of times, I think performance-based philosophies are much more about umm making sure that what you're doing is correct. And, like, it's almost more perfectionist-based philosophy to me, I think, in ways. Making sure that you're doing it really well or you're making a mistake. And I think a lot of times an educational-based philosophy from what I've seen of – and of course I'm I don't know much about this stuff. Yeah, I'm still learning a lot. – umm educational-based philosophies, it's much more like we can make this better. We can strive to be better every single day, and it's okay if we make mistakes. It's not that big of a deal. We're ultimately just here to make music and have fun together. And seeing the differences between perfectionism and then growth, I think, is very different. Because I think a lot of my experiences in the performance-based worlds have been more perfectionism rather than growth-based. And I think in the educational side of things, it's much more growth-based.

00:43:58.240

Interviewer: As far as what you feel being an effective music educator is, we've talked about being concise, we've talked about where your philosophy comes from, where that generates from. Is there anything else that you associate with being an effective music educator?

00:44:04.330

Joseph: Being competent and being knowledgeable in what you do, and being able to be vulnerable. I think the people that make the most mistakes are those ones that are willing

to make mistakes, and the ones that are also not wanting to admit that they made mistakes. Umm when I see those certain things, it's like a barrier that's being built when you have those kind of issues. When the when the instructor is not willing to grow with you, or if they're not willing to make the admit their to their own mistakes, it's like, "Oh, I'm putting up this wall to show that I'm better than you" or something. Or, I don't know it's just very. It's difficult. It's a respect thing, I think, in ways. Like, a mutual, like, having respect from the ensemble and for yourself. Umm, those are the big things. And, like, being competent in your skills like being comfortable being up in front of an ensemble. Being comfortable to talk about, like, being able to have good speaking voice. Being able to conduct well. Being able to be flexible in what you want to do. I'm not saying you have to be perfect at everything, but being able to be confident in what you're doing, and know that it can get better, and having a growth mindset. That's also another big thing, having a growth mindset and educating. Like, if you don't have that, it's really hard to keep growing, and for your students to grow because you need to be a role model for your students. You don't if your students don't have a role model that they look up to in ways, even if they don't agree with everything that you do, there should still be things that they appreciate. Because that's a respect thing. And it's also good for them to have someone that they're like, "Oh, they do this, so I should probably also do this to become a better musician, a person, teacher, etc." Whatever the person who the situation is.

00:45:49.410

Interviewer: What are you thinking about now that you've completed a semester Rehearsal Clinic, of conducting and teaching a large ensemble, in relation to your own teacher effectiveness?

00:46:03.070

Joseph: The biggest thing I, like...Lately I've been thinking about, like, over the past week and a half or so, is I need to develop a philosophy and what I want to be as an educator. Because I don't really have that right now. Like, I know what I want to try to accomplish, but I don't really specifically what I want to do to do that. And exactly knowing what my I want my philosophy to be, because I don't know if I really have a good solid point of what I want to be as an educator right now. I know I want to be a good educator. I know that. I, like, I want to put time and effort into this to make sure that I am effective. But I'm not sure exactly how I want to accomplish these things, and how I want to handle these situations. So, having a philosophy and, like, thinking about what I want to do more is very important. I think continuing to work on conducting skills, thinking about lesson planning, how I can make these things better, just refining those skills more and more each and every day, and getting more comfortable with them. And I think the biggest thing for next semester, a lot of the focus has been on what I'm trying to do in the lessons while still thinking about students of course. Refining my skills, but thinking more about, "Okay, now, using my skills to help the students learn" rather than "Oh, this is a laboratory for me." It's for everyone, really. And what I can do as an educator. Because having that shift in perspective of focusing more on your students rather than yourself I think is very important. I think it's a very natural thing to have in

college, too, where you do focus on refining your skills. But also being able to take a step back and think about, “Okay, how can I do this to make the students time in class more fun, more enjoyable where they're learning more and engaged more?” It's really important, especially because once you get into the real world you won't have as much time to focus on your skills as much. But rather make sure that the students are successful, having fun, engaging students. ‘Cause you have to keep your band program up. You have to keep numbers up. You have to make sure your students are having fun. That they want to continue to keep participating. That they're growing. That they're having all these opportunities do things to refine their musical skills, and that they want to be there. Because at a certain point, if you're just focusing on yourself, and they see that, it's not going to be fun for them, and they're not going to want to be there anymore.

00:48:20.660

Interviewer: Have there been any specific experiences in Rehearsal Clinic that have influenced that perception of your own teacher effectiveness?

Joseph: Oh yeah.

Interviewer: Could you describe some of those moments?

00:48:20.670

Joseph: Yeah. Well, I think I talked about this earlier. When I would watch my videos and see me trying to work on my skills and trying to, like, and the students would go to

the side just goofing around. I'm like, "I'm not being a very effective educator in this moment. And I need to get better about finding more unique ways – fun ways not necessarily unique – but more specific ways, more refined ways to get students engage and have fun." And make sure that it's more like, "What am I focusing on to help the students?" rather than "What am I focusing on?" I think that's the biggest thing. And also like just seeing blatant mistakes when I'm teaching. Like, weird things like wagging your finger, playing with your hands the entire time, crossing your arms. Uhh, hings like that. Bad conducting things, like trying to start a piece and actually starting on the wrong beat and having to correct it. There's all these, like, small things that I can continue to refine. But for me I think the most important aspect right now is, like, okay. I can continue to refine those on my own and thinking about these processes. But when I get in the moment, I need to see if they're actually working, and what I can do to engage students and get things more on page.

00:49:20.040

Interviewer: What role did watching your videos and reflecting play in this process for you?

00:49:31.600

Joseph: That was the most beneficial part about this class I think, other than actually being able to get up on the podium. Because without reflection, I the first cycle I felt like I did absolutely horrible. I just felt so bad and put down about it. And then I watched my video. I was like, "Oh, actually, that was okay. Like, not great. But that was okay." And I

reflected on it and was like, “Hey, this is how we can get better.” And then through each cycle, being able to see the progress, and then also being able to see, “Okay, this came up this time in the cycle. My second cycle, I said something really weird, or I did something different with my body language that I didn't care for as much, but I didn't do that thing from last time. So let's think about both of those this next time. Or maybe this other one got fixed so we focus on this next time.” Umm getting to focus on the skills, and, like, I didn't realize how comfortable I look up there, even though I don't feel comfortable. I think I look like I just just handle in a very comforting way. And getting to see that with so much of a confidence boost. And just like, “Okay, I can refine skills.” And being able to watch a video and see very, very minute specific things. And I'm like, “Oh, I could work on that and make that better” was very beneficial. ‘Cause when you are up on the podium, you don't notice the things that are going on as much. It's really hard for you to be reflecting while you're teaching these processes, especially as a very beginning educator where you're, like, not thinking about all these things. You're just like, “I just want to hopefully get through this lesson, teach some things and make sure that everyone has fun.” And then being able to actually step back, watch the video and being like, “Oh, yeah, I see what I did in that lesson. I can actually feel these things. Oh, this is something that I felt during the lesson. Oh, this is something I felt during the lesson, but in the video did not connect whatsoever. That was just me think- making up that I thought I did bad on this or something like that.” So, having those videos, being able to reflect in a letter really thoroughly, think about the letter and put down everything that you're thinking about for the letter is really important. I think next semester, what I'm going to do is actually have a notebook next to me and just make little, like, take notes while doing

these things, and then in my letter incorporate these things if we continue with the same process in Rehearsal Clinic. I know [redacted] is always changing things up to make sure that we're always thinking about things in different processes and making sure we're always growing in different ways, and seeing how these different things work out.

00:51:34.330

Interviewer: I do have some closing questions. Please share your thoughts about this research process and what you have learned about yourself as a music teacher.

00:51:48.880

Joseph: Umm, I really love your dissertation, Allison. I think this is a great subject to look into, especially since this is not a class that's used in most colleges and should be. Like, this is a very basic class that needs to be looked into more, and having research about it is great. I love the process. I really loved that we had the peer interview group because we don't get to have those conversations much as music educators in group formats because we're all so busy. We don't ever just, like, sit down and talk about things. And having those moments to reflect and think about what I'm doing as a teacher and getting other perspectives is, like, "I can do better at that. They mentioned something about that. I can do better about that. I can think about these things way more." Like the philosophy thing, I had been thinking about that before the peer group. And then that happened, I was like, "Oh, yeah, I really do think about that now." Umm, and having all those different, like, perspectives during this umm research time has been really great. And I also appreciate how thorough you've been during this, and how flexible you've

been. That's been really great throughout this. What was the second half of that question?
Did I answer it?

00:52:57.930

Interviewer: What have you learned about yourself as a music educator?

00:53:15.989

Joseph: Oh I think I have a lot to work on. And, like, getting to have these experiences is so much fun because it's like, "Oh, yeah, I can do this. I know I can do this." But getting to think about these fine details, and discussing these details, and really pulling them into thought. Because I'm so busy, I don't get to think about these things often. When I do it's when I'm on my breaks, and I don't want to be thinking about those things. I want to be chilling out a lot of time. So having these intentional times to think about this, and what I can do to be a better educator is really important. And knowing that I can do these things and just having all this input and thinking about these concepts. So like the philosophy-based thing. Oh, conducting versus performance-based err teaching versus performance-based philosophies and stuff like that. These are things that I don't get to think about often, and it's something I need to think about way more. And it's fun having these conversations

00:53:37.310

Interviewer: What advice would you give future instructors of Rehearsal Clinic on how to best facilitate the advanced conducting and rehearsal skills instruction that you get?

00:53:50.500

Joseph: I really like the direct feedback that comes from the class, and having multiple people in there that have different perspectives that always are unified by education. Umm, and having those perspectives. Because I got critiques from [redacted], [redacted], [redacted], and [redacted] twice actually. Which is really nice, and just seeing these different perspectives, and what I can do as an educator to get better. And also, one thing that I really enjoyed about this semester is [redacted] took out the grading part of this course. If you do your work and you show growth, you're getting in A. And for me it wasn't, "Oh, now I need to put all these things in my lesson plan. Oh, I need to make sure I meet all these requirements. Oh, I have to get this Process Letter done in a week." It's like, "Hey. We're just here to get better." And that's so much of a nice thing. And I've had another class outside of the School of Music that incorporated the same not grading, but help you to become a better err educator. And for me, it lets me to focus on my skills rather than, "Oh I have a grade to meet." And that's becomes a priority. And I think that's how I am as a musician also. It's, like, when you're given time to just practice and learn how to become a musician, I tend to do a lot better and think about those things. When I have a performance to meet soon then I'm not growing as much, I'm thinking about the performance-based things. And so having those grades taken away is so beneficial and something that's super helpful for me.

00:55:06.850

Interviewer: Is there anything else that you would like to say or talk about that we haven't talked about?

00:55:25.770

Joseph: I don't think so. I'm sure there were. But, like, it's the I I can't think of anything right now. This has been a lot of fun.

Interviewer: Alright. Well, thank you so much for agreeing to participate in this study. I've really enjoyed getting to know each of you better. So, you'll be hearing from me soon. I'll be asking you to review parts of my analysis of these interview transcripts and the documents that you all have submitted to me just so you can confirm or clarify any of my interpretations of what you all have said. Thank you so much again.

Focus Group Interview

00:00:03.340

Interviewer: This session is focused mostly on your discussions with one another. So there are no right or wrong answers, and I think you're going to find numerous points of discussion, agreement, or even disagreement along the way. My role is just to assist in moving the conversation along, while also keeping us on track should we head down a tangent for too long.

00:00:27.380

Interviewer: So, think back to the beginning of the semester. What were you thinking about prior to your first Teaching Cycle? Anyone is welcome to speak first.

00:00:38.320

Jenn: I was terrified. I remember being in Lab Ensemble with of the other Rehearsal Clinic people, and I thought, like, "I could never do this." Uhh, so lots of feelings of imposter syndrome and, like, "Can I even be a teacher?" kind of deal. Umm, and, like, looking back at old videos, I was very reserved, very closed off, and just very afraid to teach in front of my peers.

Joseph: I think, for me it was, like, I don't know how to prepare properly. Like, what what do I do to prepare? And, like, how do I get comfortable while doing this? Because, like, there is so much going on, so much to think about. It's, like, how do I focus my time

and effort in the best way to make sure that I teach well? And then I know while teaching, it was very, like, not clear directions. Things were very muddy. It was just, like, very just *ugghhh*. Umm, it was just, like, “I’m not sure exactly what to do.” But I know as the semester's gone on it’s improved quite a bit.

00:01:37.330

Iris: Yeah, I was kind of in the same boat, where I was like very scared, and also I had that extra layer of, “I’m on the first day, so I have no idea what the ensemble is going to sound like. I have no idea what to expect. Are we going to sound good? I don't know, like, what's gonna happen.” So I was I was very nervous about the, like, unknown of it all. I guess the uncertainty.

00:02:03.930

Vincent: I was like scared, but not. I wasn't, like, terrified, but I was scared. But mostly because, like, I was like, “I don't even know what to do.” Uhh, like, I take methods courses and everything, but I don't know anything about wind instruments. So I was like, “I don't even know what I'm supposed to do.” So I was a little bit relieved that we only got twelve minutes to teach instead of, like, 25 min like last semester. I was kind of relieved, because I thought to myself, “I would not know what to do for 25 minutes in a room full horns, and like one percussionist in the back.” So I think I still feel that way to a certain extent. But yeah, I wasn't extremely scared, but I was I was definitely a little scared in the sense that I knew I was not prepared to critique a horn section.

00:02:54.620

Iris: I was also just, like, on that day I was just ready to get off the podium, which hasn't been my experience since. But I just kept checking my watch like, "Am I done yet? Can I get out of here?" So yeah.

00:03:10.660

Jenn: What... I think, [Participant 4], you kind of mentioned something about like feeling a little, like, you try to prepare too much a little. And I felt that way for, like, my first few rehearsals. Umm, it was like I planned so much that I wouldn't allow myself to just be present with the ensemble. So like I would go back and listen to my recording and hear something awful, and I wouldn't be focusing on on the ensemble, I would be focused on, like, my lesson plan to address it. And it's something I noticed, and like still want to work towards next semester. But I do think over preparing can kind of blind you sometimes.

00:03:48.280

Joseph: And I agree with that. I know when I would get in front of the ensemble, it was very difficult for me to actually listen to the ensemble, especially since we've not had that experience very much. And like actually like listening to also what's going on, you're so focused, and I know I was, too. I was just, like, getting through this. "Let's make sure I'm doing the right things." And as the semester went on. I was, like, it doesn't matter what I do that much really. Like, it's about, like, I need to be focusing more on the class, and that's just take that'll just come with time, I think. But it's just a very uncomfortable feeling. Umm, I also know that, like, for me, I wasn't sure how to plan properly. I didn't

know, “Oh, are we going to do a more rehearsal-based kind of class setting, or we're going to do more like an activity?” And, like, it's very open for interpretation. And it's just very difficult, especially with like twelve minutes in this class to be like, “How do I want to use my twelve minutes efficiently?”

00:04:35.680

Vincent: I feel I I didn't think about what you said about how, when you over plan, you go through the motions. Like, I didn't think about that, but that is true. Because I, like, I've had the goal the whole time to, like, plan as much as possible. That way I don't get lost, or seem clueless, or whatever. So my first couple of lessons, I didn't plan that much. I was just like, “Well, do full run I guess.” But, uhh, then I planned more, because for me personally, like, since I am less experienced with wind instruments, I thought it would be much more beneficial for me to plan more. But now you said that, I was, like, I realized, like, “Oh, that is a thing, too.” Because there were definitely a few times when I was like, “Okay, run this section. Okay, check. Run this section. Check.” Umm, so I definitely uhh am the culprit of that. But also I still don't know what to listen for with a a wind band. Like, I almost wish there was a class that was like that taught you... like... Like, rehearsal planning is cool. But I wish I had a class that taught you how to do rehearsal planning err, like, how to listen to a horn section and know if they sound good. ‘Cause I don't, I have methods classes, but I haven't had class that's like, “This is what it sounds like if it if you horn section is out of tune.

Jenn: So like aural training, but something that like just for listening to an ensemble, kind of?

Vincent: Yeah.

Jenn: At least, that's my experience.

Vincent: Yeah.

00:06:02.450

Interviewer: I love all of the answers that I'm hearing right now. This is just amazing. You had mentioned something about watching your previous videos back. Have any of you done that? And what did you think when you did?

00:06:19.100

Joseph: I would re-watch my videos once as soon as I received them. I'd watch them a few times. I haven't gone back and watched them, like, all in a row, though I need to do that, because I think that'd be very interesting. But I know recalling things, like, it... There was some rough things, those first few lessons. Umm, I know, like, the first lesson, I called out a student for transposition, because they're the only instrument on that with in that transposition. And it was just this awkward like thirty seconds of just like, "Let's figure this out." And in twelve minutes it was just, like, very not great, especially with I think it's my first cycle. And so like that was just very not fun. It's also really hard to,

like, start a class and, like, end a class. And I know the first couple of lessons I could see that. And then as I got on, I was like, “Okay. To start class, I can get things moving a little bit easier if I try to approach these things.” Umm, but it was definitely a fulfilling process, and it was really nice getting to see how I looked up there. ‘Cause I would fidget with my hands a lot or something, which looked very weird. Or I would umm my directions were never clear. It was like, “Oh, let's like kind of do this for sort of, or probably, and all these.” Like, I'm not being direct. And it was just so frustrated to watch that, because it was, like, this is not clear whatsoever. I'm not getting any points across right now.

00:07:39.380

Iris: Yeah, I learned a lot of weird things about myself. Like, I noticed that, like. “Oh, my gosh! I talk with my hands.” It was so funny, I was like, “Why I've never seen that before?” But yeah, since we have our project today, umm, I watched all of them in a row last night, which is very taxing actually. But, umm, it was very cool to see, like, I, like, I noticed myself becoming more present in the moment, like you mentioned. Like, I was I was enjoying it more. So, like, for myself, and like I've seen other people enjoy it. Like, “Okay, this is cool. I'm, and where I'm supposed to be. Like, this is great.”

00:08:20.040

Jenn: Yeah, I actually enjoyed watching videos. Umm, ‘cause it was like I could actually see myself teaching. And it wasn't just this idea. Umm, and, like, like I mentioned, like, I had all these, like, impostor syndrome in every single class. It's, like, it's just like we're

supposed to be Like, I don't feel like I'm as good as them or all those feelings. And, like, watching it back, like, seeing me actually teach kind of remedied it a little. And umm, and I would catch myself laughing at myself because I know my own humor. And then I realized nobody else would be laughing. Umm, but it was, like, enjoyable to like progressively see myself become more open in every aspect of teaching, including, like, conducting and lesson planning and just becoming more, umm, having my teaching in being more authentic to who I am and what I want to convey at that time.

00:09:19.110

Vincent: I agree. The first couple of videos I watched of myself, I just looked very awkward. I was like, "Oh, that's what I look like?" Uhh, but then later, I guess I I kinda uhh consciously leverage that a little bit more. Because I know everyone thinks I'm, like, funny, and everyone thinks, like, the way I talk is, like, I don't know, like funny or whatever. But I kind of leverage that a little bit more, because I know I knew that everyone would listen to me. And everyone would... Uhh, yeah. Everyone would, like, take what I have like... Alright. I'm not sure what to say. But I guess, like like, later on in the semester, I took advantage, like, what you said, like, my personality more and, like, just being myself. And being like, "Okay, I do this and this well, so I'm gonna take advantage of that." And there was, like, one. Like, my second to last one. I thought was was my best one, because I thought I'd leverage that the most compared to the beginning of semester where it was it was a lot more like reserved. So yeah.

00:10:25.740

Joseph: I know in my first lesson when I got done teaching, I umm did not feel good about it at all. Like it was just, I felt like it was just a complete just, like, disaster. And having the videos to watch, it was really helpful for me. Because it helps me to like, actually see, “What did you actually do during this lesson? Not how you felt.” And seeing that was very, like, comforting in ways. Because it was like, “Oh, it wasn't as bad as you thought it was. It wasn't great by any means.” But you actually have that that realistic perspective like, “What did you actually do during that lesson?” I know that was big. Like, it it helped me relax, seeing that video and being able to just like, “Okay, this is what you actually did, and that was actually not bad. Still needs improvement.” But it was just nice seeing that comforting like, “Okay, you're doing a you're doing okay.”

00:11:11.040

Jenn: [Redacted] Like you said. I noticed a lot of stuff, and I use that to my leverage. Kind of like [redacted] mentioned. Like, I have this thing where when I get nervous, my hands would go right in front of my chest and just hold and squeeze. And not, I mean, I don't think anybody noticed it. But watching my videos back and noticing that, in my last lesson I intentionally kept my hands to my side. And it was the most comfortable I ever felt in the lesson. So there is like a lot of psychology to that, and like figuring out what works for you. Umm, watching those videos back was interesting, and something I didn't expect to get out of the course.

00:11:54.730

Interviewer: As you are all watching your videos potentially subsequently, how do you feel you're thinking changed from Teaching Cycle to Teaching Cycle?

00:12:11.260

Iris: I know personally that, like, my first cycle, I was very adamant about following my lesson plan and... Not necessarily making sure I covered everything in my lesson plan, because I knew that was probably not possible in the twelve minutes that we had. But umm just making sure, like, I was following it to a T. Like, I had everything, like, straightforward in front of me. Whereas now, it's kind of like improv. Like, I like the lesson plan, you know? One to turn it in, and also two to write the objectives and just have like a basic idea for what I want to do for the day. But then I go in, I have, like, my intro, my affirmations that I do. And I'm like, "Okay, let's go." And it's kind of it's really nice, knowing that I have something to lean back on. But if I hear something wrong, like, I go ahead and fix that. Or if I hear something super good, we can go with that further.

00:13:08.200

Joseph: I had very similar experience to that with that situation. Umm, I know another thing that I started thinking about more as I was teaching was like, "Where am I in the classroom? Where am I like like proximity?" I know the first lesson, I was on the podium the entire time. Even when we were like not doing that much, I was on the podium, where I'd like make a round around the classroom while they were doing an activity at the time. And I watched my video and was like, "I don't like that." So I know from like that point forward, when I was talking, I tried to get off the podium and just, like, be closer to the

students. So I know that was something that I was thinking about a lot during these processes. And then also making sure that not just using proximity of, like, my body, but also like going up to students and talking to them. I know I include that in my last lesson. And to me that was super helpful and getting to actually, like, build those relationships. And I had done a couple of things in classes beforehand to help with that. But, umm, thinking about more about the students and how it's more enjoyable for them for me to also not just be up on the podium, like, talking to them entire time, and trying to give them more of a voice and make sure that there is everyone's equally involved.

00:14:12.010

Jenn: That's exactly how I felt. Like, my first lesson was about, "What do I think they need to learn? And how would I like to receive it?" And then, as the lessons went on, I started thinking about about, like, what actually needs to happen in the ensemble. Umm, so like I know my last lesson was mainly just a rehearsal, which I hadn't done because I'd been focusing on trying to get all the cool activities in and all the things that met the criteria of cool activities. Umm, and then I was at the end- when I was doing my last rehearsal, I was like, "I haven't rehearsed anything, and I haven't just listened to the ensemble." Umm, so yeah, it became more about the students than what I thought should be important.

00:14:57.080

Joseph: And I think that's something that's very natural in that first cycle, because you don't know what to expect. You don't know what's going to happen from the students. So it's just like, "Okay. This is just kind of going in kind of blind right now."

00:15:07.670

Vincent: I think also, to a certain extent, like, at least for me, doing like an activity like that where you kind of write a story of the piece, or whatever, uhh is cool. But I wanted to stray away from doing that, because just for me personally it seemed like doing that was almost like a way to get out of actually rehearsing the ensemble. Which is harder because you're not, like, in control and you don't, like, just tell them everything to do. To actually rehearse an ensemble you have to, like, listen to them and all that. So uhh yeah. But I'm not, like, saying anything bad about anyone about activities, because they're all really cool. But I did not do any activities. so maybe it it would have been better if I had done one or two activities. But umm but yeah, for me personally I was like, "I just want to get more time actually listening to the ensemble, because that's what I need to improve at the most."

00:15:59.040

Iris: Yeah, there's a lot to say for both. If you do activities, you're giving responsibility to the ensemble. Which is what you want to do for your students as a teacher. But then also you do, like, I wish I got more practice like actually with rehearsing because...I don't know, I'm super proud of what I did. But uhh I know that I selfishly would like to work on conducting an ensemble and conducting the whole piece. And we never did like a full

run through. I never really did, like, the typical sight reading stuff. Umm, which, I don't know, there's philosophy on that, too. But yeah, there's there's a lot to say for both sides. But I don't know. I think everyone's did super well, and it was really cool to see everybody's, like, own personal teaching up there. Because it no longer felt like-musicians are so competitive. And it no longer felt like a competition. Like, after the first, like, cycle, it's like, "Okay. Everyone is doing their own thing, and it's really cool. And I'm going to steal other people's ideas if I want to, and they can steal mine. And this is super cool." So yeah.

Joseph: That's one thing I really enjoy about the class. Like, there was, like, a few cycles in a row or like a teachers that, like, kind of did the same activity. And it was really fun seeing their own interpretations on it, and then how they did things. So it was really, like, I thought that was a really cool thing. Especially getting to see all this different, like, things, activities that teachers did and how I can use that in my classroom in the future. Going back to the thing that we have been talking about. I wanted to stick to more, umm, activity-like things. Because in the band classroom, like, we do a lot of rehearsing, at least where I came from. We only did rehearsing. We, like, never did activities, and I don't want my classroom to be like that. And I know, like, I've gotten to run a few rehearsals before, so I know it's not going to be like the end of the world. I definitely need to work on it a lot. Umm, but I I wanted those activity points because I don't like talking in front of people. I don't like doing that whole thing. Like, I want to just have music and having these activities force me to, like, think about, "How am I going to present this information? How am I going to do these things?" And I wish I would have

done a little bit more rehearsing in this class, too. But it was nice having those opportunities to learn about, “How do I react when I have to do all the talking? How am I going to react when I have students actually get to do something outside of just playing an instrument off sheet music?” And just like the typical like, go-to thing. It was really nice having those different opportunities in this class, and being able to focus on what I thought will improve my skills.

00:18:29.620

Vincent: Something I'm curious about is, like... You said, like, when you were in middle school and high school, or whatever, you pretty much only rehearsed. It was the same for me. Like, we never did any of these, like, cool activities. But, yeah, so yeah there's this, like, almost all of my, like, peers in music ed – or any of my education classes – like like, we're all very adamant about, like, being different, and like, like, not having our band class be strictly rehearsal. But, like, I wonder why that is. Like, why do us is like future teachers who are in college, or whatever, why do we feel such a need to just, like, be different from the way we were taught? Like is there something wrong with-

Jenn: My middle school teacher: it was a complete opposite. She did activities. She had us compose a piece when we were in 8th grade. It was thoughtful. We'd have extracurriculars where you learn a different type of notation, and she was the reason I continued with music.

Vincent: Huh.

00:19:26.950

Jenn: High school? Didn't have the same experience. But I remembered all these fun times where, like, I was able to make my own piece, and I was proud of it at the time. Looking back, it was just parallel major thirds, and I felt really proud about it! And it took away this idea that when you're a musician, all you do is rehearse. And there's you just follow the rules, I think, is kind of how I felt. Umm, in my high school setting, it was like, "Okay, we listen to what she does- tells us, and we do it." In middle school it was just kind of like, "Music is your own choice, and you get to do all these cool things with it." Umm and I think that's for me why there is such an emphasis of activities in my teaching. Because I didn't want it to just be, "Okay. Let's do this again." Umm, 'cause I know for me it was enjoyable. I know a lot of the people enjoyed it in my class. But at the same time it's kind of, like, for you, you prefer rehearsing and understanding your students and what they prefer too.

Vincent: Yeah, that makes sense.

00:20:54.800

Interviewer: Do you all feel that as you progressed through the Teaching Cycles, did that opinion of what made up your lesson change at all? Or has it been this way from the beginning of the semester?

00:21:06.610

Joseph: It changed a lot for me. It wasn't, like- initially, like, I had this like format that I was sticking to, and I was, like, that was not helpful. And just refining that format. And just, umm, for me, lesson planning was very difficult, 'cause we hadn't talked about it really at that point yet. Umm, I know, like, include objectives, include standards, have your procedures and stuff. But for me, like, when I would teach my lessons, I felt that I was just going through the motions and not actually accomplishing anything. And it was difficult because of that, because I wanted to have that, like, loop around with concepts where I was like focusing on something. "Oh, let's focus on dynamics today and always be focusing on that today." And I think I was focusing on too many things and not necessarily in the correct ways. So as the semester with all the teaching experiences I've had through my classes, it's been about, "Okay, what are we actually going to try to get done today? And how can I make that be done or get that done?" I know my first cycle, I was just lesson planning to have activities. It was like, "Okay, what can I do to fill up twelve minutes and use my music to maybe teach something" instead of "Okay. Here's what's in the music. What can I teach from that? What what can we focus on today to help students learn something from it?" And that was, I think, and that's something that I wasn't able to incorporate, because I didn't realize it till later in the semester after I had it from the cycles teaching. Umm, but that's something I'm hoping to incorporate more. And one thing in my actual lesson planning was that I was setting goals for the students. But I wasn't setting goals for myself, really, and what I was doing my teaching. So in my lesson plan draft that I have, or the rubric thing that whatever you want to call it, I put a spot for for me and I set goals for me for my last cycle. And I wrote down like seven things or something, and I got to the cycle and was like, "That was not helpful." It was

helpful in theory, but I had so much on there that I just need to put one or two things to help me as a teacher, even in my own lesson planning. Anything about, “Okay, how are we going to focus on what I'm going to do better, so that the students can do better today?” So yeah.

00:22:54.080

Jenn: I think my philosophy started off with what activities connected, and then how do I create objectives from it. Which was very difficult. Umm, and I've only just realized in, like, the past month or two, that, like creating the objectives helps so much to then figure out what activities rehearsal techniques will work. Umm, but kind of like you talked about earlier. Like, it felt, like, this need to meet the criteria of a good lesson. And then it was just like, “Oh yeah, I have objectives I need to fill in. What are those gonna be?” Umm, so that's kinda how my philosophy shifted from lesson to objective then to objective completing your lesson.

00:23:37.720

Vincent: Hmm. I agree with, [redacted]. I Well, I think I still need to improve on this quite a bit. But definitely towards the beginning of the semester, I was like going through the motions a little bit more, and thinking, “How can I fill twelve minutes of rehearsal time?” rather than thinking, like, “What do they need?” So. And I think I I still need to improve that quite a bit. But yeah.

00:23:58.980

Iris: Umm, personally, for me, I think I was maybe a little too ambitious with my goal. Because my goal was the last lesson, like, I knew the ultimate thing I wanted to accomplish was to get people to connect to the piece. Umm, because, like, I don't know, we're all here for a reason, you know? And I wanted to like, get that across. And that's like my philosophy in teaching is I want to get that point across first before anything else. And, I don't know. I think everything was kind of leading up to that point where I could have, you know, in my first couple of lessons been, like, kind of more in the moment, and recognizing, like, okay, we do need to, like, maybe sight read, like, last portion of the piece before we go to umm uhh err try to do like a full run on the last day. Like, that kinda thing.

00:24:56.460

Joseph: I really like how you brought up, like, your the ultimate goal for the semester. When I was lesson planning throughout the semester, I had a three-movement piece, and it was like, a lesson for each movement. And then, the fourth lesson I found I thought of something that we've been a really great, like, second lesson. And I was like, "I wish I would have done this in the second lesson and thought about the overarching idea more rather than just each individual time." 'Cause that's how it's going to be in the classroom. Like you're going to, instead of it being once every month, or every three weeks, or whatever you're going to have teaching every single day. And how can I make an overarching goal for maybe a week or a month in that class? And what I can do to achieve those things. Because I felt like I did a good job making individual lessons sort of. Umm, but, like, an overarching idea was not really present. And I wish I would have

had that more so that I could have built up ideas. Because my last lesson I felt was the best lesson from an activity standpoint, because I actually, like, I connected the music more than I have another any other point. And it was it just set up better to be a earlier lesson rather than a later lesson. But I think this comes through getting trial and experience through teaching.

00:26:14.110

Iris: Yeah, I think part of this because we're so used to like, okay, sight read, rehearse, perform, and that's just the ultimate goal. And there's nothing necessarily wrong with that. But there's nothing wrong with it when you are teaching every day. And with that twelve minutes, you just have twelve minutes, four times. You're kind of like, "Okay, what do I want to do? Like, what do I want to practice for the future?" Like, I know one of my second lessons, I was like, "Okay. I want to practice how I would, like, approach tonality. Like, how I would explain that to my future students?" And that kind of thing. So definitely became more of like, "How am I going to improve as a teacher for my future?" And also trying to get more away from that performance aspect and more about the growth aspect.

00:27:02.130

Joseph: And I that's one thing I really focus on this semester was, like, I do not want a basis on performance at all. There's no point in that this sort of a time. Like, there's and we're not actually performing. So I wanted to do more educational side of things. And I don't know, we never did a full run of the piece. We worked on each movement, like,

once, and I think got a full run through through each one. But my priority was actually doing the activity, so that the students were connecting to the music, and seeing how that actually applies to them, and see if it's actually effective in doing these things. Because if they're not actually for college students, they probably be effective for middle schoolers either or high schoolers.

00:27:25.310

Vincent: Hmm. I like how you that that kind of train track I was on just now. You said, like, it's not about the performance, 'cause they're literally not gonna perform. And you also only get to teach four times. So uhh I think pretty often I, like, make it, like, more about performance, which I guess to be fair is like me practicing like, "How would I get an ensemble good?" But I also see how you said, like, the purpose of this class is, like, it's a lab, or whatever. So it's like, just to learn about teaching. So if they don't sound good, like, literally who cares? It's not that that room or anything so

Joseph: And a lot of times, I think, in the actual world, it might be harder to apply these activities when you do have a performance-based thing. Like high schools, I know it's a lot harder to try these things because they are... Well, I would imagine they're harder to play because they are there's much more performance going on and all these different things going on. So I think it'd be interesting to see, like, in a performance-based world, if you were to apply these activities more and see if you get different results from the students rather than just spending the whole time rehearsing, working the music. Maybe

pick just slightly easier music and have them work through some activities to see if they do connect to the music more. And take it up to higher level.

Vincent: Yeah.

Participant 1: And I think the reason I focused on activities so much is kinda like what everyone was saying. It's, like, it is a lab, and I think my mentality through the whole semester was like, "What am I gonna try? What do I want to see works and what doesn't work? How do I need to modify this activity?" And, umm, I feel like that was the overall goal, though. I think that didn't change but, like the smaller aspects, did. What worked and what didn't, you know?

Vincent: Yeah.

00:29:08.280

Jenn: But yeah, it's. I think my first lesson, I was scared and just trying to get through it. But after I got past that it was about, like, "What do we get to do here? What What's something that we can try there? We don't know if it's gonna work or not."

00:29:31.420

Interviewer: If there had been a performance at the end of the semester, how would that have changed how you planned your Teaching Cycles?

00:29:35.580

Joseph: As a beginning teacher, I would rehearse the entire time I bet. I wouldn't have thought about activities at all, because it would be performance-based at that point. And all I'm going to want to do is make the music sound good. And that's ultimately not the goal that we want as music educators, but it's the pressure that we get, as I think, as future music educators. And not knowing how all these activities can they actually help or not? Or do we just need to work up for a performance, especially with only four cycles of twelve minutes. Like, it'd be very difficult trying to balance that world. And seeing what would happen.

00:30:08.660

Iris: Hmm, for me personally, I don't know if I would have done anything different. I think my philosophy would have stayed the same where I'm not so focused on the results. Umm, I would have been worried, I would've been scared. But knowing what I know now and, like, I listened to my my last uhh cycle yesterday, and we sound kind of good. And I think that just also comes with having that connection to the piece. You're more willing to put forth the effort, you know? So yeah.

00:30:53.460

Jenn: I think part of the the interesting thing is seeing how you improve without rehearsing. Now, if it was the beginning of the semester, and you had told me we had performance, I do not think I would have done the activities as much as I did. But now that I've experienced it and saw the outcomes of doing the activities, I think if we had a

performance, say, next semester, I would still try to incorporate activities that still get students involved in the music. Umm, that would still be part of my planning, not as much as rehearsing. Because there are still benefits to your playing, even if you're not playing. Umm, which surprised me because, like you said, "We sounded kinda good." Which really surprised me because I didn't notice it in the moment. But when I watched my first video last night compared to my last video when we actually sounded like music. Because cool, not that it wasn't before.

00:31:51.650

Iris: No, you have a point. Like, it it it isn't music if it doesn't, you know, sound good. You're not making that connection. Like, it's just it's just notes. It's just a bunch of sound. Yeah. There is something to say about that, too.

00:32:10.470

Interviewer: Tell us about a time you have felt uncomfortable rehearsing a large ensemble. And how did you navigate that experience?

00:32:23.550

Vincent: I was uncomfortable every time. I think it just got a little bit better over time, and probably just the more I do it will just it's slightly less and less uncomfortable over time.

00:32:35.600

Joseph: I would also agree, and I think the hardest thing for me was I felt like I was always projecting at the students rather than engaging the students. And I it was just uncomfortable in that aspect. I don't want to be doing all the talking, I want the students to have a voice in my classroom. And I would try to find ways to engage them. And I was part of this experimenting process was like what works, and what doesn't work. Calling out students to do transposition stuff, as I said earlier, doesn't work the best all the time. You have to, like, make sure that students are comfortable umm and know this information and make sure you're building up on that stuff. Umm, but yeah, it was definitely could be a very uncomfortable process. I don't know if I ever did that much in the moment to resolve it, because it was such a short time. I know, like I was so focused on what I was trying to get done that it sometimes it wasn't always the easiest. I know I might change my other- Like I know in my last lesson I changed language at one point. I said something I was like, "No, this is what we're doing." Like, I said something like, "Probably." And I said, "No, we're actually doing this. We're not probably going to do this. We're actually doing this." Umm, and just trying to relax. I also know my third Teaching Cycle did not go well, because I woke up right as class was starting and ran to class. Got there five minutes before I was supposed to start teaching, and then taught. It was a whole mess of that didn't go too bad, but I just I think that third lesson just kind of threw me off in ways just because of that. But in that moment it was really nice being able to be- I wasn't as focused on what I was doing in that moment at the same time. Because I was just, like, thrown into it. And it was like, "Okay, this is what we're doing today." So I felt, like, just even in that I rolled with that punch well, just because it was a crazy day. I never oversleep, but happened that day. And yeah. I think it's trying to stay,

like like, having that natural “I’m already relaxed. I’m not worried about what I’m about to do” helped a lot.

00:34:31.820

Jenn: My worst most uncomfortable experience was when I tried to do with composition activity. And I walked into the classroom knowing that I was uncomfortable with composition myself. And I did not realize how much that would convey to the classroom. Umm, I started off the class normally, but watching my warm up activities and like introduction activities compared to the previous ones, the future ones. I you could tell I was nervous, and I knew what was coming, and I was trying to delay as long as possible. And as soon as I started the activity, my body language changed, and I I just didn't feel comfortable. And part of that is because I don't feel comfortable with composition. And in the moment the thing I did to try to overcome that was just move on, and I gave very little time for you guys to compose. And umm it was just, like, “Okay, cool. Does everybody have at least two measures? Let’s put ‘em together.” And it did not work well. Nobody really felt comfortable sharing. And umm I just learned a lot from that experience, and that I need to be kind of more comfortable with something that i'm teaching before I teach it to a classroom. Umm, so yeah, in that moment to fix it, it was just run away from it.

00:36:03.770

Joseph: That's how I felt a lot, too. And, I think I kind of mentioned that earlier. I also – this might be something interesting to know – but, like, when I'm playing like, you know,

performing and stuff, I don't make very good changes while I'm performing either. I just kind of keep going. And I'm curious if I could be, like like, that's what my tendency is. When I, like, instead of actually making changes in the moment I'm just like, "Let's get through this" instead of actually, like, trying to be proactive in these situations.

Jenn: Yeah, and we're taught that if we make a mistake to just go on. And, like, in juries, you don't you don't start over. And I don't know that that's super, I don't know. Because we don't, if that's conveyed to teaching, and, you know, we give a wrong instruction, you're just like, "Oh, you should have known." Like, I've I've had experiences like that where I'm, like, I ask a question, and it does not make sense. And to me it makes sense. But I'm just I just go on. And it's like, but we're taught in teaching to go back and fix your question.

Joseph: Mhmm.

00:37:06.660

Jenn: Umm, so when you mentioned performance I thought that was interesting. Because we're taught that you miss something and you keep going.

00:37:12.110

Joseph: I think it's interesting what you just mentioned, because that, like, that makes me think about it. As musicians, are we more likely to actually make a change in the moment? Or we just, "Let's get through this?" And if that may have a direct effect to our

teaching itself. Because I know what I'm, like, in all these situations, it's very similar. Like, I make a mistake. I keep going. I try to correct it, and I try to make adjustments for the future. But I'm always not very successful in doing that, and it just becomes a priority of like, "Let's just get to the end now and just hope that everything else goes okay."

Jenn: I mean playing Verdi's Requiem with the orchestra? It was "get through it." And my jury today? I think it's going to be, "Let's get through it so I can go home and sleep." It's interesting, the mentality we have as musicians in relation to music. Umm, I don't think that's for everyone. But umm it's kind of I feel like, for me it's, like, "Okay. I hit that note. Just go to the next one. Just keep going."

00:38:11.120

Iris: Do you do that while practicing?

Jenn: Yeah, I do. I'm an awful practicer. There- when I need to get it done, I get it done. And I do all the rehearsal techniques, err, yeah, the practice techniques. But I think in my whole life I've been able to just figure out a piece by playing through a bunch of times. And I know that's just me and other people. It's definitely not everyone, and it has been very hard to shift mentalities in all of my classes. Because I think that's just how I taught myself in a way. That's very interesting. I never thought about that until now.

00:39:06.390

Interviewer: I think you're the only one that hasn't shared an uncomfortable experience and how you overcame it.

00:39:12.660

Iris: So I think my most uncomfortable quote unquote “rehearsal” was one where we talked about the history of the piece. Umm, because I was playing a lullaby, and it was a folk lullaby, and it had umm historical context that I didn't expect and I know the class didn't expect. But I knew it was important to talk about. Umm, I I know that in the future everyone, like, in my future classroom itself, it's... Historical context to pieces and then, like, the ultimate, like, you know, everything surrounding the piece is something I want to discuss with my students and have them really think about. And I want to think about it, too. Umm, but it's something I didn't think I would approach so early on in my, you know, college career. So I was like, “Okay, we're gonna do it.” Umm, and I think just knowing that I was probably going to make mistakes and likely say something, like, not actually what I meant to, you know, was how I went through. It in the future, I know that I should probably, like, plan out, like, almost, like, a script. Which I want to be genuine with my students, and that's why I didn't plan out, like, what I was going to say at all. But I think that's something for that context would be super helpful. So yeah.

Vincent: Hmm.

00:40:44.540

Interviewer: We've already answered little bits and pieces of this question, but now that you've completed a semester of Rehearsal Clinic, how have your experiences influenced your thinking about conducting technique, rehearsal skills, or your effectiveness as a teacher?

00:41:11.140

Iris: We've said this a lot, but just be present in the moment, you know? I look back at my first cycles, and I'm I'm cutting off, and I'm like, "Okay, let's move on." Whereas, like, my last one, I, like, cut off kind of like a release and just let it, you know, marinate the moment. And it was really nice just having those, like, small times where you could just, like, sit there and actually enjoy it, you know? And I think that's something I want to take with me in the future is just, you know, enjoy it. Like it's not just a rehearsal. It's not just you practicing. It's something that you love doing, and you should love doing so, you know, in doing that.

Jenn: Could you repeat the question?

00:41:51.550

Interviewer: Sure, now that you've completed a semester of Rehearsal Clinic, how have your experiences in the class influenced your thinking about your conducting technique, your rehearsal skills, or your effectiveness as a teacher?

00:42:04.850

Jenn: I think I've proved to myself that I can teach, and that it's fun. Umm, I I think becoming a music ed student to begin with was very intimidating. Because once you're in, it's hard to switch majors, and without taking an extra year. And coming to this semester, it was like, "Okay, this is the time where I really figure out if I can do it." Umm, and not only did I figure out I can do it, I figured out that I have fun doing it. And, I mean, I I think I'm a pretty good teacher most of the time. And I have the confidence now that I didn't have, like, when I was just teaching lessons. Private lessons. Umm, conducting-wise? Still things I really want to work on, but I know that I can work on them. So it's more of like a confidence, knowing that, "Yes, I can do it." I just need to continue to work and it will happen.

00:43:12.380

Vincent: Yeah, I agree with with both of you. But, uhh, I also realized that it is harder than one would assume. Uhh, 'cause I thought like, I guess, when I was in high school or whatever, I just assumed my band directors, like, just got up there. And it was like, "Okay, let's do it." And then you just, like, did it. But then I realized, like, "Oh, it actually takes planning and practice and stuff." Uhh, so it's harder than I thought. But, like [redacted] said, like, it is doable. So yeah, it's it's kind of fun. It's kind of cool. I'm still bad at conducting. I need to, like, work on conducting stuff a lot. But, yeah.

00:43:52.910

Joseph: I think for me kind of going off of what you said. Being in the moment is something that I struggle with a lot. Because I am a a busy person, because we're all in

music education, and it's insane. Umm, but being in the moment while I'm teaching and having a clear goal with each lesson. I know I mentioned that earlier. But, umm, it's really hard to teach if you're not have, like a clear objective or a clear like, "What are we doing today?" You're just kind of going through the cycles. I know my first lesson, I tried to do this activity, and we did it. And then we talked about it, and then I didn't apply it after that point. It was just this very, like, it was just like chunked out in ways. Umm, that was that's probably the thing that I need to think about as a teacher. And also how I approach the classroom. And being excited. I know when I get nervous I tend to close off big time and and very monotone and not fun. And I want to be fun, and I want to have these fun moments. Because when I'm having fun, hopefully the kids are having fun. And when the kids are having fun, I'll be having fun. I know that. Umm, for conducting and rehearsal things, I think I've gotten a lot of conducting stuff experience this semester, although not always in front of an ensemble. And everything changes when you get in front of an ensemble 'cause you're divided between, "Oh, now I have people look at. Oh, re they playing? Oh, I need to queue them. Oh, are they playing the right notes? Am I listening the right way? Am I actually out of the score, and not like actually looking at the students?" And for me, making sure that I'm still musical with my conducting, I know one day we had a lightning round, in Rehearsal Clinic. And I went up, and that's kind of like the focus was: how do I want this to be musically and clear? And seeing the progress, just even listening to the ensemble and seeing the difference and how they sounded just from how I was waving my arms around was just like, "Oh that's weird. I need to think about this more, and how I can be a more musical conductor." I didn't do a ton of rehearsing. I think the biggest thing is being clear and concise when I would rehearse.

Sometimes that wouldn't always be true, and I wouldn't always be clear. Umm, and that's something that I'm striving to get better at as the semester went on, and will continue to do. Umm, and I think, like, the big takeaways: just stay calm and always just relax, and don't say so many words. Like, no matter what we're talking about, and just be in the moment and show music. Teach music.

00:46:15.780

Jenn: I really like what you said about if you're not having fun, your students won't have fun. Because that took me a minute to learn. And looking at my last lesson, I had a smile on my face the whole time. I was having fun. I felt comfortable. And the it, like, the interactions and the energy in the room completely shifted from my first lesson. During the time in my first lesson was like, "How are we doing today?" And everybody is like, "...good?" And then I started using jazz hands. Umm, and that was something that I just decided to do on the spot. Like I hadn't planned it. But it was, I was having fun with it, and I enjoyed it, and I think energy is a big deal. Umm, and your demeanor. And yeah, if you're having fun. Another thing. Umm [redacted] kind of hinted towards it, but like score study? Never really thought about it. Honestly, I was like, "Yeah, I'll learn the score, learn how to conduct and go on." But once I started, like, actually committing time to score study, I was learning more about the piece and realized that it can shape your lessons and really help you figure out what you want to teach. Umm, and, like, there's just a lot of benefits that I did not expect to come out of reading through the piece 20,000 times.

Iris: Yeah, well I also thought... I mean, we all, I still do. Teaching and conducting as completely separate things. Umm, and I don't know how true that is. Like, and I hope that I can shift my mindset, because it's not. Like you said, like, the more you study a piece, the more you will learn what you want to teach from that piece. So it's just exciting.

00:48:23.080

Interviewer: I do want to ask a question to follow up all of that. Could you define what you mean by rehearsing versus teaching? We've mentioned it a few times, "I didn't rehearse a lot in my lesson." Could you define what you mean by rehearsing?

Joseph: For me, uhh it was either I was teaching, and we were doing an activity away from our instruments, or we were playing our instruments and working on music. We might do a run through of the music where that would apply to our activity. But when we were rehearsing it was breaking down chunks of the music, trying to get that sound concept, trying to help students out with their parts. It was like these opposite worlds. And I really like how you mentioned the conducting and teaching thing, because that's something that I've been thinking about lately. Because I really do enjoy the conducting side of things, but, like, what's the point of conducting if you're not going to teach through it? Like, to me at least, like, I think it's very important to have this world, like, collide, so that you are an effective teacher and conductor, so that your students see something useful, and they can learn musically. But back to the rehearsal thing. I would always, it was like a very clear difference. Either we were doing something away from

the music and use the music in that benefit, or we were diving into the music and actually working on the parts. And there was not really a, like, a mesh of those two worlds, like, really for me.

Iris: Kind of like what [redacted] said awhile ago, like, in high school and even middle school, it's like, "Okay, let's go to rehearsal now." It wasn't like, "Let's go to band class now." We'd always say, "Let's go to rehearsal now." And then that's all we did. So I think that's why my mind is like, okay, rehearsal. You're just working on your instruments and on the piece and nothing else surrounding that, you know? Umm, so that's a good question.

00:50:09.980

Jenn: Yeah, I've always interpreted it as you're practicing this, you're running through your parts. You're trying to just perfect the music through playing, not through activities, not through learning anything about the piece except for the notes and the notations on page.

00:50:29.790

Vincent: Yeah.

00:50:45.420

Interviewer: I just wanted to clarify that, for when I go through my data analysis as to what you were thinking about as the difference between the two, because it did seem like

there was a clear distinction when we were talking about what we did in our Teaching Cycles. Do you feel as though experiences like the ones that you've had in Rehearsal Clinic are important for pre-service music educators? Why or why not?

00:50:55.930

Joseph: I think they're essential.

Vincent: Yeah, definitely. It's pretty much student teaching essentially but, like, Student Teaching Beta before you actually student teach.

Joseph: What I really like about it is that you're giving you're given a real world experience where you don't have to deal with the behavior issues, where you don't have to deal with students running out of class or anything of that nature. You are getting to refine your teaching skills in a in a little in a laboratory environment. Umm, it's a really exciting environment, and it's fun getting to do that. And having this experience now makes me feel so much more confident in when I actually have to go into a classroom. Even like this semester with our education classes being elementary based. Having both of those experiences working together right now, I feel like I'm way far beyond where I would be if – because I know a lot of college programs you learn to teach when you're student teaching. You don't have much experience before that. Having all this prep into that makes me feel so much prepared for actually taking on a class. Oh, going and substitute teaching next week, or whatever. Like, in those situations, I feel like, “Okay, I

might have a handle on this. It's going to be bad, but I have a better idea of what I'm going to be doing now.”

00:52:05.240

Jenn: Yeah, and you find out what works.

Joseph: Right.

Jenn: And that goes to your demeanor and your personality. Because I really figured out who I was as a teacher this semester. Like, I figured out that I can be authentically myself when I kind of previously felt like I had to put on this facade, this teacher face. Umm, and yeah, you're gonna have different personalities around different classrooms. But I think it just helps prove to myself that, like, this is who I am as a teacher. Umm, and that is so essential to your future teaching. And you're not figuring it out three years in your teaching experience. Umm, but yeah, and it again helps you figure out different techniques of teaching and the importance of ordering your lessons, and just all those little things you don't typically think about when you're going into your student teaching.

00:53:06.430

Iris: No. This this experience is cool because it's the first time, or at least for me, that I get to apply everything I have learned rather than it all be separate. Like, I get to apply theory. I get to apply, like, how my experiences shaped me as a person. I get to apply all my methods courses. Like, all of this is rolled into one. And it's very scary doing it in

front of, like, a group of people who are, you know, as knowledgeable or even more knowledgeable than you are. Like, That is terrifying. That's also very comforting, knowing that all of those people are also cheering you on. And we're also nervous for the same reason. Umm, so it's it's comforting, knowing that you're going to make mistakes in front of your peers before you're going to make those same mistakes in front of a group of students who you respect but you're also hoping to respect you as well.

00:54:05.210

Interviewer: Did you have anything to add?

Vincent: They they kind of set everything. I mean, it's essentially student teaching, but but like, before teaching. So.

Joseph: I think one thing that's also nice about this environment is that it is a much more confined environment, and that there's not a million people in there. Because I know this semester, I got to conduct them several times. 10 err 4 times. And it was not as much pressure as, like, getting in front of, like, a fifty person ensemble, and having to teach in front of that. Because I got to do that with Wind Ensemble one day, and that was, like, terrifying. Of course it's a very different standard of ensemble. But having that more intimate environment where you know everyone, and you know that you can just be vulnerable is really nice. Especially since this is a laboratory, and you are just learning to experiment how to teach.

00:54:51.910

Jenn: I think a lot of it too had to do with the grading. Because I came into it too like very scared of, “How is this gonna be graded?” And he really gives us that liberty to be like, “If you improve, you’re getting a good grade.” And that takes off a lot of the pressure, and allows you to really dive into different ideas.

00:55:15.660

Joseph: I have another class right now that is not in the music department that's an education-based course, and they also did the not grading or no grades for this semester. If you do the work, you get 100%. And it's really interesting, seeing how that has also approached my teaching, err how I approach my teaching from that. Because it lets me to feel like I can grow. I'm not trying to meet requirements. I'm lear- trying to learn how to teach, because teaching is not great at- teaching is learning how to be a teacher, and all these different skills that you cannot grade. And having that perspective is just really nice. And it's comforting. I submit a lesson plan. I teach it. I reflect on it. I don't feel like there's the pressure of like, “Was this the perfect lesson plan? What did I format my lesson plan properly? Did I speak in the right way in class? Did I write a reflection that met all these requirements?” No, I'm just writing. It's like a stream of consciousness half the time. And it's just, like, being able to build on that and have that relaxing that that's very relaxing, like having those moments and just being like there's no pressure. You're just learning right now.

00:56:21.480

Interviewer: Is there anything else that we haven't talked about or mentioned yet that you would like to talk about?

00:56:33.130

Joseph: I think for me, I wish we had a little bit more time at the beginning of the class to talk about what we can do as teachers. I know we focus a lot on like score study and stuff like that, but, like, talk more about like lesson planning. Oh, what kind of language can we use as teachers to help of things being more reflect or more for things to be better? Umm, talking about how you can make rehearsals, some rehearsal strategies. And just, like, a very, like, light time period of that kind of thing. Because I think that'd be helpful in us as teachers to have a little bit better idea what we've got to do. Especially, like, I know my music education, middle school and high school was not, per se, the best education. And so that's what my basis of music education is, and I don't want that to be necessarily the case. Umm, so yeah. Just talking more about some like music education things can be, I think, would be very helpful. And I know we'll get into that more as the year goes on, and we get into the higher-level Teaching Music classes.

00:57:35.090

Vincent: Yeah I guess I I kind of said this in the beginning, but but I wish there was, like you said a little more time to like discuss how to teach, like, at the beginning of the semester. I wish there was a little more time on, like, how to critique the ensemble. Or how to tell the ensemble if they sound good, and what to do if they don't sound good.

Especially for, like, someone like me who plays percussion or, like, somebody who plays the strings and has never been in front of a wind band before or whatever.

00:57:59.470

Jenn: I think part of, like, the beauty of not having any prep time is that you're learning through trial and error. You're not being lectured at. You're not being told, "This is what you can say." But after my lessons, like, I learned that I could have phrased this so that it wasn't exclusive to this religion, and something. Or exclusive to gender, or anything like that. Umm, and it is trial and error. And you I feel like I learned a lot just through my feedback at the end of my lesson and applying that. And not being told, "This is how you critique an ensemble." But making the mistake, and then fixing it later I think is... It's more of that experience-based learning, and I think that's kind of the beauty of it that I benefitted from.

00:58:47.410

Joseph: And I I I like that, actually. We've done, I know, in our Teaching Music 1 course we talked about a lot about how to teach, but we don't get as much experience in teaching that those subjects. I know it's very hard for me, especially when I'm not comfortable with that age of subject, which is elementary. Like, elementary kids terrified me. And, like, I know what to do. But I have a hard time applying it. I know in this class, not only I'm more I'm more comfortable with the students, but I'm I feel like I have more trial and error in these situations. Because it is a laboratory rather than a field experience where we

are around, like, an actual group of third graders or whatever. I do like that perspective, though. I think that is an important key to this class, actually.

Vincent: Yeah that makes sense.

Iris: I just wish we had more time.

Jenn: Yeah

Joseph: Right.

Vincent: Yeah yeah yeah.

Joseph: And one thing that I wish is my first lesson, I was last or second to last or something. And then the other two lessons, or two of my other lessons, I was first. And just having going first made me so much more comfortable for some reason. Because I like class hadn't started, yet. There was no precedent for that day yet, and I just got to teach and didn't have to worry about anything else going on in class that day. What the teacher did before me, what the teacher is gonna do after me. Really it was just like, "Let's go teach, we're not worrying about that." And that's one thing I wish we could have had more opportunities to teach in a different order, so that we could see like, "Oh, does this play a role on this?" Or is it just like, "Am I just nervous right now?"

01:00:16.430

Interviewer: Yeah, I know that the choral, umm, Rehearsal Clinic, they get three days a week. And there's, like, so few of them in that class that they all, like, get to teach every week. And I'm so jealous. Like, that sounds so fun. And I would love to do that. But time's a thing.

01:00:34.120

Joseph: Yeah, and I think the worst thing for us is that we only meet twice a week. They meet three times a week correct?

Iris: Yeah.

Joseph: And then we also have, like, seventeen people that are teaching the semester, and they have not seventeen, and that makes such a a world of difference.

01:00:56.010

Interviewer: Well, thank you all so much for agreeing to participate in my study. I really enjoyed getting to know each of you better throughout this interview, and I also enjoyed getting to share your stories and experiences. You'll be hearing from me soon.

Immediately after this, I'll be asking you each to schedule your individual interview, and then eventually you're going to review parts of my analysis that pertain to each of you.

Just so you can confirm or clarify my interpretation of what you said. So thanks again!

Individual Interview: Instructor

Interviewer: Well, thank you so much for meeting with me today before we begin. I want to remind you that your participation in this interview and any subsequent study related activity is entirely voluntary. You can choose to end this interview at any time, or you can choose to withdraw from the study at any time. You can also choose to not respond to any of the questions if they make you uncomfortable, or if you just don't want to answer them for any reason. Sound good?

00:00:30.890

Instructor: Sounds good.

Interviewer: Great. So I thought we could begin with just some base-level Rehearsal Clinic descriptions, beginning with describing the structure of the course and your rationale behind its development.

00:00:45.130

Instructor: Sure. Umm, the course was something more or less I inherited 'cause it existed obviously prior to my arrival at the university. Uhh I believe it was designed by [redacted], umm who taught it for a while, and then [redacted] taught it too for a little while. So, when I took it over, I kind of modeled it kind of based off of the materials that they both provided me. Some past syllabi, structural things. Umm, and from there I kind of expanded it a little bit to include a little bit more of things that I thought were important. So, generally speaking, umm, the course is structured – at least from my

perspective – as a space for the students to umm practice teaching skills where they wouldn't normally maybe get that opportunity to elsewhere in their their curriculum or their teacher preparation coursework. Umm, I really decided to focus more so on that as opposed to conducting technique or the mechanics of conducting. Umm, specifically because I feel like the students need that more so than uhh maybe they need help conducting. Obviously, I think that some of them probably need some assistance with the mechanics of conducting, umm and we do focus a little bit on that. But I make it very clear both in the syllabus as well as in my introductory class periods with each semester that that is a kind of ancillary objective and purpose to the course, whereas the rest of it is really structured as a space for them to practice some of the things they read about, practice some of the things that they may see their their, like, field experience cooperating teachers carry out in their own classrooms, and just kind of experiment with things that they've been thinking about that maybe they don't feel comfortable putting in front of a group of sixth graders, seventh graders, or high schoolers just yet. Does that answer your question?

Interviewer: Yeah, thank you. I want to go back to a comment you made. You said that you've expanded the course in ways that you feel are important which weren't necessarily included prior. What are some of those?

00:03:15.930

Instructor: Yeah, one of the biggest things I think that I've added to the course umm that was absent from it before was more of a focus on string music educators as well. Over the

course of especially my first kind of year and a half teaching the course, umm, I had noticed that I had a few string specialists in the class that were kind of boxed into teaching band music. And I didn't necessarily feel as though that was, like uhh, beneficial to them at all. So, opening the repertoire selection up to include full and string orchestra pieces, things that they might do with their own students someday when they're teaching orchestra, I think has been beneficial. It is a future goal of mine to officially change the name of the the course in the uhh official university course handbook to take the word "band" out of it. Umm, ut that's one of the things that I I've been working on is just kind of expanding it to that. I've been working on expanding the repertoire selections as well, so that they're more umm diverse in terms of the composers that the students get to select from. There are now more female voices, People of Color in there. When I first opened the folders, it was a lot of the the classics of the, you know, kind of beginning and intermediate Robert W. Smith, David Holsinger, Jim Swearingen, and like those types of people that you see a lot of who also are, you know, just all of the regular straight white men. So I've been working to expand it a little bit on that. And then some of the discussions kind of that we do in the class, and some of their projects, like their final projects, really work to kind of expand out of, like, a focus on score study which seemed to at least from the the past syllabi that I looked at (before I started kind of rethinking the course) a lot of the lecture style, seminar style discussions are really focused on score study, score preparation, rehearsal techniques in the context of the score. So doing things like the incorporating composition or improvisation element requirement for the second semester folks has been, I think, a beneficial addition. I don't know if the students think that's been a beneficial addition. But I think it's good for them to practice some of those

things, because those those are standards that they will eventually have to meet in their own teaching someday so. Umm, but also just expanding the discussions to more broad aspects of what music education is or could be and why our students should be interested in it at all as opposed to how to just study and conduct scores, I think, is it really beneficial to their development as teachers.

Interviewer: You mentioned one large aspect that you've changed has been the repertoire that's been included in the course structure. How did you go about selecting that?

00:06:26.170

Instructor: Uhh, it's it's hard. And a lot of it comes down to: there's a lot of connection, I think, between the repertoire that I give in terms of selections for the University Band and obviously the repertoire that I have conducted with... err sorry, repertoire selections for Rehearsal Clinic, and the repertoire that I conducted with the University Band. Because grade-level wise, a lot of that repertoire is going to be pretty similar. And so my process for selecting repertoire for University Band really kind of plays itself out in the Rehearsal Clinic setting as well. Umm, and that takes a long time. I feel like – I've talked to some some folks about this – I feel like I'm a bit more picky when it comes to selecting repertoire than maybe some of my colleagues are. Umm especially at the kind of grade two to four level, because I find it very difficult to find music, at least for my umm aesthetic standards. Yechh, I hate saying that. I just don't find a lot of it interesting, or like musically engaging. I find a lot of it to be- there's a lot of good educational things that come out of that. But I don't want the educational aspects of the music to be the

reason why I'm selecting it. I want, first and foremost, the reason I'm selecting the music is that I want it to be good music, and I need to be able to feel connected to it, or to think that it's good music. Otherwise, I'm not gonna I'm going to struggle to teach it, you know? Umm, but I lean heavily on knowledge of composers that I've just gained over the course of the last three or four years. Umm, resources like ...And We Were Heard helps me a lot just kind of not only maybe find pieces, but locate composers. And then just composers, err, like, you know, social media pages for other universities that open those programs that they're like campus bands, or concert band, or, you know, their third or fourth bands might be doing. Umm, I look at those, and I use those for some inspiration sometimes. And so there's a lot of, I think, bleed over for what I do with University Band that goes into Rehearsal Clinic. And when I select music for the Rehearsal Clinic, I'm thinking very much about the same thing. I want the music to be good first and foremost. And I I want it to be music that I think that the students would like, even if they are selecting it side unseen, or having not heard it, or really knowing much about the composer or the piece itself. Umm, but then I take a really good, hard look at kind of the ratio of white male composers to everyone else and try to really kind of balance that out as much as possible. It's difficult because there isn't always, you know, like, funding available for me to procure music specifically for Rehearsal Clinic. I have been able to do that in some instances, but a lot of the time the music that I add to the folder comes from things that I've done with the University Band. So my programming process with that group really informs, I guess, what the Rehearsal Clinic students get to choose from. On the orchestra side of things, umm it's a lot easier because there's a lot more diversity and string orchestra music in terms of composers umm at the grade level two through four

than there is in the wind band world. So it's a lot easier for me to find what I think is good string orchestra music that's written by a female identifying or a Person of Color or something like that. So, that aspect of it has been much easier than selecting band of music for that group. But I think it's, I think there's always work to do, but it's getting better.

00:10:32.890

Interviewer: It seems like that is a very intentional part of your planning for this course. Do you share those processes with the students at all?

00:10:46.020

Instructor: Uhh, we have a dedicated at least once per year umm time where we discuss select selecting and and how to do it. And at that point in time, I share with them how I select repertoire, and how difficult process that is for me. And I always tell them about one of my teachers who always used to tell me that when I select a piece of music for a performance or a program, I'm simultaneously telling my audience and my ensemble that no other piece is worthy of being at that position on that program at this particular point in time. Which makes the programming process for me extremely heavy. Umm and really really important. And so I start our repertory selection discussion from kind of that mindset, but also from the framework of- It's not just about how you're going to teach the music, or what musical concept you need to teach. You've got to start from "Is this high-quality music?" And THEN you need to make sure that the composers are choosing are representative of your students, or representative of the population. You know, your

community, or whatever it may be so. We do have a really good discussion about choosing diverse composers and diverse styles of music for your ensemble. And why doing that is equally as important as making sure the music is of high quality. Umm, this past year, that discussion happened in the fall. It jumps around whether it's fall or spring, but I make sure once per year we at least have that one portion of it so that they can understand why, how I program music. I don't know that that conversation ever explicitly says like, "this is why, you know, the music in the folder is the way that it is." They may be able to extrapolate that, but I think it's important at least for them to understand my thought process about how I program music from my ensembles and hopefully get exposed to some resources that can help them choose music for their own ensembles, too.

00:12:57.450

Interviewer: Once you've selected the repertoire to be used in the class each semester, how is it assigned to the students?

00:13:19.470

Instructor: Uhh kind of at random. Not that I...- I randomly select the order in which they pick their pieces, I guess. The students themselves pick the pieces that they do, umm but they always select them without having heard them. So, unless they have a knowledge of the piece prior to coming into the class, they wouldn't know what it sounds like. And so I randomize the order in which the students get select which piece they do. In the fall, I limit it to umm no more than two conductors per piece, so there might be some overlap there. In the spring, there's no overlap allowed, so each conductor has their own piece

that they work on over the course of semester. That has, I think, some drawbacks. Umm, time constraints don't really allow me to do it another way. In an ideal world, I would love to say, "Here's your list of music. Spend a week listening to it all and then come back with your top three choices, and I'll do my best to you know, place you appropriately." Umm, there is just not enough time in the semester to do that. And I don't think that- in many cases the students are already so busy outside of my class, otherwise I don't know that they would be able to devote 20-30 minutes listening to all of that repertoire and deciding which ones they they may not want to. But there might be also be some benefits to selecting a piece without ever having heard it before, you know, or really knowing what it is, because it gives them something new to explore, maybe, or exposure to something they might not have heard otherwise. I don't know. I've had some comments on on uhh course evaluations about selection of repertoire, how that's done. And I it is something I think about, but I'm not sure I can do it any other way.

00:15:29.000

Interviewer: Do they know when they're selecting it if it's at least a band or an orchestra piece? Is that delineated on the list?

00:15:41.020

Instructor: Yeah. It always is. And I usually, umm... There- because there are a fewer string/ full orchestra pieces in the folders for both fall and spring, I let the string specialists pick from the string or pieces first before I open those up to the band specialist folks.

00:15:57.360

Interviewer: In addition to the repertoire conversation that you said you had this year at the beginning of the fall, are there any other supplemental lectures or lessons that you include? And what might those be?

00:16:20.680

Instructor: Yeah, uhh, it varies from semester to semester? Uhh, it doesn't vary that much. But sometimes it can. So in the spring the beginning of each semester typically starts with a few lecture discussion style lessons solely because it allows the students time to check out instruments from the School of Music that they may need for the class, order their scores. Just an extra week or two to get all of those things in order before we start teaching. So at the beginning of the spring semester, we usually include a discussion on making adaptations and accommodations in our lessons for students who need them. That is primarily (1) because I think it's important we have that discussion and (2) in the spring semester, the students are required in their lesson plans that they turn in to include a number, you know, three to five accommodations or adaptations they might make for a student who has a specific needs. And those needs I outline for them at the beginning of the semester. So, like, in the first Teaching Cycle, they might need to make accommodations for a student with blindness or in the second one, they might need to make accommodations for a student with anxiety or something like that. And so it's on them. They use the resources that are given to them from that lecture to then try a see what types of accommodations they might be able to make for that. So we have that

discussion. We had a good discussion at the beginning of the semester on, like, setting lesson objectives. I think it's really important for one of the things I probably harp on them the most, especially when I'm giving them feedback on their lesson plans, is making sure that lesson objectives are clear and measurable. Not only to me, but to someone who would be a non-musician looking at their lesson plans. I want them to be able to read the lesson objective, and even if they don't understand a vocabulary word, they should be able to clearly see that the the objective makes sense and is aligned with the activities of the lesson. And so we talk about how to do that. At the beginning of the semester- in the fall semester we do similar conversations. Uhh off the top of my head, I can't recall what I did this fall. Huh! Let me look at my syllabi. So sometimes they vary. It depends on, you know, if there's conversations that are happening in the profession that might be, I think, beneficial for us to have in that class I would certainly include them. We've had conversations before about things like Modern Band ensembles and kind of the expansion of music education programs beyond the big three band, choir, orchestra, and what that what the implications are for us as instrumental music educators. Umm...

00:19:39.840

Interviewer: It's okay if you can't find it.

Instructor: No, I can find it. I just need to find the right folder. Umm, yeah. So in the fall we did to spend some time talking about. Umm, oh yeah. So most of the lecture stuff that we talk about in the fall is really- So the first one is about kind of- this past fall, we did scores and transpositions, especially because a lot of those students who are either in

Symposium or are string specialists may not have ever seen like a full band score, or maybe the string specialists have never seen a full orchestra score before. Umm and so we talked about that. They practice transposing instruments for transposing instruments, and it helps them get kind of acquainted with that, especially because for our band specialists who are playing string orchestra pieces, they're gonna transpose. They have to. They They don't really have – unless they're playing a C instrument – they're gonna have to transpose something. So we talked about that, we talked about score study. And we spend a little bit of time talking about just generally planning for rehearsals. “What are, you know, your most important objectives? How do you kind of write a lesson plan? What elements should you include?” And in the spring we kind of expand a little bit more into like I said, making adaptations, accommodations, really focusing in on objectives, alking about repertoire selection, those types of things.

00:21:07.700

Interviewer: Sure. You mentioned Symposium: where does Rehearsal Clinic fit in within the music education curriculum here?

Instructor: Haha, umm, I don't know that I'm the best person to answer that question.

Interviewer: Where do you feel it fits in?

00:21:30.160

Instructor: Uhh for me, I kind of perceive the class as a sort of preparation for their internship in some ways. I mean, they take the class while they are – the Rehearsal Clinic folks anyway – take the class while they're juniors. So, many of them will be student teaching in the following year at some point. And so, my hope is that by the time they've left the Rehearsal Clinic sequence, the 2 semesters of it, they feel marginally more prepared to student teach uhh than they did prior to. And so, I see it as a kind of space, like, a a just kind of natural step going from “We've had a lot of discussions about teaching. You've taken a semester of conducting, so you got a little bit of that under your belt. Now you're going to practice teaching before you actually have to do the thing.” And so that's kind of where I see the Rehearsal Clinic aspect of it. Symposium is a little bit different. And Lab Ensemble is a little bit different too because in many cases, the students in those two classes can kind of take them when it fits in their schedule. So I don't know exactly where those two courses would fall into the sequence of things. Typically, the Lab Ensemble folks will take Lab Ensemble in the spring. And then the following fall, they would start Rehearsal Clinic. So it's kind of, like, a logical, sequential step for them, observing Rehearsal Clinic for a semester, and then stepping into the role as students inside Rehearsal Clinic. But the Symposium folks- I've had students come in who are and all over the map in terms of their progression through their degrees. And so, I just try to meet them where they're at. Umm, that particular aspect of the course has been a struggle for me. And I don't know if that's relevant to this study. I've been I've been rethinking a lot about how to structure Symposium for the folks that are actually in that class to make it relevant to them. I feel like it hasn't really been for the last couple of years. Umm, I wish I could give them time to practice teaching in that class. If I had more

weeks in the semester, I could, or if I if my class met four days a week, you know? This semester, the folks in Symposium, I only have one. I've kind of eliminated some of the- I eliminated the big midterm project I used to in that class and it replaced it with a weekly reflections that students are doing instead that are kind of just short little written reflections that prompt them to think about some of the aspects of teaching or observing from the students who are teaching in the class that week. And how that might relate back to their context as corahl music educators. So that, I think, has been it's been lightning for me to read those reflections. I don't know that it's been useful for that student, but they've been a good sport about experimenting with this with me this semester. So, they've been very open about sharing their thoughts about how things are going. So, I'll check in with them at the end of the semester and see if that's something I'm going to continue to do. But yeah.

00:25:21.860

Interviewer: Outside of Symposium, is there anything about Basic Conducting or Lab Ensemble that influences how you structure Rehearsal Clinic as they're coming in?

00:25:50.420

Instructor: Hmm. Umm, I don't, I don't know. I don't know what any of the students are like as conductors, like, the in terms of their like physicality as conductors, and how they how confident or not they may feel as conductors umm coming into the class. And I just try to take them all as they are, and we'll work on things if there's something that I see is like, "We need to work on this fundamental of conducting, be it, you know, time, pattern,

or something like that.” We can certainly do that. But I don't necessarily know that elements of their time in those courses really influence how I structure mine, because I used to believe that huh in order to be like a good teacher, you had to be a good conductor, and I don't believe that anymore. At least I don't think I believe that anymore. And I don't try to impress that belief upon my students in Rehearsal Clinic. Because I think you can be a really fine an educator and just be an okay conductor. So I don't I don't, yeah I don't think I I spend a whole lot of time really thinking about making them the best conductors they can be. I want them to be the best teachers they can be. I mean, conducting is a big part of what they'll do, but they don't need to be Mallory Thompson or Jerry Junkin, you know, any of those folks. They can keep time, and they can teach music well. Great.

00:27:46.690

Interviewer: How is a typical class meeting in Rehearsal Clinic structured once they've obtained their scores and done the score study?

00:27:56.800

Instructor: Uhh it's a little chaotic. Uhh and it depends on how many students are the class. So that's something that varies from semester to semester too. Because I work, thinking a lot about how many students are in the class, how much podium time CAN I give each of those students? How much time in front of the classroom practicing teaching am I able to do that? Uhh, and then I think about how does the each class period need to be structured in order to make that happen? So, this current semester, now that we have

our scores and we've been going through it, this the typical course structure is they come in, they have the first four minutes of class to get their music out for the day, warm up. And then that there are two conductors per day after that. So each conductor conducts for in this semester 18 minutes they get per Teaching Cycle. And then they get, after each of their lessons are done and that 18 minutes is up, they get four to five minutes of feedback from either myself or one of the two GTAs that are typically assigned to the class to help with that with that. And that's been great to just kind of rotate the feedback, so that they're not always getting feedback from me or from the same person each time. But I think it's really important that the students do get live real-time, immediately after the fact feedback so that they have something. Even when they go back and watch their video, they can re-watch that feedback segment and think about those things and reflect on those things as they're putting their Process Letters together at the end of each Teaching Cycle. Umm, but it's been structured differently from semester to semester, like I said, depending on how many students are in the class. Last semester, we did three conductors per semester. Each student only had twelve minutes or something, very short amount of time to to conduct their class period err their lessons. The semester prior to that, last spring – and something that I really tried to emulate but I couldn't this semester because the course is just too big – spring of 2022, the students for their last final teaching episode, I gave them the whole class period. So they had a whole 45 minutes or so to work with students before they got feedback from myself or the GTAs. So, it varies from semester to semester, but typically anywhere from one to three conductors will cycle through, and then feedback after each one. And it's just kind of very tight, because I'm very adamant about not going over the 50-minute time mark that the students are required

to be in my class. Because I want to be extremely respectful of their time, because they are already stretched thin enough. Umm, so it's always a tight turnaround and a little bit hectic, but it's a quick 50 minutes.

00:31:04.970

Interviewer: You mentioned videos of their teaching and reflection in Process Letter. Could you describe if there was a structure for them, and what that looked like?

00:31:20.780

Instructor: Umm, the only structure that's involved in the Process Letter portion of their Teaching Cycle is that they have to do it. So when I started, umm, I. Well when I, when I first started teaching this class up until really last semester, uhh, I referred to each Teaching Cycle as Conducting Cycles in the class. And at the end of each Conducting Cycle they had to do, they had to write a reflection which required them to watch their video back and then just write about it. Things that they thought went well, things that they like to continue to improve on for the next, you know, Conducting Cycle or whatever it was. And then I never really mandated a particular length for those reflections. I told them at minimum maybe 1-2 pages. But write as much or as little as they need to thoroughly reflect on the teaching that they did, whatever that means for them. And that worked out okay. Umm, I switched over to using the word Process Letter this fall and using Teaching Cycle because Teaching Cycle just seems more indicative of the actual function of the course, the purpose of the course. Umm Process Letters are a result of my eliminating point grade point-based grading systems for that class this year.

So they get everything is either complete or incomplete, and then they get qualitative feedback on, like, their lesson plans and things to work on to continue to improve upon for the next time for the next time for the next time. The Process Letters now, instead of just doing a reflection that's like writing to me about what they think they went, you know, did well or didn't go well. The Process Letters now are structured as letters they are to write to themselves about how their lesson went. Of course I read them, and they, I think it's been it's been interesting to hear them kind of talk to themselves a little bit more about whether they think that's changed their their voice at all. I can see a change in the voice, and how they they they structure those reflections. And just the fact that they are kind of like talking to their future self, or their past self, or whatever it may be. Umm, that's how it works now. So, they're really kind of reflecting with themselves to themselves about what they want to improve upon. The the requirements are still the same. They just they have to watch their video back and they can write as much or as little as they want. So long as they feel as though they have been thorough in the reflections with themselves, I'm happy.

00:34:22.730

Interviewer: You mentioned moving away from points-based grading. Could you talk about why you made that decision and what that ended up looking like?

00:34:32.290

Instructor: Sure. Uhh. Well, okay. I mean, first and foremost, there's been uhh plenty of research that has been connected in the world of education that is suggested, if not

“proven” – I put that in quotes because research doesn't prove anything – that points-based grading systems are inequitable. And I wanted to just kind of remove some of the stress of my students. I got this notion over the last the first two years that I taught that course that the students felt like they needed to be something summative about what they were doing in the class. Especially toward the end of the semester or their last teaching episode. Like they needed to get that final run through, it needed to be ready for performance, or something like that. And that's not the purpose, the function, that that's not what I'm going for. And I wanted to kind of break their brains free of that a little bit. And so one of the ways that I feel like I've done that is to move away from assigning points to anything. Instead, like I mentioned, they just get qualitative feedback from me on things like their lesson plans, their, you know, feedback from their teaching episodes. I read all of their Process Letters. I don't always comment on the things that I read in their Process Letters. Sometimes I do, but they are more for them than they are for me. Umm, but I do read them, and I find them fascinating. But it really, I think it was just a way for I always felt- well. Prior to me going points free, all of my classes were, whether it was an undergraduate course or graduate course, was worth 100 points. A points-based grading system has always seems kind of arbitrary to me, and I just kind of assigned points as they were. So, in a class like Rehearsal Clinic uhh, you know, in a 100-point system, a completed lesson plan might be worth one point, maybe two points, something like that. And it just didn't it didn't seem to matter. And I wanted them to really focus on the process of kind of negotiating their identity as a teacher and to really live in some of the disequilibrium that I think they get into a little bit in that class without feeling as though they're going to lose points or something, like, their grade's going to suffer as a

result of them not finishing their lesson plan. Or, you know, moving away from their lesson plan, or whatever the case may be. So I decided to stop giving them points for anything, instead focusing just on the feedback. Because for me, especially with a class like Rehearsal Clinic but just philosophically as a teacher, it's not about the points you receive; it's about the education you get. And that happens when you continue to try things, and, you know, make improvements and try it again. This kind of iterative process of the assignments, the lesson plans, the teaching episodes. I just wanted to focus them for them to focus more on growth than on whether or not they've received full credit for what they were doing. I think that that's been a beneficial thing for them. I think it was a little scary at the beginning of the fall semester for a few of them, when they saw the little note I put in the syllabus now about my grading system, and that they get 0 points for my classes. But I think that the of them have really kind of started to embrace that it's not about the points it's about this process of practicing teaching. And ultimately for them, whether they realize it or not, I feel like it's about the process of turning into a teacher and getting to experience what that feels like without the weight of, you know, a final points-based grade on them. And so at the end of each semester, starting with this semester actually, I included a sort of like checklist at the end of the syllabus that they'll turn in with their final project. Which are basically saying, "Did you do these assignments? Were they completed on time? Did you take into consideration the feedback that I gave you on, you know, your lesson, plan or whatever?" And then I can go back and look and make sure that they did indeed take those things into consideration. And then they get to assign themselves a grade, the grade that they feel like they've earned by the end of the semester. I am predicting that most of them – I shouldn't say most – I am predicting that

some of the students in that class will probably give themselves a lower grade than they think they deserve, umm or than I think they deserve. But no one is going to fail that class.

00:40:28.130

Interviewer: Why do you think that is, that some will give themselves lower grades?

00:40:35.110

Instructor: I think it's. Well, we are our own worst critics, right? I think you know it's, and I read some of that in their Process Letters. Some of those students are pretty hard on themselves from time to time, and I think that they just need to give them a little bit of grace. So, I know that if it was me in that scenario, I'd probably feel as though I – maybe maybe I wouldn't, I don't know – but like maybe I deserve a B instead of an A or an A- or something like that. So I I can I get the sense that there might be a few that might be a little too hard on themselves when they when they fill that out and decide what grade they deserve. But in those instances, I'll have a conversation with them and tell them they should give themselves some grace, and that they're going to get a higher grade than what they gave, what they decided on. So. I had another thought related to that. I don't know what it was. So if it comes back to me I'll let you know.

00:41:52.490

Interviewer: Tangentially related, you mentioned how part of the decision to go to a no points-based grading process was because they all mentioned that they felt the need to

achieve some final performance or final run through of the piece. In the focus group, a few of them mentioned that the thought was tossed around that there could be a final performance at the end of the spring semester. Is that potentially happening? And how do you feel it would or wouldn't affect their process of going through the Teaching Cycles?

00:42:27.420

Instructor: Uhh it is not happening. Umm, it's interesting that they said that. That was a thought that I had two years ago, at like the end of my first spring semester with that course. It was an original thought that I had to, maybe in the spring of 2022, add a sort of like Rehearsal Clinic recital thing to the calendar. And then, in the summer of 2022, I realized that wasn't the goal of the course, and that wasn't why I was teaching the class. Uhh that might have happened in the spring of 2022 as well. At some point, I realized that that's not the purpose of this course. And I I think a lot of it too stemmed from watching in spring of 2022. The students in Rehearsal Clinic really put on their- it was almost like they had their last teaching episode was this 45 min class they had where the ultimate goal for the majority of them was to put the finishing touches and do a final run through the piece. And I felt as though – I don't know that any of them ever explicitly stated this – but I felt as though many of them felt stressed out about that. Because, as they're teaching, I'm observing them like hectically trying to fine tune these nuts-and-bolts things. And I, these students don't need that stress, you know? This is not a performance-based class. It's not state, you know, performance assessment, or whatever you want to call it. Umm and so maybe that's kind of where the grade-free thing started really stemmed from. I just started to reflect on, like, the purpose of the course is not to

have a summative performance, or something like that. The purpose of the course is to practice teaching and to work on becoming a teacher and to negotiate that process.

Whether you get a final run-through or not doesn't matter to me, and it shouldn't matter to them. I'm not going to say that, because it might matter to some of them. And if that's the case, that's totally fine, but that's not the the thing I want them to focus on in the class. I want them to focus on improvement and growing as teachers rather than if making sure the performance is good.

00:45:07.060

Interviewer: In addition to the students in a way being in control of their own learning, what other ways is the content of the class differentiated between students? Other than band versus orchestra pieces that they're assigned, is there anything that you do that is adapted to each individual student?

00:45:41.300

Instructor: Umm, not explicitly? There are moments where I have worked with individuals on specific things if they need help on some of those things to kind of differentiate a little bit here and there. I don't know that- I I mean I've made some of those changes for individuals, but I've never like made them known to the class, you know? I've had students in the past that would like come to me saying that they really wanted to, you know, even small things like, "I want to stop saying 'umm' so much." Or "I want to stop waving, you know, rocking back and forth while moving, you know, conducting or rehearsing so much." And so like, we've worked out silly systems from time to time,

where, like, if I notice they're saying "umm" too much I'll, you know, cough in the back of the room so that they draw their attention to it, or something like that. And I've worked with students individually too to say like, okay, if they are getting anxious just about the whole thing in general, maybe they don't want feedback from a GTA. They'd rather just I take control of that situation. Because maybe I know their situation a little bit better than one of the other GTAs might. I will do that, or I can help facilitate the GTAs' kind of knowledge and understanding from students student. Especially when the GTAs kind of rotate from time to time. And like, so right now, I have a couple of students in Rehearsal Clinic who have been kind of in and out over the last couple of years due to mental health struggles, financial struggles, various other things come up that have forced them to withdraw from the semester, withdraw from the course, whatever it may be. And I, so we take – myself and the GTAs – take a very nuanced approach to how we work with those individuals, and making sure that what we do provide them the feedback that they need to continue to grow. It isn't always the kind of like the most... There's just a bit more of a nuanced approach to some of those things sometimes. I don't really differentiate for those individuals, like, the requirements for, you know, what they need to do or how they get to approach their teaching. You know, I want them to teach the lesson and the best of their ability. And I make it known to all of the students in my class, regardless of anything, unless they absolutely need it, I will never step into their lesson. Umm, and then the three years I've been teaching that course, I've only had one student completely just flop on a lesson. And I've had to step in only one time. And that student now is doing wonderful in class. But it's, I mean, yeah, I try to give them as authentic of an experience as I can, knowing that it's not an authentic experience for them.

00:48:59.560

Interviewer: You just mentioned in the three years you've been doing this, there's only really been one student that has “flopped” where you had to step in. What are some of the challenges that you've seen the students go through while they've been teaching a large ensemble?

00:49:20.910

Instructor: Umm, the biggest one I see, especially in the fall, it's just nerves. I think it takes a lot of – I shouldn't say a lot of time – it takes some time for them to get comfortable in front of a group. And I I've heard from many of them that a lot of the – and I've read some of the Process Letters too – but the nerves seem to be stemming more from the fact that it's an ensemble of their peers, and it's just an ensemble in general. Which I find interesting. I'd like to investigate that sometime. But so there's a little bit of that. I think that, like, in the instance of that student who had it just kind of major flop that first go around, umm, they I mean the nerves just got too much for them when they stepped on the podium or stepped in front of the class. And it it, you know, you can just kind of black out and you forget what you're doing, and they couldn't find the right words. They didn't know what to do from one step to the next. And so for some of them, it's just kind of, like, there's a lot of anxiety about, “Oh crap, like, I have to do this now.” And so watching them kind of muddle through that and navigate through that, it's always a joy for me. It's not because I'm, like, sadistic, but I I find it just fascinating to watch them do that. And I think that they learn a lot about themselves as teachers and just as

people by going through that process. But then kind of more practically, I see them struggle with attending to the things that they're hearing from time to time and in the moment. A lot of them, even to this day, are so super-glued to their lesson plans that they may hear something that is just horribly in need of attention, but they're not addressing it because they want to stick to their lesson plan or something like that. This semester, it's been the tone quality of our beginning saxophonists, at least for me, has been needing a lot of attention. And none of the none of our teachers have have a nailed down on that quite specifically. Which I think gets more to a another practical thing, and that the students really struggle with incorporating instrument specific pedagogy and pedagogical techniques. Like, they learn all of these things in their brass methods and woodwind methods and string methods classes, but they struggle with when to find the appropriate time to include some of those things in the Rehearsal Clinic setting. I don't know if it's necessarily... I perceive it as they may be struggling with when to incorporate it, or they may not feel confident in their ability to be right about incorporating it. So, they they don't want to say something that's incorrect, so they just don't try. That's probably one of the bigger things I see. And then one of the bigger things I read about and hear about from them is they struggle with instrument specific pedagogy and how to incorporate it, and when to incorporate it inside the grand scheme of their rehearsal.

00:52:57.260

Interviewer: Have you ever experienced resistance from a student when they've been directed to change a task, or when you've been giving feedback?

00:53:20.870

Instructor: Umm. Yes. Only with one student that I can recall. Umm I I've had other students who have asked, like, further questions after the fact about, you know, something I've said or suggested of them. Umm, and I don't know if that's necessarily resistance as much as it's like, "Well, I learned this from this person or this person told me this." And I may have a different idea or opinion on it than somebody else, and that's okay. They'll form their own ideas and opinions on it somewhere down the road too, which is totally fine. Umm, I try to be as honest with them as possible in stating that, like, my my way, is not THE way of doing things. The things that I offer to them as suggestions or ways to improve, or things to change are not this grand narrative for how to teach music. They're just things I wanted to try. You know, suggestions I'm making of ways you might improve this, or might do this differently. Not that there are ways you should do them differently, per se. But you could. Umm, and I've only ever faced resistance from one – like real, true resistance from one student.

Interviewer: What did that look like in that situation?

00:55:13.550

Instructor: Umm, this was a student who... I'm trying to be diplomatic... it just felt as though and they carried themselves in a manner of like they already kind of had things figured out. And in class time would – in like feedback time during class – would always be a receptive to the feedback they received from either myself or the GTA. In our email correspondences or comments on Canvas assignments or in-person meetings, things were

a bit different. Umm and the it kind of manifested themselves in the questioning why we do things a certain way or why my class was structured in this particular way. Or this student accused the class of being ableist because they weren't using technology. Uhh, it was very weird. And they had a problem with me, with my class structure because I wasn't awarding points for attendance. So, in general, the resistance, although it was there, umm was – at least on my end – resolved itself through a conversation of me highlighting the fact that some of these behaviors and the ways that they were addressing those things were just not indicative of good teaching dispositions and things that they would want to see from their future students. Uhh, they agreed to disagree with me on that, and that was the end of that. To my knowledge, they are not at this university anymore. So.

00:57:44.730

Interviewer: Sure. Other than that outlier case, do you feel your students enjoy Rehearsal Clinic?

00:57:53.240

Instructor: I hope so. Umm, I enjoy Rehearsal Clinic, and I tell them every year that it is my favorite class to teach. I get the sense that they do, you know? I I I try to make it as meaningful and relevant and applicable to their futures as possible, and I hope that they can see that and perceive that. I don't get the sense that anyone in Rehearsal Clinic hates being in Rehearsal Clinic. I do feel some of that sometimes from folks that we're in like Lab Ensemble or Symposium, which is why I've been really trying to find ways to make

those two classes a bit more meaningful for the people who are in them. I hope the Rehearsal Clinic folks like my class.

00:58:39.980

Interviewer: What do you feel they enjoy most about it?

00:58:47.710

Instructor: I from what from the conversations I've had, and things that I've read, and course evaluations, and just kind of whatever observed, I think the thing that they enjoy most about it is their teaching episodes. The time where they can be in front of the class, practicing the things that they wrote and their lesson plans, and then kind of carrying that out and doing some of that stuff. I think they also have enjoyed being able to take risks that they might not have felt comfortable doing in a field experience type setting.

00:59:24.590

Interviewer: Ueah, great. Well, I just have two closing questions here as we come to the end of the interview. As you have reflected on the execution of Rehearsal Clinic this academic year, what do you feel worked particularly well and what would you adjust?

00:59:50.430

Instructor: This year was the first year that I went points-free in terms of my grading system. I think that that's works well, more or less. The less portion of that is on me. I just needed to be better about staying on top of some things last semester. But this semester

has been much more improved in terms of me getting the feedback to them in an appropriate time and things like that. So, I think that that portion of the class has gone well this semester. Umm, in terms of things that I want to continue to improve upon? I just thought about this the other day. More often than not, I typically just wait for the students to fill out their course evaluations to figure out how I'm going to improve on some of these things, because they probably perceive things differently than I do. Umm, I'm always in search of ways to give them more minutes in front of the class to practice those things. That's kind of a cop out answer. But one of the things that I definitely want to try and improve upon more going forward is the requirement I have of them to teach either improv or composition element in the spring semester. This semester I've kind of gotten a sense – I'll be interested to see if they say anything about this in the course evaluation at the end of the semester. I am perceiving from some of them that it's just like they have to do it to kind of tick a box. And I don't want them to do that. I want – they have to do it, of course. But, and I've explained to them why they have to do those things. I want to find a way to help make help them make those lessons more meaningful. I think they struggle in planning th- those particular elements of their lessons. But I think I could do a better job of talking about how to create a lesson that might involve composition or improvisation. So that would be a thought to have as like a lectured-style, maybe, discussion in the spring. But at least spending some time improving that portion of it isn't so much that they're checking the box on their checklist at the end of the semester, and that they're actually creating a lesson that they might replicate in the future would be something I'd like to improve upon.

01:03:04.320

Interviewer: Do you feel other universities should include a course similar to Rehearsal Clinic?

Instructor: YES.

Interviewer: What advice would you give people trying to implement something like this into their program?

01:03:28.420

Instructor: Umm, I think the best thing I could say would just be that if they are going to create a course like this in their curriculum, make sure that the course that fills a direct need for their students. They need to ensure that the course is relevant to their preparation as teachers. I hope that my course is relevant to their preparation as teachers, so I hope that they at least perceive that. But how it's structured, or anything beyond that, I think, is going to be contextual, depending on the environment, the curriculum, School of Music department, whatever you want to call it, and what the students in that department actually need, and what's available.

01:04:33.220

Interviewer: And then, finally, is there anything else that you have thought of that we haven't discussed, or that you would like to return back to?

01:04:44.370

Instructor: I don't think so.

01:04:45.590

Interviewer: Okay. Well, thank you so much for agreeing to participate in this study. I really enjoyed getting to better understand Rehearsal Clinic from your perspective as an instructor, and I hope you've enjoyed sharing your stories and experiences. You'll be hearing from me soon. In addition to your role as a member of my Dissertation Committee, I'll be asking you to review parts of my analysis that pertain to your experience, so you can confirm or clarify my interpretation. Thanks again.

01:05:15.590

Instructor: I've been happy to help.

APPENDIX F: PROCESS LETTERS

Jenn: Process Letter 1

[Jenn],

First, I want to congratulate you and say I'm proud of you for getting through it! I know you have been stressed about teaching since you first entered lab ensemble last year, but you made it, and you had fun doing it! I know not everything went as you had planned it, but it worked out for the best and you're now learning and growing from it.

When you began planning, you had a lot of ideas, but you weren't sure you had time. You had planned to make a PowerPoint, play the YouTube video on the screen, and have a longer discussion, but not all of that happened, and it's ok. I will say, your fear of having too much planned limited you a bit. You ended up having not enough planned and had to think on the fly, which worked out ok because you had an idea of where you wanted to go. However, in the future, plan more than you think you'll need so you don't ever have to worry about that again.

When you first began planning, you decided that you really wanted to focus on the group coming together to emulate the feel of the piece, and you did that! Still, since you only primarily focused on this, you stressed about what would be most effective during your instruction and omitted a lot of your original lesson plan. While this made your instruction concise and would be very helpful when beginning to focus on multiple objectives in a plan, you ran out of plans. Also, during your lesson, give the students a bit more time to think and look over their music. Provide a little more time to let them develop their own thoughts and knowledge about the piece. While you had intended to do this during your lesson, you got a little nervous about the amount of time you had and

rushed through some of the things you planned, like asking the students to find if they had the melody. You didn't give enough time for them to give you a confident answer. Still, the idea and concept you intended were great and very intentional in trying to meet your objective.

One thing to think about in future lessons is, like [GTA] mentioned, considering other people's beliefs. For example, it's very possible not everyone has encountered a hymn and by asking the question "What do we usually associate with hymns?" we might limit the learning to only those who practice the religions that use hymns. In the future, Maybe describe where a hymn is sung and who sings it, then ask, "What kind of sound do you typically expect from a large choir?" Simply put, try to gear your questions more towards general music knowledge rather than culture-specific questions. This will create a more culturally responsive classroom as well as benefit the learning of everyone.

With conducting, you tended to mirror conduct on beats two and three on a lot of the music. Overall, I think you did well at showing the feel of the piece but try to gain a little more independence in the left hand and work on some of the cues. A lot of this is likely due to your focus being more on the lesson plan and analysis of the piece. Still, considering you hadn't fully prepared the last part of your lesson, I'm impressed you were able to conduct fairly well.

Lastly, I did notice you seemed a lot more reserved than you truly are. I know this was your first time conducting but be proud and excited to get to work with a group! This is going to be your whole job. Just specifically presenting yourself more confidently I feel could make a difference. Maybe put your shoulders back more, stand up a little straighter, and don't be afraid to be you. I know you're dealing with a lot of feelings of

imposter syndrome, which is maybe why you tend to overthink (even in this letter you're writing to yourself you're being pretty hard on yourself), but it's okay! You're learning your strengths and areas for improvement and growth.

Again, I'm so proud of you and I'm looking forward to seeing how you grow in your next lesson.

Sincerely,

Me

Jenn: Process Letter 2

[Jenn],

You got another cycle done! I know this one was a little more difficult for you because you had a lot you wanted to focus on, and it took you a while to decide on your main goals. During the preparation period, you were very stressed about creating the “right” lesson plan and making the “right” objectives and that hindered you a bit. You spent more time stressing about the lesson plan than just writing out ideas, picking one, and going with it. Once you sat down and organized your thoughts, it became much easier! Still, like [instructor] mentioned, you only really hit on one objective, and that’s okay, but in the future, maybe only focusing on two objectives will be more beneficial to your planning. While you may feel like you’re accomplishing less with fewer objectives, that is not necessarily true. With fewer objectives, you’re able to focus more on the different activities needed to meet those objectives rather than trying to include every activity possible to work on everything I can imagine. Also, this will make the class flow more effectively. You did a great job, in the end, focusing on the main idea of finding the melody, but it could save you a lot of stress prior to teaching if you try to lessen the things you focus on and have one, larger goal in mind.

During your lesson, I loved that you were more comfortable in your own personality. While you’re still somewhat reserved, you are slowly breaking out of your shell and it makes your presence more authentic. For example, you hadn’t planned on doing the jazz hands opening, but when you did, I noticed you immediately felt more like yourself. Another thing during your lesson that wasn’t initially planned was how to get the ensemble to find a partner who plays a different part. You struggled a lot trying to

plan this but when the idea finally came together I think your stress level decreased significantly.

In the activity where students listened to hear who had the melody, I think the overall idea was great, but when you started teaching it you felt a bit like a broken record. I know your goal was to get everyone to play the melody at some point, but after the first two sections, it was obvious what the musical ideas associated with the activity were. A way to possibly change this is to do a couple of different sections, then play through the piece with the same idea of melody versus accompaniment in mind. Furthermore, your pair-and-share activity could have been structured a bit more to prepare the students to talk, as [instructor] mentioned. A better way to plan this may be to do the sectioning activity for a shorter amount of time, ask the students to think how difficult it is to hear the melody, then have a full run-through, and finally pair-and-share. Your ideas were great overall, and I think regardless, it was effective, it just could have been structured and executed differently to be even more effective.

In your conducting, I could tell that you focused a lot on only using your left hand when needed. It made it much more clear what you wanted. At times, you got in the habit of mirroring again, but I could tell you recognized it. Still, I could tell you worked a lot on it in the time between this lesson and the last.

Overall, while this was a more stressful experience than the last lesson, I think you did a great job pulling it all together in the end. Just some more thought about the order of events and the structure of your questions can make your instruction more effective. Regardless, congratulations again!

Sincerely,

Me

Jenn: Process Letter 3

[Jenn],

Another teaching cycle down, one to go! I am really proud that you were able to step out of your comfort zone and try something that you didn't necessarily feel fully comfortable with. There were some bumps along the way, but it's a great starting point and I'm glad you got the courage to try incorporating composition.

For your beginning activity, you seemed more comfortable than I have seen in other conducting cycles. You had a smile, you were welcoming, and you seemed a lot more at ease than other cycles. I know you were extremely nervous about the new activity to follow, but you hid it well. In the first activity, I think your directions were clear, you just could have provided a bit more structure on the handout. You could have made a chart that had different columns for "memory," "drawing," "feeling," "connection," etc. It may have provided a bit more clarity compared to just vocal instructions. Also, you could have spent a lot more time on this activity. In the end, the students only had about 2 minutes to write/draw which isn't necessarily enough time for them to provide complete thoughts and ideas. I know you were trying to make sure you got to the listening activity, but make sure you spend time on the things that you plan!

When you started getting closer to the composition activity, your nerves increased, and you got flustered and a bit more apprehensive as [instructor] mentioned. For example, during the scale, you had intended on telling them multiple directions, most of which didn't get conveyed to the students (like telling them to play half notes). When you noticed this, I can tell you became more flustered and unsure of yourself. When you did the exercise again, you caught yourself and adjusted, but there were things you didn't

hear in the first run-through (confidence on the higher notes for trumpets) because you were so focused on the things you didn't tell your students. This same concept applies to playing; don't worry about the notes you missed, they have already passed. Move on and continue playing (or teaching), you can fix the things you missed later.

When beginning the composition activity, your body language closed off. Your giveaway when you're nervous is that you fiddle with your hands and fingers. You keep your hands very close to your chest and your expressiveness dissipates. Also, you started becoming a little wordier when trying to explain the activity. When it was time to start working with partners, you gave a lot of directions, and maybe just focusing on either collaborating/combining ideas or just sharing each other's composition could be more effective. Since you didn't have a lot of time left for the students to compose, another idea would be to just begin with collaboration among partners. Overall, still, the point got across well and I think the activity was successful.

With your conducting, it was a lot more legato and fitting to the piece. I think you made many improvements, but make sure the top of your hand stays upright through the pattern. There were times when your hand tended to turn outward when moving to your right. Still, this pattern is a lot more characteristic of the piece compared to your previous cycles.

Overall, I'm proud of you for trying something new. The biggest takeaway from this for you is trusting yourself and your plan. Like [instructor] said, this is your time to "dig in" because "the more apprehensive you become, the less successful" the lesson will be. Also, working to connect your entire lesson (and previous lessons) can help bring cohesiveness to the lesson that wasn't very present this cycle. I know you planned to have

more of an intro and you forgot to incorporate it (because you were worried about time), but connections can be the most important part of making a lesson effective and successful. Still, good job on trying something new!

Sincerely,

Me

Jenn: Process Letter 4

Dear [Jenn],

Congratulations on finishing your final conducting round of the semester! I am really proud to see how far you have come in this class; there are so many things you have improved on! First, your intro and beginning of the class were the most relaxed I have seen. You took the time to relax and settle into the class but also moved on to the next part of the lesson efficiently. I think the breathing exercise settled in once you remembered the guidelines you prepared, but still, it was a great way to get the class refocused and recentered to the theme of the piece.

For the scale activity, I think your directions were extremely clear. Part of what helped with your instructions was the visuals that you provided with your hands. Furthermore, asking the question about what note to change in a harmonic minor scale was a great way to incorporate a little theory. A way to maybe improve this would be to create a handout that had the scales written on it so that students could reference this while going through the warm up. Still, there are also benefits to playing scales by memory. Also, as [instructor] mentioned, providing a reason for this activity is really important to developing a purpose for playing. While F major was somewhat given, the shift to D minor wasn't extremely clear. This could be a question posed to the class that requires them to further analyze their music as well. Overall, I think this activity could have taken up the whole time. There were many issues in the brass with getting the notes to speak as well as intonation with the whole orchestra, however, I know you wanted to focus more on the piece this round.

For the instructions on the full run-through, I would change one thing: give them only one thing to focus on. When you added the part about the stories the class had created in the past, it kind of distracted from the main idea of finding trouble spots. Otherwise, with the run-through, not only has the ensemble improved dramatically but so has your conducting. There is still a small hitch in some of your beats, but it was much more expressive than prior cycles. Also, of course, the cut-off at the end still needs work, but overall, I was proud of you for making it through the whole piece without stopping! One thing I recommend you focus on next semester is spending a much greater amount of time thinking about your conducting and cues. I think the overall theme of this semester was that you were so worried about your lesson plans that you didn't leave much time for score study.

For your final activity that focused on rehearsal, I really liked how it was set up. This is an activity that could take an entire class period and is a great way to incorporate all students, even if they don't necessarily share a specific measure. Another way to do this activity would be to create groups of students with different parts and allow them to rehearse different areas as a quartet. This would allow students to maybe step outside of their own part a bit and also receive feedback from their peers in a low-pressure environment.

When beginning to rehearse, I loved how you provided your observations for the section, but also invited students to share their observations and concerns. You hadn't necessarily planned to do this, but I think it was a great addition. In the future, I would flip it so that students' observations are first to allow them to think independently. Furthermore, with this section specifically, I would break it down into smaller pieces.

There is a lot happening in this end and a lot to think about. Breaking it down and piecing it back together I think could solve a lot of the “funkiness” that the class noticed.

Overall, I think this was a great cycle and a great semester. You have learned a lot and are having a ton of fun while doing it. Congratulations!

Sincerely,

You

Vincent: Process Letter 1

Dear Future Self,

Congratulations! You have completed your first time successfully conducting a wind band. The fact that you have come this far is surreal, and I hope you have cherished all the knowledge you have gained. In general, the work that you did with the band was impressive, specifically your skills at maintaining confidence and a positive attitude throughout the teaching session. The students clearly were comfortable with your presence, particularly with the opening activity of having one student draw a Brontosaurus while having other students describe its characteristics. This gave the students an introduction to the context and objective of the music. This was a good idea in theory and practice, however you could have gone a bit more in depth into how exactly programmatic music functions (aside from just dynamics and articulation).

As the lesson progressed, you maintained the sense of control and confidence over the classroom members. The element that is most in need of improvement is your knowledge of the music, and your portrayal of this to the class. While your technical knowledge of the music was slightly lacking, it was somewhat amplified by the fact that you felt the need to give an excess of musical comments and “solutions” to somehow prove to yourself or the class that you knew the music better. In the future, it will always be much more beneficial to default to letting the band members play more. Over everything else, students join musical ensembles to play instruments. Throughout the lesson, you did not let the ensemble simply play through the movement as much as you should have (especially considering how short the movement was). Going forward, try to let the students play at least for the same amount of time that you talk, but ideally for even longer than you’re talking. This will allow them to take their natural course of

learning and improving, and allow you to get a more thorough read on what needs improvement.

On the topic of conducting, your motions could additionally use some work. While you're using the correct motions and patterns, overall the movement looks very stiff and restricted. This tension could cause decreased clarity for the ensemble and a lack of confidence for you. In future teaching cycles, allow yourself to relax your body and take up much more space. This will make it much more clear for the members to determine which count they are on, as well as get a sense for the style or dynamic of music. The most effective way to achieve this would be to conduct in front of a mirror or a small audience.

In conclusion, great job on your first teaching cycle! The confidence and leadership is definitely there, now you need to work on more musical/technical knowledge, letting the band play and diagnosing them more, and a more relaxed conducting pattern. I hope these comments are helpful in your future teaching endeavors.

Sincerely,
Your Future Self

Vincent: Process Letter 2

Dear Past Self,

Hello. As a whole, this teaching session was very good, and a notable improvement over last time. Firstly, the attitude you portray and the confidence with which you hold yourself is very good, and projects an aura of professionalism but approachability to the students. Additionally, your preparation of the music this time was noticeably better than last time.

In regards to pedagogical choices, there were some good moves in this lesson. Starting off with a full run made sure the students were engaged, and as a whole you allowed them to play their instruments quite a bit more than the last lesson. The inclusion of specific programmatic music practices was good and practical, however slightly illogical. Ideally, you would have reviewed what programmatic music was first, or discuss how exactly it influences the music before delving into what students should do with their instruments. Lastly, I think in future lessons, you can strive to give even more specific and in depth comments to wind players other than just simple macro dynamic comments or “take a bigger breath”.

The area most in need of improvement in your lesson was arguably your conducting. As a whole, you’re doing the correct motions and keeping time, but the motion appears very stiff and unnatural. To remedy this, I would recommend having a more clear ictus and rebound to separate each beat. Have more broad, sweeping motions so it is clear exactly where they are at in the beat, and make your best effort to portray the style of the music with your conducting. Above all else, practice your conducting in a mirror for rapid improvement!

In conclusion, a very nice job on this lesson. You have shown improvement, and I look forward to seeing you progress more in the near future.

Sincerely,

Your Future Self

Vincent: Process Letter 3

Dear Past Self,

Congratulations! You have just successfully taught your third lesson in Rehearsal Clinic this semester, and have thus completed all of your teaching cycles for the semester. I hope this experience has been fruitful, educational, and meaningful. There are a lot of positives to discuss in this last teaching round, as well as a few areas for improvement.

First off, I believe this was your strongest teaching cycle to date, so good job overall! Your strongest aspect of teaching is simply how you carry yourself, interact with the students, and “command the room”. Something that may even be an indicator of whether or not you would fit well as a full time teacher is your attitude and demeanor while teaching. Based on watching your lessons, it seems clear (at least outwardly) that you enjoy teaching, as you are normally smiling and displaying a positive demeanor. This is good for your own mental health and teaching practice, but also beneficial for your students. They know that their teacher is positively engaged with the activity and looks forward to interacting with students. Furthermore, your personality is very grounded and relatable, and I could see you easily getting along with any group of students.

In terms of the lesson content, I think you did a nice job of thinking through and preparing the lesson. The focus on the aleatoric section was with good intent, and it was executed well as far as explanation and pacing goes. I believe in future lessons, you could still work on talking and explaining less and letting the students play more. It’s a simple fact that the more the students play, the more they’ll learn (in a properly assisted environment). Hopefully you will improve on this with time and experience as you learn to trust the students to their own devices more.

With all that being said, your largest area for improvement is certainly still your conducting. While your timekeeping is fine, the motions of your body are still very stiff and unclear for the most part. The most straightforward way to work on this is simply to conduct more; conduct in front of a mirror, in front of other people, and in front of a camera. Watch professional conductors and compare your motions to theirs. After all, it is what you will be doing a majority of the time in what is most likely your future career.

In conclusion, very good job teaching this semester. It has been good seeing your growth and improvement, and I hope you continue improving at the same trajectory. I hope you realize and recognize the fruits of your labor, and use that as inspiration to keep enjoying your future career.

Sincerely,
Your Future Self

Vincent: Process Letter 4

Dear Past Self,

Congratulations on finishing a successful semester of Rehearsal Clinic! You have grown immensely throughout this semester, both in your pedagogy and classroom management and efficiency. While this final teaching cycle was perhaps not as strong as the previous one, there were still several positive aspects and opportunities to learn.

For this teaching cycle, you chose to focus on the movement that you hadn't hit before, the third one. This is the more lyrical, legato, phrase-based movement. While you are fairly unfamiliar with this type of music compared to more percussive works, I think you did a good job of handling it for the most part. For the wind players, you focused on the key elements of dynamic and rhythmic uniformity as well as clear intention of phrasing. In regards to phrasing, I think your intentions were good, but you didn't quite express a clear goal for what the phrasing was supposed to achieve. In the future, I'd recommend listening to the piece more often and more in depth, and establishing an idea of how you'd like to structure the phrases based on model recordings and your own interpretation.

Additionally, I would recommend next that you spend more time considering the needs and roles of each wind instrument. Since you're unfamiliar with utilizing them in an ensemble, it may take some more time to familiarize yourself with their contributions. Rather than only giving broad comments about dynamics and phrasing (which aren't inherently bad), consider what each individual instrument is doing and how this benefits the music as a whole. Listen to the recording dozens of times to get as familiar with the instrumentation as possible. When planning your lesson, make notes of any individual spots that instruments will have to work on, so you have more specific and concrete things to work on in rehearsal.

In conclusion, Rehearsal Clinic has been quite beneficial for you this semester, especially considering your lack of familiarity and confidence with critiquing and improving wind band music. I hope more similar endeavors in the future, as well as your own work ethic, will help you to become the most proficient band teacher possible.

Sincerely,

Your Future Self

Iris: Process Letter 1

Dear [Iris],

You have successfully made it through your first lesson. You told yourself that this would be the hardest one (even though it may not have been true). You were not really sure how to go about framing the lesson without knowing what to expect from both the ensemble and yourself. Nonetheless, you got up on the podium, in front of your peers, and did your best to radiate the kind of energy you always wished to see from your own past directors.

The breathing and opening exercise definitely helped the ensemble members (and yourself) become more grounded in the lesson. I urge you to be even *more* mindful in your wording. [GTA] mentioned that as a class, we discussed the connotation of using the word “talented”. If you decide to continue to use that word in these opening exercises, consider defining that word for the ensemble to reframe it so that each member knows that they bring their own individual talents to the table.

Your pacing and framing of questions also went fairly well. You, for the most part, made sure to ask the ensemble to consider a certain idea so that you could ask for their thoughts after playing. You also made sure to give specific feedback of your own rather than just saying “okay good, let’s move on”. You offered answers to your own questions when students were hesitant to speak. If possible, be even more specific in your words and reframe thoughts in different ways so that all students

will be able to connect individually. Also, do not forget about the strings and percussion members in the ensemble.

The opening of this piece is a little difficult for beginners. You thought really hard about how to get the melody players to play confidently, and how to engage the members of the ensemble who do not play at the beginning of the piece. The exercise was really successful, and should be used in the future for tuning and building a “sound pyramid”. Like [instructor] mentioned, make sure to ask the droning folk to listen before posing a specific question.

When conducting, your right hand is providing some good movements. Be more intentional in what you do with your left hand. Even though this was your first time up on the podium, be sure to make more eye contact. You do not know this score like the back of your hand (yet), but you should have been able to connect more with your instrumentalists during this beginning portion. You also need to work on how you cutoff the ensemble. When you do make a mistake (like when moving to 3/4 this past time), do not be afraid to own up to it on the podium. Create a space where mistakes are welcome, including your own!

All-in-all, you made a goal to engage the ensemble by having them play as much as possible. With the extra few seconds you had at the end, you could have rounded out the lesson by summarizing what your focus for the day was, and what you accomplished as an ensemble. This may have been useful for members to build a connection between lessons. You planned out your lesson really nicely. It may be useful to have a similar structure for next time, but you do not necessarily need the

times or as many words in the plan itself- it was overwhelming to look at on the podium, so you just decided not to. Continue to plan for more than you think you may need, though. Now that you have a framework, you are able to build off of that. You already have ideas for your next lesson now that you have heard the ensemble, and I know you're excited to get up there again.

Everything that you have been learning has been building up to these opportunities. The fact that many of the nerves you had disappeared once you stepped on the podium may be an indicator that you are meant to be where you are. That being said, you have ways of room to grow. Be even more mindful in your speech, set high expectations for yourself in your conducting and in your eye contact, and create a solid foundation for the ensemble by providing necessary background information. Make sure you are creating a positive environment that encourages individuality from students; that may take more outside-the-box planning. For your first time teaching in this setting, you should be proud of what you accomplished.

- [Iris]

Iris: Process Letter 2

Dear [Iris],

You were not sure how going back-to-basics would work in defining the collective sound, but this ended up being beneficial to how you are developing your *own* ear and internal ideal sound. You now have a clearer idea for how you want to teach this to your own ensembles. In the future, it may be beneficial to go into more depth about the different timbres and colors of instruments so that students are able to clearly understand the different pyramid categories. For high school ensembles, it may even be useful to go into more of the physics behind the “pyramid of sound” in terms of tuning and overall sound quality. Now that you have placed solid expectations for what you want to hear on sustains, you need to work on defining releases as well as how you can be more musical in conducting said releases. Of course, this should be a focus from the very beginning in your future program, but now you have something very tangible to work on for the next time you are on the podium.

I know you are working on asking clearer questions, but I appreciate how you reframe questions to reach more people. For example, you initially asked why we balance to the low voices, but then when you sensed hesitation, you asked why we do not want to hear a lot of high voices. I think trying those two different sounds was useful for having students listen to each other. The question “who likes that sound better” is not open-ended; students know that I want to hear that they DO like the sound better, so they may just verbally agree with me without really

understanding. To have the question encourage critical thinking, I could have had the ensemble try to play first before revealing the “answer”, and then ask them which sound they liked better and why.

When building the pyramid, you need to also cater to percussion who could be given a job such as being a drone for the wind and string instruments, or coming up to the front to listen and be asked to join peers in discussion about what they heard.

When going to the music, you asked the students what they liked, and someone answered that they liked the percussion part. You responded by complimenting the percussionist with the prominent part you assumed she was referring to, but this looked like you were ignoring the other percussionist in the section. Be mindful of this in the future. I think you realized this mistake soon after, because you began to give clear clues with intense eye contact to the other percussionist. With that said, it would be nice to direct the *entire* ensemble with eye contact while conducting. Your head is nearly buried in the score even though you spent time practicing and studying. You need to break this before it becomes habit.

Throughout the lesson, you made it clear that mistakes are okay and encouraged, and I hope that is something you continue to encourage in the future. This will not only welcome students into the environment, but also inspire them to take risks in their musicality. You should take bigger risks as well. What is the worst that could happen?

Your friend,

[Iris]

Iris: Process Letter 3

Dear [Iris],

I have really set myself up nicely for my last teaching cycle. Hopefully, this next lesson will feel like it is part of an overarching theme that matches my philosophy as a future educator. Although I did not get to everything on my lesson plan, where I ended will lead itself really nicely into focusing more on the personal connections that can be made to music rather than a focus on what the composer wants us to feel.

At the very beginning of the lesson, what I could have done differently was writing the NearPod code up on the board just to save on some time and jump right into the lesson as people were joining. My presence was inviting, but my tone was mellow. The combination of the two appropriately set the overall tone for the sensitive topics to come. It is important that when students are listening to music, to remain eye contact to make sure students are on-task and can see that I am engaged in the lesson as well. There were times where my attention was pulled away, possibly due to some felt awkwardness. Although there is some missing footage from the teaching cycle, I remember there being great discussion from the class about the contrast between the lyrics and the actual songs, which was the connection I was hoping for the class to make.

As I neared the portion of the lesson where I discussed more about the history of *All the Pretty Little Horses*, I could hear some nervousness and possible hesitation creep up in my voice. I think I was trying to treat the topic with the respect it deserved, but as a new teacher, I was scared of maybe messing up or

saying the wrong thing. I got in my head a little and started to fumble over words slightly. It is so important to have discussions like this that go into history of slavery, racism, and other sensitive topics that are necessary to talk about. In the future, it may be helpful to write down on cue cards *exactly* what I want to say or the point I want to get across. With the nervousness, words became lost, and I said things that could have been more eloquently stated with a pre-written statement. This is also difficult, though, because I do want to be authentic when teaching. I just know that with my influence in a classroom of young students, I need to make sure details and all wording is one-hundred percent safe for those students to think about, reflect on, and discuss. For example, in the lesson, I used the word “creepiness” to describe the sound of the piece since it was used previously in the lesson. A better word that I would’ve liked to use is “devastating”. Even cue cards that are a list of words that I can fall back on when I get stuck or tongue-tied may prove to be useful.

Like [instructor] mentioned, just be sure to give separate questions separate spaces. It will help all students, especially those who may need extra attention in organizing their thoughts and ideas, reach the goals of my lesson plan. Overall, I am so happy that I decided to take a step back to analyze the piece with the class. I am slowly starting to accept that we may not play the piece in its entirety by the end of this semester, and that is okay. It is important for me to practice meaningful teaching rather than rehearsing music for rehearsing sake. I hope to develop the ability to facilitate even deeper discussions so that my future students have a space where they feel safe, welcome, and heard.

Your
friend,
[Iris]

Iris: Process Letter 4

Dear [Iris],

I am really proud of how much growth I accomplished as a teacher and as a director. I feel like my presence on the podium is warm and welcoming, which is very important to me, as one of my number one goals is to create a safe space in my classroom. I feel like I can be a little timid in my delivery of ideas or directions towards the beginning of my lessons. Now that I have set up a routine, it will be helpful in my future to plan what I am going to say beyond that opening affirmation activity. As a teacher, you always need to plan ahead, even in the moment.

I like how I give specific feedback to individual players that is beyond just “good job” or “I like that”. I can now try to transfer that to ensemble playing where there is a lot more to listen to. Ideally, the telling a story with the melody activity will take much longer and maybe even span over several class periods. I could, in the future, have students work in groups or share their stories with a partner who they would feel comfortable playing for. I could maybe include a writing assignment. I hope to have my students keep a musical journal, where they can write down ideas, melodies, connections, and more; so a writing activity may be a great way to use those journals. I could also challenge students to use only dynamics to “tell a story”. I do want to continue asking the entire class to give feedback to individuals. Finding what they like about someone else's playing encourages them to search for what they like about their own.

I am also genuinely proud of my conducting. I gave really clear direction and musical releases at the end of the piece that the students were very receptive of. I do need to work on keeping my head out of the score. I know it front and back, so I should be able to make clear eye contact nearly the entire time. In the actual moment, I thought I was giving a lot more eye contact, but looking back at the video, it really wasn't all that much more than my previous lessons. I like that I did have a chance to implement some of what I practiced since cycle 3, there was not much rehearsing done.

At the end of the lesson, I feel like I started working towards the overall goal of music in general which is making connections between the notes and to personal life. I am really proud of how the ensemble sounds as well as how far I have come. I am sad my teaching for this semester has come to an end, but I cannot wait to learn even more next semester on the podium.

Your friend,

[Iris]

Joseph: Process Letter 1

Dear [Joseph],

You've progressed so much through college so far with your teaching! This was your first time teaching your own lesson plan and it went well! Even though I've gotten to teach through substitute teaching a few times, you've never gotten to teach your own lesson. This was fun and an awesome experience. It's by far the best I've ever taught in front of an ensemble. I was confident, spoke-loudly, knew exactly what I wanted to do, and was able to keep students engaged! This was a major win in my book. I'm naturally a very anxious person when it comes to these situations, but I felt very comfortable after I settled down with teaching. I'm becoming more and more confident in myself as time has gone on. I truly love music and getting to teach which helps me so much in these endeavors. Of course, you've only taught in front of a class less than ten times so there's still room to grow and there always will be.

Your conducting has improved so much in the past nine months since starting basic conducting. You're thankfully in [instructor]'s Advanced Conducting class this semester and getting to take lessons with [instructor] to help your conducting even more. You love conducting and you always want to continue to improve on it. Everything was very clear in what you were showing. I need to work on my facial expressions when teaching and conducting. Your face is very still and doesn't show much currently, but it'll improve with time. Always show the music with your expressions as a conductor! I also did a good job listening to the ensemble while conducting, but my conducting wasn't as refined because of this. Continue to improve on your autonomy when conducting and listening. This will come in time and will require more time leading an ensemble. Use your time in saxophone quartet to listen and focus on your own musicianship. Continue to study your music so you can keep your eyes up and off of the score! This will help to create more bonds with your students and help with facial expressions! Also, continue to show the music through your conducting. You don't need to always conduct large or small, use contrast in your favor. This can help when you have ritardandos. You did a good job slowing down the music, but you have been even more expressive.

When teaching, you've never thought about your body language before and how you're using your Presence with the students other than proximity. You did really good work and nothing was overly horrible by any means. You weren't standoffish and didn't close yourself off, but you could have done more to make yourself more welcoming and look more natural. At the beginning of the lesson, you keep holding your hands and messing with them which was a distraction for you and the students. Don't be afraid to speak with your hands or just keep them at your side. You also crossed arms and put your hands in your pockets a lot. This doesn't look very appealing to students and makes you look closed off and tense in front of the class. Don't worry about your arms if they're just by your side. It looks more natural than it feels. Also, try not to point at your students. You do really great work and your voice carries well naturally; you don't need to use hard gestures like that to get attention. Another thing to help your presence will be to be

energetic. The students feed off of what you give them, and you definitely have energy and enjoy what you do. Show it to the students so they feel more willing to engage and have fun. You did a great job not being stagnant or boring which I know I can be at times. Your use of proximity was great during the activity and really helped to keep students on track. Don't be afraid to get in between the rows and walk around all over the room. Never hover in the same places.

When teaching, we need to be prepared and ready for the lesson and you did a great job of knowing exactly what you wanted to accomplish. Make sure your materials are ready when you start teaching and that the students are set up to be ready too! Make sure they have all necessary resources. You were able to reach your goals, especially if you had more time to specially break things down. I wish with the activity I would have had the students use their thumbs to show when they're done and taken their ideas to directly relate it to the music the second time we went through. I wish I would have been more prepared to talk about the students' responses and had them explain them. Having a system to show the students answers anonymously would have helped to instead of an old plain jane handout. I also wish I would have connected the warm-up more to the music and probably should have done the scale in the key the piece is in.

You did a great job when talking which is something we don't always do. You made great compliments, and your directions were very clear. Your language was centered around the ensemble and not yourself which is what I want. I don't want the ensemble to be about myself and it's very easy when you're the one in charge. I want to teach my students and leave my ego to the side. This has continued to improve in myself as college has gone on, but it's something to always think about. No matter what, at the end of the day, it's just band! It only matters what's happening with the students. When giving directions and talking in general, be concise! The less you have the say, the better. You don't need to rely on filler words like "um" either. Students lose focus and can only handle so much at a time so less words. The beginning of the lesson was rough but improved as time went on. You used a nice confident voice which was very nice. You also don't need to be afraid of silence, engage in it! The students will work through it.

When teaching, never call out a kid like you did that day. Always collaborate with your students. Stating things right at them only fixes the issue for a short time but doesn't further their education. Having them work and engage is what's necessary. Sometimes telling students things is needed, especially in a short lesson when a student may not know anything about transpositions. Always find ways in which you can help though. You did a great job facilitating conversation later in the lesson but find ways in which students can find answers rather than telling them. Make sure you're observing the class more and using that in your advantage when teaching.

You did a great job teaching and even if this letter doesn't seem like it, you're very proud of yourself right now! You did great work and should reflect on this to continue to help you grow as a musician and educator. You're going to do great things in your career, and you have to remember that. Excellence is the standard and we will continue to grow to be the best we possibly can.

Sincerely,

[Joseph]

Joseph: Process Letter 2

Dear [Joseph],

This teaching round went much better than last time! You felt much more confident during this lesson, and it showed through your teaching. You were much calmer this time and relaxed. Many of the things you discussed on your last process letter was addressed and made better. There's still plenty of room to grow, but you have a great start so far.

To start off, conducting went much better this time. It was much more representative of the music and looked much more refined. I need to continue to practice my conducting especially in a mirror. There are some things that I see in my conducting that I could refine on. The legato pattern is very good, but I think I can do more to make it more legato and connected. I also need to work more on left hand expression and connecting it to the music. I'm still getting comfortable with the space I can use in the left hand and the motions. I need to find ways to connect this space and motions to the music. Everything seems to be very clear, but dynamics could be shown more. You can continue to work on smaller patterns. I think I can also start implementing only one prep beats with a breath instead of counting off. I want to try this in my next lesson and see how it goes. I also need to focus more on facial expression. [Instructor] and I talked about this in my lesson this week, but I need to practice facial expression away from conducting and listening to music. You can also work on your ritardandos by focusing on who needs to be looked at to initiate and control the rit.

Your body language this time was much better. You kept your hands down more and didn't fidget with them as much and it helped so much in your teaching. Stay aware of it to continue to improve it because it still happens some. You also did a great job of using proximity. Make sure to start engaging with the students while you're using proximity. In the video, you can see some students not working with anyone which defeats the purpose of the activity and proximity. It's not hard to engage the students during this time or get them back on track, just be more observant of them. Your voice carries well, but I think you can speak up just a tad more when teaching. In the video, it sounds a little soft. I think I can also put more energy into my teaching to help the students respond even better. It's not that your dull or monotone, but I think I can do more to engage the students and find ways to make class more fun for them. Students want to be places where they have fun and feel like they belong. Try to create that atmosphere in your teaching.

I felt that this lesson went well, but I need to plan out what questions I'm going to ask and how I'm going to tie everything together more. The basic ideas were there and you were able to accomplish a lot in your 12 minutes, but you could have more thorough and detailed lessons that tie together better. I also think I'm at the stage of teaching where I'm so worried about myself and what I'm doing that I don't focus on the students enough like I should. I need to try to engage the students more and work on ways to make class more fun. I need to just be myself and find fun, engaging ways to involve students

in learning. I also want to apply more democratic teaching style in what I do and allow the students to have more of a say in what we're doing. Instead of telling them things, set them up to answer questions and put more responsibility on them for their learning.

I think I can work on many ways to engage students and my language to set the students up for more success. I don't want to project everything at them, but I don't want to always be asking questions. I need to find ways to incorporate both and make it engaging. I also want to find ways to ask questions in ways that are easier to respond to and get the job done. Most of my questions were good questions but weren't necessarily phrased in the most efficient way for learning. I also want to make my feedback more relevant and concise to the students. I've seen many teachers where they comment on something, but it doesn't change anything because it wasn't presented in a constructive way. I need to continue think about ways to make these constructive comments and make sure they are concise. I think taking out scores and pointing out potential mistakes and trying to find language to correct them will help.

You made some great improvements when teaching this time. We're at the point now where we're refining skills and trying to incorporate new things. I need to find ways to engage students and set the students up for most success by making a more engaging and relevant lesson. Things will continue to improve as time goes on. Remember the standard is excellence and to always be willing to grow and learn!

Thank you,

[Joseph]

Joseph: Process Letter 3

Dear [Joseph],

This teaching cycle also went well. I'm getting much more used to being in front of an ensemble and accomplishing things. I'm very happy with the results that I produced that day, but I know I could have done better in a different situation. Unfortunately, your alarm did not go off that morning and so you woke up right as class was starting. It's been a busy part of the semester and so you've been up late a lot working on homework, but this is a good lesson in that we have to take care of ourselves and get good rest, so these situations won't come up. I know that this is likely to happen in my teaching career because everyone has that day. I felt that I adapted well to the situation and was still very calm for the hectic morning.

My conducting is continuing to improve as time goes on. I notice that I lack in direction and precision in my speaking and conducting when it comes to directions or cues. I meander a lot in my speaking, and I notice that my cues aren't always clear. I need to work on being more direct with my conducting and clear. I need to be confident in my cues and what I'm doing. I also need to try to represent the music more with my conducting. This is slowly improving, but I need to work on my score study process to really refine and learn the music. I need to have an even better understanding of exactly what I want of the music and display it through my conducting. I think I tend to be a reactionary person when it comes to music making and as a conductor, you cannot wait for the ensemble to play to react to it. You are in charge and must show it! I also need to work on getting my eyes out of the score. I know the music quite well, but I need to trust myself that I do know it. This will help to create more bonds with the students. I think my patterns are very clear, but I notice that my beat three in my four patterns can be a little rough at times. I also need to work on smaller gestures to fit the music more so that I can have more expressivity. I also need to be clearer with my cues. They exist, but they could be a little more definite when giving them. I also need to improve on my facial expressions. Last night with the orchestra, I was able to get into this more, but it could use more refinement. I also need to show phrases more through my conducting. I attempted this in my last teaching cycle, but I wasn't as successful as I wanted to be. I'm not exactly sure how to show these phrases. I think using a light cut-off at times may be helpful or using "lift" in my pattern to help with this.

I felt that my language this time was much clearer, but I think it could be much more direct and confident. Having direct and concise feedback and directions can be very helpful. As I mentioned earlier, I felt that my language was meandering, and I've noticed that in everything. I also need to not use words like sort of, kind of, like. I need to use very direct wording and make it very concise. I also felt that this class started off much better. I didn't like that I had to hand out the handout at the beginning of class. I was hoping to engage with students more and make sure they were participating in the welcome activity. I did really enjoy having the start to class be a time to talk amongst peers. I always enjoyed this in school, and I think it's important to developing a good class culture. I wish I would have embraced silence more when waiting for responses

rather than changing or adding onto the questions. I want students to engage and be ready to respond and I need to use clearer language to help with this.

I also want to make sure I'm using language that students will respond well to and uses we rather than me. I don't want my teaching to be about me, but to be about the students. I also don't want to single out students in ways that could be harmful to building a relationship with or creating an atmosphere where students feel uncomfortable to learn. I want to continue to work on these things and never single out students. I also want to make sure students truly know I want them to grow and learn. I need to make sure I'm displaying this. I think I tend to be very decisive on things and not always open to new ideas. I want to learn, but I think I naturally am stubborn and decisive. I need to continue to work on my own growth mindset to display it well.

I felt the discussion over styles went well, but I wish I would have done more to engage students. I also wish that I was able to have better questions to lead the discussion. My questions were much more refined than they had been in the past, but it can still use improvement. I also enjoyed getting multiple answers from students, but I need to find ways to get everyone to answer and not call on the same students. [Instructor] and I watched my first lesson in my conducting lesson two weeks ago and he mentioned that I should cold call students. I like this idea, but I don't want to use it too frequent. I want to find other ways to call on students, but I'm not sure what that would look like. I also want to be able to do more group work in my classroom.

I also felt that my lesson planning is getting much better. I changed some processes in my planning and it's helping. I need to continue to work on refining and making activities. I struggle with this a lot because I haven't seen a lot of music activities in the band classroom. I want to be able to not just rehearse music, but to do other things within music. I hate just rehearsing music in a education classroom, but I also know I need to work on music and I need to bridge this gap. I need to plan out rehearsal situations too and what I want to hit on. I did this decently in my last lesson and this one, but it could still use refinement. I also need to work on my directions within rehearsing and making sure things are clear and concise. I know in this lesson I had done a pretty good job of talking about everything, but I talked a lot about the chromatic pitches. I could have just said, if you have chromatic pitches in blank section, raise your hand. Instead of calling out the specific measure numbers or the instruments. I also need to create more specific objectives and create lasting lessons on them. I feel that I'm creating good lessons, but I'm not necessarily linking the lesson to the objective well.

I also felt that this lesson worked out much better with proximity. I felt that I didn't just teach from the podium which I feel is important. I think it helps not only to make the students stay more on task, but it gives me the ability to connect more with the students. I want to continue to do this and work on using this in my advantage to move around and work with students. I find this class weird in the aspect that I don't feel that I can correct bad playing behaviors one on one. One thing [instructor] also mentioned was that when I'm in my own classroom, I should space apart chairs so I can get to students easier. I also need to find appropriate times to get off the podium and move around while

the students are playing. There's nothing I can do when standing on the podium during a scale. Moving around gives me the ability to make more observations on students.

I also want to continue to make a culture that students feel welcome. I want to continue to do little talks at the beginning of class, but not always use them. I also want to do warm-ups more. I haven't figured out exactly what I want to do as a warm-up yet for my middle school or high school. I want to incorporate more of these things in my lesson, but with it being rehearsal clinic, it can be difficult.

Sincerely,

[Joseph]

Joseph: Process Letter 4

Dear [Joseph],

This has been my favorite less so far to teach! Not only was it something new to teach, I felt that I was able to accomplish a lot during this lesson. It was a fun lesson and students responded well to it.

When it comes to my conducting, I felt that this went well. I was contrasting my size of pattern more, showing phrasing better, had more facial expressions, and used expressive gestures. These are still things I can continue to improve and get more comfortable with, but I felt that I executed much better this time. I did notice that my head was bent down a lot. I wonder if it comes from me trying to look down at the score and look at the ensemble without much movement. I tend to stand very close to the stand and stepping back so that I don't have to look down as far to see the music would be helpful. I also tend to keep the stand set very low. I need to practice more with the stand higher so that my gestures are more controlled, and I don't need the stand overly low. I did also notice that my head would tilt side to side a lot. This is something that looks awkward to me. I need to work on turning my head with my neck rather than tilting my head. I also sway side to side while conducting. I want to see if I can eliminate this more. The extra movement isn't needed and makes it look uncomfortable for me. I also mirror a lot with my left hand. This isn't something I don't mind, but it looks unnatural in this sense and doesn't represent the music well. I need to be more comfortable with occasionally using the left hand. I also want to make sure that my hands are level when prepping the ensemble. My left hand was much higher than my right. This also showed that I tend to conduct very low at times. There's also a weird hitch in beat three of my four pattern that I've noticed and want to iron out. I also tend to make big gestures at times that aren't appropriate. I felt that this conducting was very representative of the level that I'm at and really showed me a lot of good things that I'm currently working on. It's a good scale of what I can continue to work on also.

I really enjoyed how I started off class with having the students talk to each other. I also felt that I introduce things well and seemed really calm. Rather than being nervous, I seemed very relaxed and ready for class. I wish I would have stated I wanted to hear from at least three students at first when we started the sharing activity. I've seen a teacher do this, where they require a certain number of answers in a subtle way and it's effective. I also liked that I made sure to interact with students more this time rather than standing and watching. I wish I would have spoken up more through the microphone to get everyone's attention with the time reminder. Incorporating "Hey everyone, take roughly 5 more seconds to wrap up your ideas." I liked how I made sure to incorporate my own thoughts with the students, but I also want to include other student's thoughts on the sharing of students. I also liked how I prefaced the class to think about the contrasts of sections.

One of my most favorite things about the lesson was the presentation. This was an easy for me to stay on track, have my lesson there to support me, and allow for students

to be prepped for what's coming next. This is something I will continue to use this when I teach and throughout this class.

I liked how I had students think about the sections before breaking up the activity. I wish I would have found a different way to gauge answers. The raising hands works well in some situations, but repetition doesn't work well. It would work better if I would have prefaced the students more with how to respond but isn't ideal.

With the activity, I wish I would have asked if everyone had a handout before explaining anything. My directions got the point across, but I wish I would have been more concise and followed a logical sense of order more. I said everything, but it wasn't really in an order. I also wish I would have asked about the handout before explaining the rules. While the students were doing the activity, I got much better about moving around and checking in with students. I want to not make these times awkward, and I think I did a good job of that. I want to make sure I have better things to ask about and engage students when I do come around to their group.

When we came back to discuss things, I wish my voice was much more excited. It was bland and not engaging. This activity was okay, but I think I could have found better ways to gauge responses. Maybe a Nearpod or something like that? There were some awkward moments. The lesson was very long and I wasn't able to get through much because of that.

In my speaking, I know I was sick and didn't have much of a voice, but my voice kept trailing off and would be hard to hear. My directions were also much clearer this time which was great. I still need to work on direct and clear language. I made sure to have a water bottle close for my voice and this is something that I'll continue to do when teaching. One thing I liked was that when I asked everyone to go back to their seats, I phrased in a way that wasn't clear and direct. I then corrected myself immediately and said that this is what we're going to do. I also was going through the motions a lot and need to be in the moment more. I need to relax and have fun.

This was definitely my best lesson and I'm excited about what else I will do as a teacher in the next few years. I love getting to do this and getting work with students. I feel much better about myself as an educator during this first semester. There's a lot to do in order for me to be a successful teacher, but I'm on the right path.

Sincerely,

[Joseph]

APPENDIX G: COURSE SYLLABUS

COURSE SYLLABUS

Rehearsal Clinic: Band Conducting 1

University of Missouri | Fall 2022

Instructor

[NAME REDACTED]

[OFFICE LOCATION REDACTED]

[EMAIL ADDRESS REDACTED]

Office hours: Thursdays, 11:00–12:30 PM or by appointment

Graduate Assistants

[NAME REDACTED]

[EMAIL ADDRESS REDACTED]

Office hours by appointment

[NAME REDACTED]

[EMAIL ADDRESS REDACTED]

Office hours by appointment

Course Information

Course number: [REDACTED]

Meeting times: Tuesday/Thursday, 10:00–10:50 AM

Meeting location: [REDACTED]

Course Description

Rehearsal Clinic is a laboratory course that provides students space to experiment with planning and executing large instrumental ensemble rehearsals. The primary aim of this course is to cultivate and refine the musical, pedagogical, and interpersonal skills necessary for music teachers to effectively lead large ensemble rehearsals. Further development of conducting techniques is an important element of this course, but it is ancillary to the primary aim.

Course Objectives

Upon successful completion of this course, students will have:

- 1) Developed and executed lessons with clear objectives and logical flow that highlight an emergent proficiency in large instrumental ensemble pedagogy;
- 2) Demonstrated the ability to lead, react, alter, and reinforce the performance of an ensemble through verbal and nonverbal communication;
- 3) Utilized a variety of pedagogical techniques and nonverbal conducting behaviors within the context of a large ensemble rehearsal;
- 4) Demonstrated their knowledge of musical scores in terms of transpositions, ranges, and performance problems unique to specific instruments or contexts;
- 5) Employed a variety of methods for studying music scores and making interpretive

decisions about pieces of music;

6) Examined their development as conductor-educators through ensemble performance, video- assisted reflection, and instructor/peer interaction.

COURSE REQUIREMENTS

Required Text

There is no required text for this class *except for the score you are assigned*. You are responsible for purchasing your own copy of the score you will be studying and rehearsing this semester. The cost of your scores will vary.

Required Materials

At each class meeting, students are expected to have the following:

- Instrument (for MU-supplied instruments, a \$35 insurance/maintenance fee is assessed)
- Conducting Baton
- Metronome and tuner
- Assigned score and score study materials (pencils, colored pencils, highlighters, etc.)
- Any course readings or materials relevant to a particular class period

Required Technology

You will need access to the following technologies to be successful in this course:

- MU Canvas
- MU Email
- Office 365 and OneDrive as supplied by MU
- Reliable internet connection
- Metronome and tuner (phone apps such as Tonal Energy are acceptable)

Note that issues of access will not be a detriment to your success in this course. If you need assistance accessing any of the above technologies, please contact me.

Assignments

There are four categories of assignments in this course:

- 1) Teaching Cycles
- 2) Final Project
- 3) Score Analysis
- 4) Readings and Discussions

The following descriptions of each category are not intended to be exhaustive; you may be provided with more in-depth detail about various assignments throughout the semester when deemed necessary.

Teaching Cycles

Throughout the semester, you will be given four (4) opportunities to lead the ensemble in a short lesson/rehearsal. Each of those lessons/rehearsals will be 12 minutes in length and will conclude with real-time feedback. Each complete conducting cycle will consist of the three following critical components:

1) *Lesson Plan*: You are required to submit a complete lesson plan on Canvas prior to each of your rehearsals. Each lesson plan must include (a) the materials needed to complete the lesson successfully, (b) clear and measurable objectives (goals) for the lesson, (c) a number of activities and/or procedures that might assist you in achieving the objectives of the lesson, and (d) a number of ways in which you might assess your students' learning during the lesson. **Lesson plans are due for feedback two days prior to your conducting round.**

2) *Teaching Round*: This portion of each teaching cycle will take place during class. This is when you will carry out your lesson plan on the piece of music you have been assigned. Each live teaching round will be video-recorded and made available to you after your lesson.

3) *Process Letter*: After you have completed your live teaching round, take some time to watch your video (more than once is recommended) and think deeply about the process of planning, refining, and carrying out that lesson. For this portion of the teaching cycle, you will compose a letter to yourself that reflects thoughtfully and carefully about that process and your development as a conductor-educator. **Process letters are due within one week of your teaching round.**

Final Project

At the end of the semester, you will prepare and then give an in-person presentation to the class about your experiences in this laboratory and your development throughout the process. In your presentation, you will share your reflections on the process with your peers as well as the insights and knowledge you gained as a result of your engagement in our laboratory. In other words: Share what you have learned because others may relate. Additionally, you will gain valuable experience in speaking to a large group (which is an important skill for music educators to develop).

You should discuss what specific successes and challenges you faced over the course of the semester with regard to score study, lesson planning, teaching/rehearsing, and conducting. Identify score study practices you find most valuable and share why they work for you. Additionally, share what you perceive your strengths as a conductor-educator are and identify some areas you would like to continue cultivating. You may use examples of your score markings or clips from your conducting rounds in this project.

You will *not* turn in anything on Canvas for this project. Presentations will take place on December 12, 2022.

Score Analysis

Each conductor will be assigned one piece for the duration of the semester. Prior to the start of Conducting Cycle 1, you must submit a score analysis document for your piece.

You will be given a score analysis packet to complete for your piece. Should you misplace the packet that is given to you, a downloadable/printable version will be made available to you on Canvas.

Readings and Discussions

We will have a number of readings to complete throughout the semester as we prepare for class discussions on various topics related to teaching music. You are required to complete each

reading prior to the class period in which it is to be discussed. Completing the readings is necessary for both rich class discussion and personal edification. It is expected that you complete each reading so that you may lend your voice and perspective to our class understanding and so you can continue your growth as an educator.

Students have varying preferences when it comes to engaging in class discussions. As such, you will have options when it comes to demonstrating that you have read the material for each class:

- OPTION A: Lend your voice/perspective to class discussion
- OPTION B: Participate in the class discussion “anonymously” via Nearpod
- OPTION C: Complete a brief write-up of the main points of each reading

You may choose more than one option, but you must choose at least one.

Assignment Submission Guidelines

All written assignments must be submitted online via their respective Canvas portals. With the exception of the score analysis packet, no assignments will be collected via email or in hard copy form unless otherwise arranged.

Submit documents in .doc, .docx, .pdf, or .pages format. Links to Google documents, OneDrive documents, Box folders, etc. cannot be accepted.

All written assignments must be typed and in Times New Roman (or similar) 12pt font. In addition, with the exception of lesson plans, all written assignments must be double-spaced.

A Note About Grades

Insofar as points are concerned, you will not receive any in this course. In other words, your work in this course will not be graded—at least not in the traditional sense.

This course will focus on *qualitative*, not quantitative assessment. Although you will receive a final letter grade at the end of the term, I will not be grading or awarding points for individual assignments. Instead, I will be asking questions and making comments that engage and refine your work rather than simply evaluate it. You will also reflect carefully on your own work in this class as well as the work of your peers. My intention in going grade-free until the end is to help you focus on working more organically as opposed to working for a particular, and frankly arbitrary, score or letter. This should allow you to engage more deeply in the process and also free you up to experiment more in our learning laboratory.

Assignments have no points attached to them and you will not have access to the gradebook in Canvas. If you find that this process causes you more anxiety than it alleviates, I encourage you to set up a meeting with me at any point to discuss your progress in the course. At the end of the semester, you and I will confer to determine your final grade.

COURSE POLICIES

[INSTRUCTOR NAME]’s Expectations of You

My expectations of you are simple: I expect you to complete all your work in a timely and professional manner and I expect you to participate in class meetings and discussions on a regular

basis (i.e., all the time). Meeting those expectations will only bolster your success and growth as a music teacher and learner throughout this course.

In addition, I expect you to be professional, kind, flexible, and vulnerable. Our classroom is a space where our individual ideas, perspectives, experiences, successes, failures, fears, etc. can and should be shared and respected.

What You can Expect from [INSTRUCTOR NAME]

You can expect the same things from me that I expect from you. I will review your work in a timely and professional manner and I will facilitate class discussions, as well. You can also expect that I will make myself available to you via email, during office hours, or by appointment when you need to meet with me. I will make every effort to respond to any email correspondence within two days (although responses may come a little later on weekends and over breaks).

Additionally, you can expect that I will be professional, kind, and vulnerable. I will encourage you to take risks and be vulnerable in class. I want you to step outside of your comfort zone, and I will support you through every step of that process. Furthermore, I will remain cognizant of your mental health and outside workload throughout the semester and make adjustments to the calendar and course requirements when necessary.

Absences and Lateness

Class attendance is a requirement of any student at the University of Missouri. As such, you are expected to attend class regularly and on time. You will expect the same of your students in the future; please model the behaviors you wish to see from your future students.

Unexcused absences and/or excessive lateness will have a detrimental impact on your learning and development in this course and may negatively impact your final grade, as well. Each unexcused absence *beyond one (1)* could result in a final grade reduction of one letter. Excessive lateness could have a similar detrimental impact. Any attendance concerns will be communicated to you prior to our final grade conference.

Late Assignments, Make-Up Work, and NQA Tokens

Late Assignments

All assignments, quizzes, readings, exams, etc. are due by the posted deadlines. It is your responsibility to keep track of your individual deadlines for lesson plans and process letters. Any work turned in after the posted deadlines may not be reviewed and may have a detrimental impact on your final grade.

Make-Up Work

Opportunities to make up assignments, quizzes, etc. may be granted on a case-by-case basis and *only* under extreme extenuating circumstances (e.g., an illness, a death in the family, a mental health emergency, or any other such event that may inhibit a student's ability to meet a deadline or due date). Such instances require *clear and timely* communication from the student in order for make-up work to be approved.

NQA Tokens

At the beginning of the semester, each student will be given three (3) No-Questions-Asked (NQA) tokens. Each of those tokens may be redeemed at any point during the semester for a one-

week extension on any assignment, no questions asked. They do not excuse you from completing the assignment. If you wish to use a NQA Token, you must request, via email, to do so *before* the due date has passed. *NQA Tokens may not be used for an extension of the final project, nor can they be used for conducting rounds.*

Life gets busy, surprises come up, and schedules get stretched thin. These tokens are intended to assist you when things get a bit too hectic, you need a little break, or you just want some extra time.

UNIVERSITY POLICIES

Academic Integrity and Dishonesty

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest—whether or not the effort is successful.

The academic community regards breaches of the academic integrity rules as extremely serious matters. Consequences for such a breach may include academic sanctions from the instructor—including failing the course—to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor. You can also consult resources available to you from the [Office of Academic Integrity](#).

Disability Statement

If you anticipate barriers related to the format or requirements of this course due to an ability impairment, please let me know as soon as possible.

If disability related accommodations are necessary (e.g., a note taker, extended time on exams, or captioning), please establish an accommodation plan with the [MU Disability Center](#) (573-882-4696) and then notify your instructors of your eligibility for reasonable accommodations.

Diversity and Inclusion

The University of Missouri is committed to creating an inclusive and diverse community where everyone is welcome. MU prohibits discrimination and/or harassment due to race, ancestry, color, disability, gender identity, gender expression, national origin, race, religion, sex/gender (including pregnancy, dating/domestic violence, sexual assault or harassment, and stalking), sexual orientation, or veteran status.

Likewise, The University community welcomes intellectual diversity and respects student rights. Students who have questions or concerns regarding the atmosphere in this class (including respect for diverse opinions) may contact the [Office of Student Accountability & Support](#) or the [Office of Institutional Equity](#).

All students will have the opportunity to submit an anonymous evaluation of the instructor at the end of the course.

Mental Health

The University of Missouri is committed to supporting student well-being through an integrated network of care, with a wide range of services to help students succeed. [MU Student Health &](#)

[Well-Being](#) offers professional mental health care and can help you find the best approach to treatment based on your needs. Call to make an appointment at 573-882-6601. After hours support is also available.

Visit our [website](#) to take an online mental health screening, find out about workshops and resources that can help you thrive, or learn how to support a friend.

COURSE CALENDAR

(Subject to change; any changes will be promptly communicated)

[REDACTED DUE TO THE USE OF STUDENT NAMES]

APPENDIX H: CODES

Table 1

Frequency of Self Code Distribution by Case

| Researcher | Definition (axial coding) | Jenn | Vincen | Iris | Joseph | Total |
|-----------------|-----------------------------|------|--------|------|--------|-------|
| Designated Code | | | | | | |
| TeID | Identity | 37 | 26 | 38 | 35 | 136 |
| TeCOM | Communication/ delivery | 19 | 19 | 27 | 68 | 133 |
| TeA+ | Confidence in ability | 22 | 25 | 28 | 28 | 103 |
| TeSR | Self-reflection | 20 | 27 | 15 | 19 | 81 |
| TeA- | Doubt in ability | 17 | 21 | 14 | 16 | 68 |
| TeC | Conductor identity | 24 | 11 | 11 | 3 | 49 |
| TeF | Instructor/peer feedback | 24 | 5 | 12 | 8 | 49 |
| TePERS | Personality | 20 | 21 | 0 | 2 | 43 |
| TeR | Rapport | 13 | 11 | 0 | 10 | 34 |
| TeINDEC | Indecision | 2 | 9 | 5 | 4 | 20 |
| TeEV | Evaluation | 5 | 5 | 0 | 5 | 15 |
| Te | General self concern | 5 | 0 | 1 | 6 | 12 |
| TeAD | Adaptability | 0 | 2 | 0 | 9 | 11 |
| TeH | Humor | 3 | 3 | 1 | 0 | 7 |

Note: These codes are derived from Stage 1 of the Fuller and Bown (1975) concerns-based model of teacher development.

Table 2*Frequency of Task Code Distribution by Case*

| Researcher- Designated Code | Definition | Jenn | Vincent | Iris | Josep h | Total |
|-----------------------------------|-------------------------------------|------|---------|------|------------|-------|
| TaC | Conducting | 33 | 46 | 30 | 102 | 211 |
| TaPL | Planning | 46 | 34 | 34 | 42 | 156 |
| TaAC | Activity | 22 | 5 | 16 | 26 | 69 |
| TaT | Time | 21 | 11 | 12 | 20 | 64 |
| TaREH | Rehearsing | 12 | 14 | 17 | 21 | 64 |
| TaPC | Pacing | 12 | 20 | 10 | 12 | 54 |
| TaIS | Instrument-specific pedagogy | 6 | 27 | 11 | 5 | 49 |
| TaED | Error detection | 8 | 13 | 12 | 3 | 36 |
| TaQ | Questioning | 5 | 0 | 18 | 8 | 31 |
| TaREP | Repertoire | 14 | 3 | 8 | 3 | 28 |
| TaK | Knowledge | 4 | 2 | 9 | 10 | 25 |
| TaG | Goals | 12 | 0 | 6 | 5 | 23 |
| TaGR | Student group size/configuration | 9 | 0 | 6 | 5 | 20 |
| TaF | Feedback | 3 | 2 | 7 | 7 | 19 |
| TaLEV | Student age/grade level | 4 | 3 | 6 | 3 | 16 |
| TaD | Discipline | 3 | 3 | 2 | 3 | 11 |

| | | | | | | |
|--------|-----------------------|---|---|---|---|----|
| TaLRP | Long-range planning | 1 | 0 | 8 | 2 | 11 |
| TaAB | Student ability level | 1 | 0 | 6 | 0 | 8 |
| Ta | General task concern | 3 | 0 | 0 | 2 | 5 |
| TaREAL | Real-world relevance | 1 | 1 | 1 | 0 | 3 |

Note: These codes are derived from Stage 2 of the Fuller and Bown (1975) concerns-based model of teacher development.

Table 3*Frequency of Student Impact Code Distribution by Case*

| Researcher | Definition | Jenn | Vincen | Iris | Joseph | Total |
|------------|------------------------------|------|--------|------|--------|-------|
| - | | | t | | | |
| Designated | | | | | | |
| Code | | | | | | |
| SENG | Student engagement | 8 | 4 | 5 | 29 | 46 |
| SI | Individual student impact | 6 | 1 | 14 | 5 | 26 |
| SL | General learning concern | 0 | 0 | 11 | 14 | 25 |
| SLIK | Students liking teacher | 3 | 10 | 2 | 6 | 21 |
| S | General student concern | 3 | 3 | 7 | 7 | 20 |
| SENJ | Students enjoy the music | 0 | 2 | 7 | 7 | 16 |
| SM | Student motivation | 0 | 0 | 1 | 0 | 1 |

Note: These codes are derived from Stage 3 of the Fuller and Bown (1975) concerns-based model of teacher development.

VITA

Allison R. Davis was born in Newton, Massachusetts on June 7, 1992. She attended public schools in Massachusetts, Maryland, Colorado, and Ohio, graduating from Westerville North High School in 2010. After graduating from high school, she obtained a Bachelor of Music Education degree from Bowling Green State University in May 2014. In the following years, Allison taught a combination of secondary band, choir, and general music in both rural and urban Title I settings. She began graduate school at Bowling Green State University in August 2018 and earned a Master of Music Education degree with a specialization in Wind Conducting in May 2020. Immediately following the completion of her Masters degree program, Allison entered the doctoral program at the University of Missouri and earned her Doctor of Philosophy in Music Education with a cognate in Wind Conducting and Band Pedagogy in May 2023. Allison will be joining the faculty of the University of Texas Rio Grande Valley in the Fall of 2023 where she will serve as Assistant Professor of Music Education.