CATALYSTS FOR SUCCESS:
BELIEFS OF EFFECTIVE TEACHING AMONG
MEMBERS OF THE MUSIC STUDENT TEACHING TRIAD

A dissertation submitted to the
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in partial fulfillment of the requirements
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by

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This study sought to examine beliefs of effective music teaching among three cases of a student teaching triad in music. A multiple-case study design was employed to reveal contextual insights into the personal beliefs among the cases relative to effective teaching in music. Purposeful sampling was used to recruit participants comprising the three student teaching triads, consisting of three student teachers in music, three cooperating teachers, and three university supervisors.

Three questions guided the research: 1) What do members of the student teaching triad in music believe are the skills and characteristics necessary to be an effective music educator? 2) Do differing beliefs about these skills and behaviors impact relationships within the student teaching triad? 3) Are there ways to bring these attitudes and belief-systems together to improve the student teaching experience in music?

Data were collected through individual and group interviews as well as field notes, memos, and student teaching field assessments. An open coding process was undertaken upon completion of data collection, resulting in the identification of coding categories that ultimately resulted in three main classifications of beliefs, which would provide the analytical framework for the study: Musical skills and behaviors, non-musical skills and behaviors, and teacher disposition.

Research findings revealed a strong correlation of beliefs among and across the music student teaching triad between teacher disposition and effective music teaching, more so than
musical skills or non-musical teaching skills, indicating that the participants in this study believed teacher disposition to be the most critical element in effective teaching. Beliefs were revealed that participants placed nearly identical importance on non-musical skills and behaviors as they did musical skills and behaviors, supporting findings from previous research suggesting that teaching skills were as important as musical skills when gauging effective music teaching. Findings from this study support the importance of assessing and developing music teacher candidate disposition in the university classroom setting as well as during field and clinical experiences.
DEDICATION

This dissertation is dedicated to the memory of Michelle Veneskey, who has, time after time, given me wings to fly in this earthly life.
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I am truly grateful to the members of my dissertation committee, who cheerfully contributed their guidance, facilitating the process of research and ultimately the completion of this dissertation. I want to particularly thank my advisor, Dr. Craig Resta, who was always able to “light a fire” and encourage me in the midst of a most challenging personal time of my life. I will be forever indebted. Dr. Patricia Grutzmacher consistently made herself available to offer scholarly guidance and support. Dr. Tracy Lara has been an inspiration to me in terms of my gaining confidence as a researcher, and the support of Dr. Ralph Lorenz throughout my doctoral coursework has been appreciated.

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My mother and father have supported me in every endeavor I have undertaken for as long as I can remember, and that support has motivated me to see this degree through to its completion. Sharon, thank you for your love and support in what often seemed relentlessly challenging circumstances. I intend to spend the rest of our lives showing you how grateful I am.

I am also grateful to my children who watched their father at the computer in his office for far too many hours to count. They were partners with me on the journey.
CHAPTER I
INTRODUCTION

“Few matters are as important than the quality of the teachers in our nation’s schools.”
(Goodlad, 1990, p. xi)

Background

For as long as I can remember, I have held a fascination with those in my life, other than my parents, who have had the most profound impact on who I am today. In almost every case, those people were teachers, several of them teachers who taught me to love music. What were the characteristics that made them so effective? We know intuitively that an effective teacher is capable of impacting the daily lives of their students as well as their lifelong educational and career aspirations. Years of research on teacher quality support the fact that effective teachers not only make students feel good about school and learning, but also that their work actually results in increased student achievement (Tucker & Stronge, 2005, p. 2).

My educational background is rich with teachers in various subjects who I believe were effective. Several come to the forefront of my memory as I reflect, from the high school English teacher who encouraged my creativity and confidence as a writer to the junior high band director who held extremely high musical expectations for his students, especially those like myself who made music a priority relatively early in life. My eighth-grade American History teacher was able to connect with his students regardless of their abilities or background, and my undergraduate applied trumpet professor produced countless professional artist/teachers by constantly setting the example of a teacher/performer as well as a human being. Each of these effective teachers was an individual able to affect me in a positive way, yet it seems to be that
they not only held strikingly different personality types, they each had remarkably different approaches to teaching.

I have taught music for 26 years at various educational levels and provided supervision to well over 100 student teachers in music as a university supervisor and cooperating teacher, and continue to be intrigued with the notion of effective teaching in music. I have witnessed many colleagues as well as pre-service teachers during my career that would be considered effective, by any measure. Are there common attributes that characterize effective teachers, regardless of teaching style or personality type?

Studies have substantiated that a whole range of personal and professional qualities are associated with higher levels of student achievement, such as verbal ability, content knowledge, pedagogical knowledge, certification status, ability to use a range of teaching strategies skillfully, and enthusiasm for the subject matter (Darling-Hammond, 2000). The effectiveness and influence of a teacher is far reaching, and it is difficult to define what outcomes display effectiveness as well as how those outcomes should be measured. In the complex act of teaching, *effectiveness* is an elusive concept. However, in spite of its complexities, it can certainly be agreed that effective teachers have an extraordinary impact, often long lasting, on the lives of students.

Popham (1999) found that the ability to present content to students in a meaningful way that fosters understanding was more important and not necessarily related to additional knowledge or coursework in the content area. In other words, content knowledge was important to effective teaching, but only up to a point. Darling-Hammond (2001) discovered that teachers with more than three years of experience were more effective that those with fewer than three years. However, the benefits of experience level off after about five to eight years. The research
of Emmer, Evertson, and Anderson (1980) revealed that effective teachers were able to communicate clear rules and expectations for behavior from the very beginning of the school year. Similarly, the findings of Marzano and Pickering (2003) support the notion that effective teachers are able to establish procedures for the routine, daily tasks and needs of their students.

The importance of organizing and planning for effective teaching is supported by the research of Bransford, Brown, and Cocking (1999), and Panasuk, Stone, and Todd (2002), whose research supported the importance of clear lesson and learning objective with carefully linked activities for effective teaching, as was the importance of organizing content presentation and selecting curriculum resources that reflected the objectives of what was being taught. Numerous studies have demonstrated the importance of caring in the eyes of teachers. Specific characteristics found important included listening, gentleness, understanding, warmth and encouragement, and a love for students (Cruickshank & Haefele, 2001; B. L. Johnson, 1997; J. A. Thompson & Montgomery, 1998).

According to the findings of Cawelti (1999), effective teachers hold high expectations for themselves as well as their students, and are able to maintain a strong positive belief in their own efficacy. Posing the question, “what is effective music teaching?” in a discussion among groups of music teachers, both pre-service and veteran, would likely produce a variety of responses as well as a vigorous discussion; however, it is precisely what I intended to investigate among the three cases, or triads, in this study.

**Overview of the Study**

This multiple case study sought to examine beliefs of effective music teaching among three cases of a student teaching triad in music. By understanding how participants make sense of their beliefs of effective teaching, perhaps we who continue to work with pre-service music
teachers will be able to assist them more effectively in better understanding their own beliefs, ultimately helping them to “become themselves as teachers” (M. Schmidt, 1998, p. 36).

In an attempt to understand beliefs of effective teaching among three student teaching triads in music, a multiple-case study design was adopted within a constructivist lens “in which multiple cases are described and compared to provide insight into an issue” (Creswell, 2009, p. 439). It was through the constructivist lens that I considered the beliefs of effective music teaching among the triads, assuming that those beliefs were the result of their experiences up to that moment in time, granting significance to the mutual construction of data and framing data collection materials more as views than hard facts (Schram, 2006).

Purposeful sampling was utilized from a population of volunteer participants that was readily available to me and deemed to be representative of a typical student teaching population. Participants comprising the three triads, or cases, in this study included three student teachers, three cooperating teachers, and three university supervisors involved in the student teaching experience at a single, mid-size mid-western state university.

Data collection took place at the university site during the spring 2012 semester and consisted of nine individual interviews, three triad interviews, and one focus group interview. Written memos and recorded field notes were other sources of evidence in the research, as were mid-term and final field assessment tools, providing a process of data triangulation and corroboration (Yin, 2009, p. 115). A transcription process of all recorded interview material was undertaken. Wide margins were left around the transcription text so that such margins could be used for notes during their hard copy review. All transcription material was kept on a personal laptop computer as well as a portable disc. I was the only individual with password rights to those storage devices.
The data was read, critiqued, and reviewed extensively during and following the data collection phase of the project, and an open coding process was undertaken upon completion of data collection, resulting in the identification of coding categories. Interview transcripts were imported to NVivo qualitative data analysis software, which was utilized to assist with the organization, coding, and ultimately the categorization of a large amount of narrative text. Three main categories of beliefs were ultimately identified as a result of an analysis across all three cases that would guide the analysis: musical skills and behaviors, non-musical skills and behaviors, and teacher disposition.

Approval was gained to conduct this research project from the Internal Review Board (IRB) of Kent State University (see Appendix A). Potential participants were contacted via email inviting them to participate (see Appendix B). After agreeing to participate they signed the Informed Consent forms (see Appendices C, D, and E). I was a responsible steward of their privacy throughout the project. Real names of the persons and places were never used in audio or text data in order to protect the confidentiality of the participants. All data were kept in a secure place in my personal office and were only accessible to me.

Trustworthiness, a term used to describe the confidence one can have in the truth of the findings of a study, is an important concept in qualitative research, and numerous techniques are used in establishing the trustworthiness of the data collection and analysis. Creswell (2009, pp. 196-197) identified eight approaches, summarized in Table 1.
Table 1

Eight Approaches for Establishing Trustworthiness

<table>
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<tr>
<td><strong>Triangulation:</strong></td>
<td>Three concurrent analyses used to verify any given set of data</td>
</tr>
<tr>
<td><strong>Member-checking:</strong></td>
<td>Accuracy of data checked using feedback from participants</td>
</tr>
<tr>
<td><strong>Thick description:</strong></td>
<td>Conveys the findings in such a rich format that readers can experience the setting.</td>
</tr>
<tr>
<td><strong>Bias clarification:</strong></td>
<td>Clears possible misconceptions about the researcher’s bias.</td>
</tr>
<tr>
<td><strong>Differing perspectives:</strong></td>
<td>Presenting information that runs counter to the themes.</td>
</tr>
<tr>
<td><strong>Prolonged time:</strong></td>
<td>Researcher spends in-depth time understanding the topic by spending a greater amount of time in the field.</td>
</tr>
<tr>
<td><strong>Peer briefing:</strong></td>
<td>Another person (a peer de-briefer) reviews and asks questions about the data.</td>
</tr>
<tr>
<td><strong>External auditor:</strong></td>
<td>Someone new to the researcher who can review the project throughout the research process.</td>
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Trustworthiness was achieved in this study through prolonged engagement, data triangulation, member checking, peer debriefing, and researcher reflexivity. Several external auditors also reviewed the project at a research symposium, although this did not occur throughout the research process.

**Purpose for the Research**

Compulsory education has been a significant part of American society for well over a century, and teachers have been partially responsible for the educational development of students for as long as students have been required to attend school. Interest in the effectiveness of teachers, including those who teach music, has existed throughout the history of American education. Brand (1986) placed concerns about music teaching effectiveness at the center of the
music education profession, noting that such concerns have existed throughout the history of music education in America.

The methods that have been used to prepare teachers to assume teaching positions in music and other disciplines have varied over time (Pulliam & Van Patten, 2006). We refer to such methods today as teacher preparation. There are a wide variety of approaches to teacher preparation across the United States, however, and there are challenges in improving programs and practices as well as achieving a level of consistency in the production of a qualified teaching force (Pulliam & Van Patten, 2006). When investigating what qualified means, the authors contended:

While no one argues for teachers who are less qualified, there are serious disagreements about what it means to be well qualified and what it takes to prepare teachers well . . . Considerable debate has ensued concerning both how much we know about teacher preparation and what we should do. (p. 1)

The student teaching triad in music is comprised of the student teacher, the cooperating teacher, and the university supervisor. In triad theory, when a dyad is established between two people, the addition of a third person produces conflict and an interruption in the effective functioning of the dyad (Caplow, 1968). Active and ongoing involvement, communication, and input are necessary to ensure the most productive and successful experience possible. Each member of the triad brings ideas, behaviors, and practices to the context of the experience that may possibly develop and intensify the learning environment for all. Together, the cooperating teacher and university supervisor can function as catalysts for enthusiasm and encouragement capable of carrying the student teacher into a rewarding career (Edwards & Dendler, 2007).

Diem and Schmitz (1978) contended that student teaching consists of a tripartite partnership in which the relationships among the members remain substantially undefined, resulting in imprecise and awkward circumstances for all members of the triad. While the
university supervisor and cooperating teacher naturally assume leadership roles within the triad, the student teacher must be an active participant as well, communicating with other members, asking questions, and seeking help when necessary (Lind, 2000). Each member of the triad should be utilized in a cooperative, collaborative, and professional manner when developing performance expectations for student teachers.

Members of the student teaching triad in music each hold beliefs of teaching effectiveness. Ideally, members are aware of their respective roles and the importance of open lines of communication during the student teaching experience (Svengalis, 1992). However, there are often differences in philosophies held by each member regarding effective teaching. Defining effective teaching can be difficult, yet everyone seems capable of recognizing good teaching when it is observed (Madsen, Standley, & Cassidy, 1989).

It is during student teaching that the pre-service music teacher attempts to achieve his or her own performance expectations as well as those of the university supervisor and cooperating teacher. Evaluations of student teachers are typically representative of those content standards and benchmarks that provided the structure for their respective teacher training curricula. Love (1992) found that the professional orientation and training of each of the members of the triad may well influence their beliefs of what is important regarding teaching effectiveness during the pre-service experience.

The three triads, or cases, in this study were comprised of a varied amount of background, experience and expertise. According to Yin (2009), having two cases should be the goal, and having more than two cases will result in an even stronger effect (p. 62). These three cases serve as companions to each other, augmenting as well as enhancing the findings of the research. M. Schmidt (1998) suggested that prior research has demonstrated that pre-service as
well as active teachers may themselves provide important insights into how they choose to incorporate or reject principles and practices presented in university methods courses (p. 20). A continually growing body of research exists relative to the desirable competencies, skills, and behaviors of effective music teachers; however, there seems to be a need for research in which all members of the triad have assessed those competencies for effectiveness.

**Need for the Study**

Cooperating teachers and university supervisors are charged with helping the music student teacher benefit the most from the student teaching experience. Consequently, it would seem appropriate that there be a level of consistency relative to specific expectations of effectiveness for the music student teacher. Recent studies suggest that a discrepancy exists between the aims of methods instructors and long-term retention of the skills, abilities, and understandings obtained by pre-service and veteran music teachers (Austin, 2006; Conway, 2002). This discrepancy may have as much to do with differences of beliefs and conceptions between stakeholders as with instruction (Hourigan & Scheib, 2009).

I have served in each of the roles within the pre-service music teaching triad, and it has been my experience that a disparity exists within the music student teaching triad relative to conceptions of music teaching effectiveness and that this incongruence often negatively impacts the student teaching experience. Should we not consider the voice of the pre-service music teacher, or emerging pedagogue in the process of teacher preparation? Doing so could help link beliefs with teaching practices in methods courses and early teaching experiences, including student teaching.

Butler (2001) examined the effect of microteaching episodes on the views of effective teaching among undergraduate students enrolled in teacher preparation coursework. Findings of
her study indicated that participants began to recognize teaching as more structured, or concrete, following microteaching (p. 267). When asked if their perceptions about teaching had changed, responses varied from “quite a bit” to “not at all” (p. 267). Butler ultimately suggested that, in order to assist pre-service teachers in developing a more effective knowledge base, teacher educators should understand the conceptions that pre-service teachers bring with them to their early teaching experiences (p. 260).

M. Schmidt (1998) found that each pre-service teacher held a definite and distinct view of what makes a good teacher, and that their backgrounds and personal beliefs had an influence on their views. Schmidt also reported that the study participants appeared to obtain the majority of their teaching practices from their own experience as students, which they in turn transformed into principles of education perceived as both effective and consistent with “being themselves” as teachers (p. 39). Kelly (2008) examined high school band and orchestra students’ perceptions of effective music student teacher skills and behaviors and found that personal characteristics (e.g., has a positive attitude) were rated as important or more important than subject matter mastery (e.g., can model/demonstrate how to play each instrument or sing appropriately) in terms of the subjects’ perceptions of effective music student teacher traits.

In a subsequent study, Kelly (2010) investigated specific skills and behaviors that public school supervisors considered most important in the development of effective music student teachers. His findings revealed that traits receiving the highest ratings require minimal direct use and application of musical skills and knowledge (e.g., playing the piano), or instructional techniques (e.g., dealing effectively with student discipline). The highest rated traits could be considered more social in nature and related to an individual’s personality or personal beliefs (e.g., honest and ethical).
As critical as the student teaching experience is to the training of the pre-service music teacher, it is ironically the one training experience that has the least predictable expectations and results (Bowles & Runnels, 1998). Variable factors, such as academic and musical preparation of the student teacher, skills and practice of the cooperating teacher, and frequency and quality of supervision contribute to the inconsistency of the experience (Bowles & Runnels, 1998).

An important aspect of preparing future music educators should include an effort to assist them in better understanding their own beliefs of just what effective teaching is as well as what it can be. Such inquiry would be of benefit to the pre-service teacher as well as the cooperating teacher and university supervisor. The educational experiences of the pre-service teachers should be informed by an understanding of the beliefs they bring with them upon entering the degree program as well as conceptions that they have formed during their field experiences.

Previous research has indicated that teacher educators confront diverse and complicated personal histories and beliefs that pre-service teachers bring with them to their undergraduate experiences (Brewer, 2009). Pre-service teachers have observed countless hours of teaching in varying degrees of effectiveness during their school careers before entering college, and M. Schmidt (1998) found that these experiences influenced conceptions of effective teaching.

Presenting materials and skills effectively can be a challenging and complex endeavor for even the most experienced music educator (Kelly, 2008). Compounding this challenge is identifying and demonstrating behaviors that constitute effective teaching (Madsen et al., 1989). Those involved in the education of teachers in music, as well as pre-service teachers, should attempt to identify and understand their own beliefs of effective teaching. An awareness of those beliefs among all who are involved in the pre-service music teaching experience (student teacher, cooperating teacher, and university supervisor) would be of benefit to all.
University supervisors, who are typically the same personnel who teach undergraduate methods courses, may discover how the beliefs among pre-service teachers as well as those of cooperating teachers interact with the course experiences provided for them. By illuminating beliefs and the way those beliefs are impacted by educational experiences, those involved in the student teaching experience may be better equipped to address, influence, encourage, and ultimately enhance the experience, helping pre-service music teachers to become successful.

**Research Questions**

Defining the research questions is probably the most important step to be taken in a research study, and patience as well as sufficient time should be allowed for this task (Yin, 2009). Three research questions guided this study that were the result of a topic in which the researcher had interest, lived with, and experienced during the course of a 25-year career in music education. These questions were continually refined throughout the initial phases of the project. The first question served as the central, driving question for the endeavor, and the remaining two research questions served as topical sub-questions, helping to define potential issues relative to differences in beliefs among participants of the study.

This study sought to examine beliefs of effective music teaching among three cases of a student teaching triad in music. My perspective, in terms of the theoretical framework of the project, utilized already existing ideas as a lens for interpretation while seeking the perspectives (beliefs) from members of three music student teaching triads (Froehlich & Campbell, 2013, p. 151). These questions guided the research:

1. What do members of the music student teaching triad believe are the skills and characteristics necessary to be an effective music educator?

2. Do differing beliefs about these skills and characteristics impact relationships within the three cases under investigation?
3. Are there ways to bring these attitudes and belief-systems together to improve the music student teaching experience?

These research questions were grounded in the motivation for further understanding and clarity of the roles that beliefs of effective teaching play within the music student teaching triad rather than in the motivation for reform. Subsequent to multiple failed attempts at seeking answers to the research questions using a quantitative design, it became clear that the use of qualitative methods would provide the best fit for the project.

**Scope of the Study**

I targeted the spring semester of 2012 to initiate data collection primarily because the student teaching population at the institution from which I was recruiting was rather large and diverse, and three university supervisors were overseeing the music student teachers during that semester. It was also the semester that aligned with the institutional review board approval of my research. Other institutions and their student teaching populations were initially contacted to increase the sample size of this study, but it became evident that a clear focus on investigating three cases from one student teaching population would not only protect the project from becoming unwieldy, it would provide a sufficiently rich amount of data and clarity to the findings.

Participant recruitment began immediately upon institutional review board approval, and was accomplished within one week through e-mail communication. Scheduling of the initial individual interviews provided little challenge, as I was able to conduct most of them during my spring recess. The scheduling of the triad interviews and the focus group interview were a bit more difficult to schedule due to the complexity of participants’ schedules. There were also minor challenges with scheduling university space for interviews. In spite of those challenges, I
was able to complete each triad interview and the focus group interview shortly before the end of the spring semester and the culmination of the student teaching experience.

Transcription of interview material began immediately after the interview phase of the project began, and, with the assistance of the university transcription service, came to a completion shortly after the subsequent fall semester had begun. Transcriptions of interview material were shared with participants for their approval as they were completed. The entire data collection and transcription phase of the project encompassed a span of approximately eight months, April of 2012 through November of 2012.

**Delimitations of the Study**

This study sought to examine beliefs of effective music teaching among three music student teaching triads, and results were not intended to be widely generalizable. The student teaching members of the three triads in this study were undergraduate music education majors at a single, midsize mid-western state university specializing in instrumental or choral music, and were the products of upper middle-class suburban cultural and educational backgrounds. Two of the three student teaching placements were in suburban upper middle-class school districts, and one of them was beginning to reflect a shift in population. Pre-service teachers specializing in general music and string education were not participants due to the fact that there were no student teachers in those areas enrolled in student teaching during the spring semester.

University supervisors consisted of two full-time professors and one part-time professor at the same institution, and the cooperating teachers in the study were all teaching in the immediate service area of the university. I had served in all three triad roles: student teacher, cooperating teacher, and university supervisor. The participants in the three cases being investigated were chosen through purposeful sampling.
Miles and Huberman (1994) suggested that sampling strategies in qualitative research can be evaluated in terms of six attributes, which they present in the form of a checklist. My interpretation of these criteria and their relevance to this study is presented in Table 2.

Table 2

*Evaluating Sampling Strategies in Qualitative Research*

<table>
<thead>
<tr>
<th>Miles and Huberman:</th>
<th>Relevance to this study:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The sampling strategy should be relevant to the conceptual framework and the research questions</td>
<td>The three cases in this study were relevant to its conceptual framework as well as to the research questions.</td>
</tr>
<tr>
<td>The sample should be likely to generate rich information on the type of phenomena studied</td>
<td>The cases in this study held vast backgrounds and experiences in the field of music and music education capable of providing rich information.</td>
</tr>
<tr>
<td>The sample should enhance the ‘generalizability’ of the findings</td>
<td>In this qualitative study, the concern was with analytic generalizability that the sample could enhance, as opposed to statistical power.</td>
</tr>
<tr>
<td>The sample should produce believable descriptions</td>
<td>This sample will be able to provide convincing accounts and explanations of their beliefs.</td>
</tr>
<tr>
<td>Is the sample strategy ethical?</td>
<td>Informed consent was achieved from each member of the three triads, and there were no benefits or risks associated with their selection. The relationship between the researcher and the participants was purely professional and ethical at all times during the study. There were no purposeful exclusions of cases from this project.</td>
</tr>
<tr>
<td>Is the sampling plan feasible?</td>
<td>The purposeful sampling utilized in this project was feasible.</td>
</tr>
</tbody>
</table>


Curtis, Gesley, Smith, and Washburn (2000) suggested that the competencies of the researcher may also be important for feasibility, for example, in terms of linguistic and communication skills, ability to relate to informants and their experiences, or the capacity of the researcher (or informants) to cope with the circumstances under which data collection may take place.
Researchers must use their training and experience to make an informed decision as to the representativeness of the sample (Asmus & Radocy, 2006). My training, background, experience, and professional relationship with the gatekeepers of the university offered me the opportunity to make a decision as to the representativeness of the sample in this study.

**Definitions of Key Terms**

Every subject possesses a language that is unique, and this study encompasses language from two disciplines: general education and music. In order to better clarify the language that is used in the ensuing chapters, this chapter culminates by providing definitions of key terms related to both fields.

*Cooperating teacher* refers to a practicing K-12 teacher to whom the pre-service teacher has been assigned by the university for the purpose of completing the student teaching internship requirements necessary for licensure. The cooperating teacher is typically an accomplished and experienced educator recommended by university faculty and/or requested by the pre-service teacher.

*Effective music teaching* refers to teaching that facilitates musical experiences that encourage students to grow musically as well as socially. Effectiveness has been and continues to be an elusive concept. Some researchers have defined effectiveness in terms of student achievement, while others have focused on performance ratings from supervisors as well as comments from students, administrators, and parents.

*Field experience* refers to the time that the pre-service teacher spends in classrooms observing and teaching prior to the actual student teaching experience.
Microteaching involves a small group of peer instructors teaching short lessons in front of each other in order to gain feedback on their teaching. The lessons are typically recorded for later viewing and discussion.

Musical skills and behaviors are those teaching skills and behaviors that are inherently musical, such as conducting, modeling, content knowledge, piano skills, and the specific pedagogy involved, whether it be choral or instrumental music.

Musicianship simply means the specialized skill or artistry in performing music.

Non-musical skills and behaviors are those teaching skills and behaviors that are not necessarily musical, such as instructional pace, eye contact, questioning skills, reflection, planning, and organizational skills.

Normal Schools were the first centers of formal teacher education whose curriculum was often tied to the prospect of rather immediate and practical results. Ways of teaching were reduced to routine in the form of orderly, easily visualized steps rarely accompanied by conceptual context. The search for the way, reduced to what can be conveyed economically to teachers, continues today, provoking to considerable degree the widespread contempt for methods courses that comprise a significant portion of teacher training curricula.

Occupational identity refers to the conscious awareness of oneself as a teacher. Previous research has shown that the strength and clarity of occupational identity are major factors in career decision-making. Establishing a strong, self-chosen, positive, and flexible occupational identity appears to be an important contributor to occupational success, social adaptation, and psychological well-being (Skorikov & Vondracek, 2011).

Pre-service teacher denotes one who has declared an education major but has not yet completed training to be a teacher. A pre-service teacher typically completes a period observing
teachers at different levels and then a student teaching experience working alongside a cooperating teacher before becoming licensed as a professional educator. The pre-service phase also includes additional time spent preparing for or searching for a teaching position, and ends when the participant begins formal employment as a teaching professional or commits to alternate career, academic, or personal plans.

*Socialization* refers to processes by which a teacher learns to adopt, develop, and display the actions and role behaviors typical of and unique to the music education profession.

*Socio-cultural factors* refers to any and all social and contextual issues related to individual school settings, such as race and class of students, competition among music teachers, and the political and social structure of the classroom, school, and community.

*Student teacher* denotes an undergraduate university student who has enrolled in a formal student teaching internship. This usually takes place at the end of the student’s undergraduate career. All coursework and other requirements typically must be successfully completed before the start of the student teaching experience. The student teaching internship is considered to be the last formal phase of being a pre-service teacher.

*Teacher disposition* is a teacher’s observable behavior while interacting with the events and relationships that comprise the context of their teaching situation. This could also be referred to as teacher personality.

*University supervisor* refers to the person appointed by the university to monitor the pre-service teacher’s progress during the student teaching experience. They are often a full-time professor; however, teacher-training institutions often employ part-time assistance for the supervision of their student teaching populations. These part-time individuals are usually retired teachers who possessed successful careers in the field of education.
It is assumed that those who read this document are either active practitioners or researchers in the field of music education who have a firm understanding of the key terms that comprise the framework of the study. However, the definitions of key terms above should provide enough conceptual and theoretical description to allow even the casual reader to understand the language contained in the following chapters.

**Conclusion**

This research has been designed to investigate the beliefs of effective teaching among three student teaching triads in music, to examine how those beliefs affect relationships within the triad, and how clarifying those beliefs might impact the student teaching experience for all involved.

In this chapter, I presented the personal and professional background that provided the impetus for the study, which became the driving force of motivation throughout the project. The purpose of the project was also posed, as was an overview and need for the study. In addition, three research questions that guided the project, the scope and delimitations of the study, and definitions to key terms were provided.

The following chapters stage this research project: Chapter 2 presents a review of a rich body of literature related to the historical and theoretical traditions of teacher training in the United States, research on the socialization and occupational identity related to music teaching, effective teaching practice in music, predicting effectiveness in student teaching, triad theory, and the student teaching triad. Chapter 3 provides background and support for the qualitative research methodology, the multiple case method and analytical framework utilized in this endeavor.
Chapter 3 also presents the constructivist lens with which this research was undertaken, and descriptions of the setting of the study as well as the members of the three cases are presented. Data collection procedures and timelines are revealed, and details of the data analysis process imparted. My role as the researcher in the project is discussed in addition to the steps that were taken to ensure the trustworthiness of the findings of the study.

Chapter 4 provides rich summarized documentation of the participants in the study, and includes narratives of their beliefs related to the main classifications that emerged as a result of the analytical framework of the project. Chapter 5 contains detailed analysis, both visually and narratively, of the beliefs shared among and across the three triads in the research. Chapter 6 includes discussion, findings and themes, conclusions from the research, suggestions with regard to implications for future research, and my reflections as a researcher/practitioner. It also situates the findings of this research with within current trends and practices in music teacher education.
CHAPTER II
REVIEW OF LITERATURE

Introduction

This review of literature begins with an outline of historical and theoretical traditions in the training of music teachers. A review of existing research related to the social development and occupational identity of music teachers, which investigates processes by which teachers adopt and develop role behaviors typical to the music education profession, will also be presented.

Teacher preparation programs are increasingly rigorous in preparing teachers and providing authentic pre-service experiences in their curriculum; therefore, it seemed appropriate to include research addressing socio-cultural factors that may or may not have existed in the music classrooms of the participants in this study.

Since this study sought to investigate beliefs of effective teaching in music, a summary of existing research on effective teaching practice in music follows, and the review concludes with an overview of existing research relative to predicting effectiveness in music student teaching.

Historical and Theoretical Traditions

Music teacher training, in its earliest form, was simply music training. In the late 18th century, the qualifications of the typical New England singing schoolmaster were the successful completion of a singing school course (Verrastro & Leglar, 1992). In 1833, the opening of the Boston Academy under the guidance of Lowell Mason represented the first signs of progress in music teacher training. The Academy’s stated purpose was to provide instruction in the teaching of music (Birge, 1992).
In 1834, the Academy sponsored a convention featuring lectures by its professors on teaching methods as set forth in the *Manual of the Boston Academy of Music* (Keene, 2009). The enthusiasm of those in attendance was such that the convention became an annual affair of the Academy (Keene, 2009).

Considerable progress was achieved in music teacher education through the conventions, even before the introduction of music into the public schools of Boston in 1838 (Verrastro & Leglar, 1992). By 1840, the convention had become the National Music Convention, and one year later the program presented reflected the necessary and pragmatic skills that have become the characteristics of the music teacher’s trade (Keene, 2009, p. 129).

In 1838, Lowell Mason persuaded the Boston board of education to include music in the curriculum of the public schools as a regular subject (Mark, 1996). As a result, music teacher training began to become more closely allied with teacher education. Special training was not generally required for teachers, however, and many had little formal preparation for their work.

Normal institutes evolved from the convention, and, rather than a few days, remained in session for three or more weeks (Keene, 2009, p. 224). In 1853 the New York Normal Musical Institute met with Lowell Mason as conductor. The institute was in session from April 25 through July 20 with 51 people in attendance (Keene, 2009, p. 224). The institute was met with such enthusiasm that plans were made for another meeting the following year. In 1857 a normal institute was held at North Reading, Massachusetts, the summer home of George F. Root, a former assistant to Lowell Mason in Boston.

The years after the Civil War would prove to be an important time in the improvement of teacher education, with the opening of normal schools throughout the country playing a major role in making teaching in common schools a profession (Harper, 1939). The supply of normal
school graduates never met the demand, and teachers were still becoming certified through examination without higher education, especially in rural areas (Colwell, 1985). During the last half of the 19th century, normal schools began to increase in number, and their music offerings expanded to include courses in harmony, music history, and instrumental music lessons (Keene, 2009).

The music supervisor curriculum of normal schools expanded gradually to a four-year program, which included the training of music teachers and supervisors (Verrastro & Leglar, 1992). There was also a movement during this time toward the training of music teachers at existing four-year colleges and universities, and by the 1920s it was increasingly common for school music supervisors to hold a bachelor’s degree (Birge, 1992), although the nation’s schools of higher education did not flock to the cause of preparing teachers of music (Keene, 2009).

The Michigan State Normal School at the conservatory in Ypsilanti opened in 1881 with a four-year specialized curriculum offering piano, organ, violin, cello, and voice (Keene, 2009). Pedagogical experience and training was achieved by the time-honored method of selecting members of the class to act as teachers followed by a critique by both professors and students (Keene, 2009, p. 226).

One of the first normal schools to achieve national recognition was the Crane Normal Institute, which was affiliated with the State Normal School at Potsdam, New York. Julia Ettie Crane, its founder, joined the Potsdam faculty in 1884 with the understanding that she would be allowed to expand and implement the music curriculum at the school (Keene, 2009, p. 230). A year later, the Special Music Course, a curriculum that would remain virtually unchanged for decades, provided a much-needed model for the standardization of music teacher training at normal schools, colleges, and universities.
Student teaching remained a vocational, practically oriented course that was required for prospective elementary teachers until the 1920s, when most states began to require student teaching and professional courses as prerequisites to certification. From 1920 to 1940, the number of normal schools in the United States increased rapidly, and many expanded to four-year degree-granting teachers colleges that were training a substantial portion of the nation’s public school teachers (J. Johnson, 1968).

Professional organizations began to exercise influence on student teaching during this period, and the American Association of Teachers Colleges (AATC), now the American Association of Colleges for Teacher Education (AACTE), was formed (Andrews, 1964). There was also an increase in campus laboratory schools whose purpose was to provide a site for student teaching as well as to serve as centers for the study of teaching (Lindsey, 1969). Student teachers would observe and work in these laboratory schools as part of their coursework. By 1940, the normal school was becoming obsolete, and teachers colleges were quickly evolving into state colleges and universities during the 1950s and 1960s (Goodlad, 1990).

The rationale for field experience in teacher preparation since the middle of the 20th century is largely grounded in the work of John Dewey (1938), who spearheaded the progressive movement and emphasized learner-centered instruction in the 1930s. Dewey was a strong advocate for the experiential training of teachers that viewed the teacher as learner, thus the need for that learner to be provided experiences for constructing his or her own learning.

Dewey made a distinction between what he referred to as routine action and reflective action. According to Dewey, mostly impulse, tradition, and authority guide routine action. If there are no disruptions to the way things are, the perception is that there are no problems and that there is no need to recognize or experiment with alternative viewpoints. In contrast,
reflective action is a holistic approach of meeting challenges and a way of being as a teacher. It cannot be packaged neatly as a set of techniques for teachers to utilize, as it transcends logical and rational problem-solving processes, involving intuition, emotion, and passion (Green, 1986).

In nurturing and sustaining habits of reflectivity, Dewey was an advocate of the cultivation of three attitudes: open-mindedness, whole-heartedness, and intellectual responsibility. The first of these attitudes, open-mindedness, implies a willingness to consider multiple points of view without bias. Each of the practitioner’s mental, emotional, and physical resources are dedicated to the resolution of the problem at hand (whole-heartedness).

The aim for the student is to recognize what needs attention; the aim for the teacher is to be in a position to choose a course of pedagogical action. Given the students’ level, the teacher might investigate what could promote further growth. This attitude of intellectual responsibility ensures that the practitioner considers the short-term and long-term consequences of any proposed plan (Dewey, 1934).

Dewey’s lecture series at Harvard (Dewey, 1934) has become one of the seminal works of aesthetic theory. The aesthetic philosophy expressed in this work is dependent on experimentation and innovation in the arts. The ultimate validation of art is based on experiential engagement:

> For to perceive, a beholder must create his own experience. And his creation must include relations comparable to those, which the original producer underwent . . . Without an act of recreation the object is not perceived as a work of art. (Dewey, 1934, p. 54)

In spite of the visionary thinking of Dewey, the dominant field experience provided to teacher candidates was student teaching, until the early 1980s. Early fieldwork, if it was provided at all, typically consisted of candidates being sent to observe in schools.
clearly a step in the right direction; however, the experiences were often fragmented and lacking in coherence (Smith, 1992).

In 1968, MENC President Wiley L. Housewright appointed a commission to examine teacher education programs in music and to recommend changes that would lead to the improvement of those programs (Abeles, Hoffer, & Klotman, 1995). The resulting report generated a set of recommendations designed to strengthen music teacher training, and identified qualities and competencies necessary for music teachers:

The commission report clearly implies that all pupils have the right to music and suggests ways to prepare future teachers who will be equipped to employ various avenues, approaches, and viable alternatives in their teaching style . . . Best of all the report is structured in terms of needed competency, and includes provision for evaluation. (Abeles et al., 1995, p. 381)

During the last several decades of the 20th century, teacher education, educational research, and the teaching profession as a whole have embraced the concept of reflective practice in teaching and its relationship to teaching effectiveness. The reflective practice movement grew in response to the technical and competence-based teaching that was common in the 1970s (Rose, 1998). Pre-service teacher training curricula still commonly address the importance of taking time to critically reflect on our learning and teaching in order to enhance teaching effectiveness as well as student learning.

An influential leader of contemporary thought related to reflective practice as it relates to teacher education is Donald Schon, whose view is based on the notion that skills cannot be acquired in isolation from context. This view of professional education suggests that the knowledge necessary to teach effectively is embedded in the actions of professionals, and such actions demonstrate a unique artistry that cannot be described and are difficult to control for (Schon, 1987).
Schon presented a helpful and significant distinction between reflection in action and reflection on action. Reflection on action, according to Schon, referred to professionals revisiting their teaching after the fact and engaging in critical thought related to their actions. Reflection in action characterized teachers as having an awareness of the decisions they are making and the changes that are taking place in light of the feedback they are receiving as they work. Schon believed that these processes permit practitioners to continually develop (Schon, 1983).

Eisner (2004) merged the philosophies of Dewey and Schon and other contemporary thought when he referred to teaching practice as an art and speculated how artistry in teaching might be refined. Artistry is enhanced as the artists of that practice learn to see and reflect upon what they have created, and this process is enhanced as they receive informed criticism concerning their work from others. Eisner further stated that critical and helpful feedback is not common fare in most schools, and that most teachers face the arduous task of trying to figure out on their own how things went and what might be done better.

**Socialization and Occupational Identity**

Occupational socialization is the process by which a person learns to adopt, develop, and display the actions and role behaviors typical of and unique to a profession (Merton, 1957). Woodford (2002), in describing social construction of music teacher identity in undergraduate music education majors, suggested that the socialization process occurs in two stages: (a) primary socialization, occurring in childhood and affected by personal significant others (e.g., parents, teachers, etc.) with whom the individual identifies emotionally; and (b) secondary socialization, occurring as one enters undergraduate school and begins to pursue specialized
knowledge and skills associated with a career and is affected by peers and significant others in the profession.

Research by Cox (1997) indicates that secondary socialization is a challenging process, and suggests that primary socialization may influence the identity construction of undergraduate music students to a greater degree than that of secondary socialization. Undergraduate music education students are often socialized as musicians when they are children, likely because most of them know music only through performing. As they age, their musician and performer identities are reinforced by additional experiences as well as social recognition of their musical abilities. As a result, their socialization may continue as performers first and teachers second as they enter their undergraduate programs (Isbell, 2008, p. 164).

Despite the fact that far fewer music performance majors acquire employment in their field than do music education majors, the latter often feel stigmatized by being labeled as teachers (L’Roy, 1983; Roberts, 1991) and find that social status is often afforded to music education majors on the basis of their musicianship more often than their teaching expertise (Roberts, 1991). As music educators progress through their undergraduate studies and become socialized in the teaching profession through field experiences and methods courses, many become socialized as performers first and teachers second (Benyon, 1998; Froehlich & L’Roy, 1985; L’Roy, 1983; Roberts, 1991). As a result, many pre-service music teachers struggle with developing integrated identities that include elements of musician as well as educator. Isbell (2008) found that occupational identity among pre-service music teachers consisted of three constructs: musician identity, self-perceived teacher identity, and teacher identity as inferred from others.
Fuller and Brown (1975) identified three ordered levels of teacher development and characterized each by the associated concerns of the teacher: Level 1, concerns with self-survival; Level 2, concerns with the task of teaching; and Level 3, concerns with the impact of teaching on students. Subsequent research has both challenged and substantiated the hypothesis. Campbell and Thompson (2007) found a marked departure from the findings of Fuller and Brown’s theoretical sequence when the pre-service teachers in their sample found impact related issues to be of more concern than task or self-related issues:

This apparent lack of understanding regarding the perceived needs of beginning teachers may contribute to the reality shock often experienced in the early years of teaching. The low task scores in this study bear out this disconnect between pre-service teachers’ concerns for the tasks of teaching and having the skills necessary to effectively make an impact. (p.173)

Woodford (2002) affirmed the findings of Campbell and Thompson by stating, “One of the first steps in any reflective or critical model of music teacher education is to make students’ beliefs explicit so that they can be subjected to critical scrutiny” (p. 690). Researchers have found evidence suggesting that the beliefs of pre-service teachers strongly influence what they learn, and their levels of engagement in the teacher education program (Richardson, 1996). L. K. Thompson (2007) stated, “When the goal is encouraging students to examine their belief structures, the first step must be to create opportunities for pre-service teachers to uncover their beliefs about teaching and learning” (p. 33).

Dolloff (2007), for the purpose of allowing beginning teachers to explore who they already were as teachers, asked them to reflect on “the teacher I am” as well as “who is the teacher that I would like to become?” She suggested that it is in the imagining of who we would like to be as teachers that the historical background and the community of teacher educators can aid in the construction of these components of identity that evolve in the music classroom.
(Dolloff, 1999). As developing teachers express what they consider negative features of teachers they have known or imagine, they are able to express those components of identity that they wish to avoid in their ongoing development (Dolloff, 2007, p. 8).

Teacher education programs should allow students to articulate for themselves their goals and philosophy of practice. Often students base these goals and philosophies on the knowledge of their own musical experience (Dolloff, 2007). Roberts (1991) raised concerns with this, stating that students’ powerful memory of studio instruction and learning leads to mismatches with the demands and requirements within the context of music classrooms consisting of multiple and varied learners.

Our identities and beliefs as music educators are multiple and complex and in a constant state of fluidity. Who we think we are as music teachers is constantly changing, and to engage an individual in discussing their identities or beliefs, we can only expect responses that are frozen in time and in space: “This is who I am and what I believe at this moment.” Yet, even asking such questions alters the response as we engage in reflection, leading to a greater understanding of who it is we bring to teaching, allowing teacher education students to be students as well as architects of their own development (Dolloff, 2007, p. 17).

Those who educate teachers should also approach their own identities and beliefs as teachers and musicians. Bernard (2005) suggested that teacher educators should question who they are constantly becoming and be open to the possibility of the evolution of who and how they are in their classrooms. This, he suggested, is the best application of identity work in both research and pedagogy, and increases the ability to bring all the things “we are” to the education of those who will teach music.
Socio-Cultural Factors

Teachers need highly sophisticated knowledge and skills for assessing student learning, as well as a wide repertoire of practice and the ability to utilize different strategies for different purposes (Darling-Hammond, 2006a). Darling-Hammond (1997) recommended that future teachers have more rigorous preparation and more authentic experiences to enable them to cope with the increasing complexity, challenges, and diversity of current schools and classrooms.

Given the wide range of learning situations presented by today’s students, who represent many distinct language, cultural, and learning approaches, teachers need a much deeper knowledge base about teaching for diverse learners than ever before as well as more highly developed diagnostic abilities to guide their decisions (Darling-Hammond, 2006a). The same research suggests that teacher education programs must help teachers develop the disposition to continue to seek answers to difficult problems of teaching and learning that exist in current learning environments (Darling-Hammond, 2006b, p. 305).

Varying cultural learning styles affect how music teachers plan and deliver instruction, and the ways in which cultural values become manifested in specific culture-based learning styles is a topic that is the subject of a good deal of current research in education. Colarusso and O’Rourke (2004) described the ways in which teachers approach students as being conflicting:

One culture might encourage spontaneity and creativity in children, and yet another teach the importance of restraint in all behaviors. . . . One teacher might perceive a student’s shouting out of answers and ideas as disruptive, while another teacher sees it as a reflection of the student’s interest and active participation in the learning process. Individuals from different cultures often view the world from vastly different perspectives. (p. 19)

Lessons that relate to students’ lives and involve social interaction are recommended for many African American (Hale, 2001) and Hispanic students (Kuykendall, 1992), and lessons relevant to personal experience benefit all learners (Boardman, 2002). A more people oriented
learning style attributed to some cultures has also been observed in adolescent students, when peers replace the significance of adults (Steinberg, 1996).

Effective Teaching Practice

If the production of effective teachers is the primary objective of teacher education, then it must be assumed that defining, as well as describing, the traits of an effective teacher is possible. Danielson (2009) outlined measures relating to effective teaching organized into four domains, each with several observable teacher behaviors: planning and preparation, classroom environment, instruction, and professional responsibilities. Marzano (2007) provided a model of teaching effectiveness, articulating it in the form of a logical planning sequence for successful instructional design, outlined in Table 3.

Table 3

Model of Teaching Effectiveness

<table>
<thead>
<tr>
<th>Establishing learning goals</th>
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<tbody>
<tr>
<td>Students interaction with new knowledge</td>
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<tr>
<td>Student practice to deepen understanding</td>
</tr>
<tr>
<td>Engaging students</td>
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<tr>
<td>Effective classroom management</td>
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<tr>
<td>Effective student teacher relationships</td>
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<tr>
<td>Communicating high expectation for students</td>
</tr>
<tr>
<td>Effective, standards-based, formative and summative assessment practices, which use multiple measures of students’ proficiency.</td>
</tr>
</tbody>
</table>


Other conclusions can be drawn from an ever-expanding body of research on teacher effectiveness in general education, which supports the belief that characteristics and behaviors
matter in teaching. Inconsistencies exist in terms of defining components of effectiveness; however, current prevailing definitions assist in confirming which practices are most important and which require further investigation (Stronge, 2007, p. xi). Commonalities include characteristics of the teacher as an individual; teacher preparation; classroom management; and the way a teacher plans, teaches, and monitors student progress (Stronge, 2007). With all of these elements in place, the model of an effective teacher begins to take shape. Table 4 provides a summary of conclusions that can be drawn from the literature on effective teaching in general education.

Table 4

*Summary of Existing Research in General Education on Effective Teaching*

<table>
<thead>
<tr>
<th>Conclusion</th>
<th>Source(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A positive relationship exists between student achievement and teachers</td>
<td>(Rowan, Chiang, &amp; Miller, 1997; Thomas B. Fordham Foundation, 1999; Wenglinsky, 2000)</td>
</tr>
<tr>
<td>with high verbal ability.</td>
<td>(Monk, 1994)</td>
</tr>
<tr>
<td>A teacher’s subject matter expertise supports student learning up to a</td>
<td>(Goldhaber &amp; Brewer, 2000)</td>
</tr>
<tr>
<td>point, but educational coursework appears to have a substantive value-</td>
<td></td>
</tr>
<tr>
<td>added influence on student achievement.</td>
<td></td>
</tr>
<tr>
<td>Teacher certification status and teaching within one’s field are</td>
<td></td>
</tr>
<tr>
<td>positively related to student outcomes.</td>
<td></td>
</tr>
<tr>
<td>The ability to convey content to students in a way that they can grasp,</td>
<td>(Begle, 1979; Monk, 1994; Monk &amp; King, 1994)</td>
</tr>
<tr>
<td>use, and remember is important, but it is not necessarily related to</td>
<td></td>
</tr>
<tr>
<td>additional teacher knowledge or coursework in the content area.</td>
<td></td>
</tr>
<tr>
<td>Experienced teachers tend to know and understand their students’ learning</td>
<td>(Borko &amp; Livingston, 1989; Covino &amp; Iwanicki, 1996; Jay, 2002)</td>
</tr>
<tr>
<td>needs, learning styles, prerequisite skills, and interests better than</td>
<td></td>
</tr>
<tr>
<td>beginning teachers do.</td>
<td></td>
</tr>
<tr>
<td>Teacher preparation, knowledge of teaching and learning, subject matter</td>
<td>(Darling-Hammond, 2006b)</td>
</tr>
<tr>
<td>knowledge, experience, and the combined set of qualifications measured by</td>
<td></td>
</tr>
<tr>
<td>teacher licensure are all leading factors in teacher effectiveness.</td>
<td></td>
</tr>
</tbody>
</table>

The current movement in thinking and research in education is one that is moving from the concept of a *Highly Qualified Teacher* in every classroom, to the need for a *Highly Effective*
Teacher in every classroom, completely redefining the way teaching and learning take place in our schools.

Effective Teaching Practice in Music

A rich body of research in music teacher education has been focused on effective teaching, and, although a definitive and comprehensive list of the characteristics of effective music teaching is seemingly impossible to create, many researchers have been fascinated with exploring the possibility. Much of the recent research on teacher effectiveness in general education has focused on relating teacher behaviors to student achievement. The majority of the research, however, has investigated the perceptions of the “stakeholders” (students, administrators, and teachers) and what they believe makes an effective teacher.

Studies suggest that instructional and management processes are critical to effectiveness, but many interview and survey responses about effective teaching emphasize the affective characteristics of the teacher, or social and emotional behaviors, more than instructional practice. Affective characteristics are difficult to quantify, but personality characteristics such as a love of children, a love of work, and positive relationships with colleagues and with students contribute to a teacher’s feeling of happiness. Noddings (2005) explained that the happiness of a teacher is capable of affecting classroom climate and therefore affecting students. The psychological influence of teachers on their students has also been linked to student achievement in various effectiveness studies.

Research focused on music teaching effectiveness has taken its lead from process-product models such as those offered by major scholars in the field of music education (Brand, 1986; Cassidy, 1990; Erbes, 1983; Madsen & Geringer, 1991). However, as Brand (1986) stated, “there are almost as many conceptions of effective music teaching as there are students,
principals, music supervisors, parents, and music educators and researchers” (p. 13), concluding by stating, “We, in music education, need to assure ourselves that our beliefs, expectations, and means of assessing teacher effectiveness reflect empirical knowledge and our profession’s best collective wisdom” (p. 16).

A number of teaching behaviors have been examined under varying conditions in an effort to determine effective music teaching behaviors. Erbes (1983) investigated classroom climate and cited the use of approval, the integration of student input during rehearsal, and the overt demonstration of warmth and enthusiasm by the teacher as indicators of effective teaching. Brand (1986) utilized three categories—musicianship, classroom management, and the ability to relate the objectives to students as the blueprint for his study. His findings indicated that effective music teachers use frequent eye contact, have quick pacing, demonstrate high levels of energy, and make use of nonverbal communication. Grant and Drafall (1991) compiled a helpful synthesis of research on music teacher effectiveness. They framed the overview of their research in a succinct and pointed statement:

Researchers in music education have long sought to identify and define “the successful teacher.” The profession has defined teacher success or effectiveness by criteria such as contest ratings, administrative recommendations, student attitude, percentage of students who continue music study, and size of enrollment. Seldom has student learning been used as a criterion. (p. 31)

The authors compiled a list of effective teaching characteristics based on synthesis of existing research. Their findings are summarized in Figure 1.
Cassidy (1990), when investigating high intensity versus low intensity instruction in music classes, found no significant difference in the accuracy of instruction presented between these teaching styles. The subjects in the study, however, identified the more intense teacher as the more effective teacher (Cassidy, 1990).

The research of Madsen and Geringer (1991) suggested that intensity in presentation has a positive correlation with desired student outcomes. White, Wyne, Stuck, and Coop (1987) concluded that “although no single teaching behavior is strongly related to student achievement, clusters of teaching behaviors occurring together can reliably distinguish more effective from less effective teaching in most settings” (p. 90).

Existing literature on teaching effectiveness supports efforts to define, operationalize, and measure specific teaching behaviors as a reliable procedure for assessing teacher effectiveness.
Bergee (1992), in response to the need for an instrument to measure music teaching effectiveness, designed a scale listing 30 effective teaching behaviors grouped under three broad headings: conducting technique, teacher-student rapport, and instructional skills. His results indicated that the two areas of music teacher training that influenced student achievement were classroom organization and intensity.

Hamann and Baker (1995) operationalized teaching effectiveness specific to music teaching through the development of the Student Teaching Effectiveness Scale (STE). The STE consisted of two weighted categories, with “lesson preparation and style” weighted 40% and “lesson organization, knowledge, and overall effectiveness” weighted 60%. Other items, such as pacing, organization, sequencing, and presentation were selected based on research literature findings on teacher effectiveness. Hamann, Lineburgh, and Paul (1998) found that “from the research, there seems to be a positive relationship between certain classroom communication skills and teacher effectiveness” (p. 90).

Fant (1996) found a positive correlation between field experiences with feedback and scores of teacher effectiveness, measured by Hamann and Baker’s Survey of Teaching Effectiveness, during student teaching. Similarly, Paul et al. (2001) found early field teaching experience, peer teaching experience, and self-reflection on videos of such teaching to be positively correlated with teaching effectiveness. In addition, those with the greater number of such experiences tended to score higher on initial teaching performance assessments than those with fewer experiences.

Music teachers consider continuous development of their personal musicianship to be a vital part of the effective teaching process (Buell, 1990). Inadequate musical knowledge cannot
be overcome by good teaching skills, but many studies support the finding that teaching skills are equally as important as musical skills (Madsen et al., 1989; Teachout, 1997).

Teachout (1997) investigated skills and behaviors important to successful music teaching in the first three years of teaching. Veteran teachers, as well as novice teachers recently completing their undergraduate study, agreed that personal skills and teaching skills were more important than musical skills in the initial success of a music teacher. Some of the items that were ranked high by both groups emphasized overall maturity, self-control, ability to motivate students, strong leadership skills and a positive approach to teaching (Teachout, 1997). Findings indicated strong similarities between the beliefs of pre-service and veteran teachers relative to effective teaching, and might raise questions for those involved in the design of teacher preparation programs and curricula that often place emphasis on the development of musical skills. Prior research suggests that, although musical skills are rated as less important to effective teaching, they are the skills most commonly assessed in teacher preparation programs (Rohwer & Henry, 2004).

Hamann, Baker, McAllister, and Bauer (2000) conducted a study underscoring the impact of teacher delivery on students’ responses to instruction. Students responded positively to lessons with good delivery and poor content over lessons with poor delivery but good content (Hamann et al., 2000). This reinforces earlier findings that report teaching skills are considered as important as musical skills when measuring effective teaching (Taebel, 1990; Teachout, 1997; Yarbrough, 1975).

Veteran music teachers have been asked in several studies to identify the most important competencies to successful teaching (Baker, 1982; Taebel, 1990). Yarbrough (1975) initially defined music teacher behaviors as eye contact, proximity, vocal volume and modulation,
gestures, facial expressions, and pacing. Madsen et al. (1989) took items from Yarbrough’s list and augmented them with enthusiasm; attention to student involvement; planning; knowledge; the ability to give short, simple instructions; confidence; and the ability to maximize time on-task.

Madsen, Standley, Byo, and Cassidy (1992) conducted a study in which both pre-service teachers and experienced teachers assessed effective teaching and found that pre-service music students’ self-assessments using behavioral observation forms were reasonably accurate when compared to music experts’ observations. However, instrumental music students viewed their behaviors as more positive than did the music experts. Their findings suggest that instrumental music students may be less critical of their teaching behaviors in comparison to music experts’ observations.

Baker (1982) constructed music teacher checklists intended to be used by administrators, teachers, and music supervisors in the state of Oregon. The checklists were based on effective teaching competencies developed from a survey of 119 music educators and administrators. The results of her research indicated six categories of competencies relative to effective music teaching: (a) instructional skills, (b) interest in work and pupils, (c) classroom management, (d) musical scholarship and musicianship, (e) personality qualities, and (f) quality of concert performance. In addition, music teachers described the most crucial competencies of effective music teaching: (a) having enthusiasm for teaching coupled with a caring for students, (b) maintaining strong yet fair discipline, and (c) observing student enjoyment and interest in music. The author suggested that music teachers be evaluated differently than teachers in other content areas because methods of assessing teachers in other areas did not readily apply to the teaching behaviors, characteristics, and qualities necessary for effective music teaching.
Taebel (1990) compared the teaching skills of general classroom and music teachers. Teachers, administrators, and music supervisors were surveyed using 10 competencies and 117 behaviors. Administrators rated music teachers lower in several observable-teaching skills than non-music classroom teachers, suggesting that administrators consider teaching skills more important than musical skills. Music teachers generally rated themselves higher than trained observers using measurements also used in general classroom observations (Taebel, 1990). Other studies show that self-evaluations tend to be higher than observation by others (Byo, 1990; Madsen et al., 1989). These studies suggest the need for reliable measurements and procedures that take into account the specialized nature of the music classroom.

Mills and Smith (2003) interviewed 143 British music educators to investigate their beliefs of effective teaching. Beliefs among participants about public school teaching, teaching in higher education, and the perceived differences between them were studied. The authors found that many participants believed that effective teaching in schools differs from effective teaching in higher education. When describing effective public school teaching, the characteristics mentioned most often were enthusiasm, knowledge or accomplishment, communicating effectively with students, ensuring pupils have fun, matching methods to the individual student, and teaching with a positive attitude/praising the students.

When describing effective teaching in higher education, descriptions of teachers who are accomplished, positive, and organized lessons so that students spend the majority of instructional time making music were evident. Additional characteristics emerged, however, including a focus on technique, development of the individual voice, and the use of a wide repertoire. Fewer participant responses were offered referring to teachers in higher education being enthusiastic or students having fun (Mills & Smith, 2003, p. 21).
A review of the literature on effective teaching and performance expectations revealed a noticeable lack of research related to the purposes of the student teaching experience and the achievement of those purposes, especially relative to teaching effectiveness specific to the discipline of music. Butler (2001) found that pre-service teachers’ conceptions of effective teaching are still very much in the formative stage as they prepare to student teach. According to M. Schmidt (1998), students’ prior beliefs and understandings about teaching had the potential to function in both instructive and non-instructive ways, stating that “these experience-based understandings supplemented, interfered with, or negated theoretical information and teaching practices presented in the university or student teaching situation” (Rohwer & Henry, 2004, p. 25).

Consistent with the findings of earlier research (Hamann et al., 2000; Taebel, 1980, 1990; Teachout, 1997; Yarbrough, 1975), Rohwer and Henry (2004) found that, among 426 collegiate music educators’ conceptions of effective teaching, teaching skills were rated most important, followed by personality characteristics and musical skills. They also suggested that there might be a need to track collegiate music education programs according to students’ area of interest (choral, instrumental, and general music), as the perceived degree of musical skills needed in each area of expertise was found to be different (p. 25). The authors stated that “while most music educators agree that producing effective teachers is the ultimate goal of pre-service programs, there does not seem to be consensus on what specific skills and characteristics should be taught and how they should be assessed” (p. 18).

Brewer (2009) found that conceptions among pre-service music teachers could be analyzed by grouping beliefs about skills, characteristics, and knowledge of effective music teachers. His findings also indicated that music teachers develop highly individualized role-
identities based on occupational goals and interactions with peers and other teachers. Effective communication skills were the most frequently cited attributes for “exemplary” teachers, while ineffective classroom management was the most listed characteristic for why teachers were rated ineffective. A more recent study by Juchniewicz (2013) found that the majority of attributes influencing external evaluators’ ratings of overall teacher effectiveness were social qualities. Every teacher who demonstrated effective social skills was perceived as effective.

Within the past several decades, a number of national reports have stressed the need for major improvements in the preparation of teachers as a foundation for other educational reform efforts (The Carnegie Forum on Education and the Economy, 1986; The Holmes Group, 1986; National Commission on Excellence in Education, 1983; National Commission on Teaching & America’s Future, 1996). The result has been a more holistic conceptualization of the pre-service teacher experience and increased collaboration between universities and public schools (Darling-Hammond, 1997; Goodlad, 1990; Guyton & McIntyre, 1990; McIntyre, Byrd, & Foxx, 1996).

Predicting Effectiveness in Student Teaching

Veteran music teachers regard student teaching as the most valuable aspect of pre-service preparation (Evertson, 1990). Pre-service music teachers also identify the student teaching experience as the most influential and valuable part of their undergraduate teacher preparation program (Clarke, 2001; Conway, 2002; Gray, 1999). However, it is also widely regarded as a problem. Goodlad (1990) referred to the student teaching experience as an on-the-job experience that promotes isolation, practical expediency, and dependence on often antiquated conventional wisdom.
Butler (2001) investigated the ways that pre-service music teachers view and acquire an understanding of teacher effectiveness and how microteaching affects those views. She also looked at the relationship between participant views of effective teaching and their ability to demonstrate those characteristics in their own teaching during microteaching episodes. Students in her introductory music education course constructed concept maps on the topic of “teacher effectiveness” prior to and following two microteachings. Her findings provide insight into how pre-service teachers acquire beliefs of teaching effectiveness. Her findings also suggest that microteachings in conjunction with concept mapping may help shape pre-service music education teachers’ understanding of what it means to teach. Figure 2 represents Butler’s findings regarding skills and strategies necessary for effective teaching as described by participants (responses for delivery skills were quite low).

![Figure 2. Pre-service music teachers’ perceptions of skills and strategies necessary for effective teaching. Created by John Veneskey from “Preservice music teachers’ conceptions of teaching effectiveness: Microteaching experiences, and teaching performance,” by A. Butler, 2001, Journal of Research in Music Education, 49(3), 258-272.](image)
Anderson (1965) and Wink (1970) discovered evidence suggesting that certain personality traits may predict performance during the student teaching experience. Anderson studied the predictive effectiveness of a battery of standardized personality, creativity, and talent correlations between anxiety and adjustment (Verrastro & Leglar, 1992). Duda (1961) found that, although certain psychological factors reflected statistically significant correlations with ratings of pre-service teacher effectiveness, the strongest single predictor was the overall undergraduate grade point average earned in teacher-training courses.

Various forms of faculty ratings appear to have support as predictors of student teaching success. Chadwick (1972) found that the best predictors of success in student teaching were recommendations of college instructors, grade point average in music courses, and overall grade point average. C. P. Schmidt and Hicken (1986) agreed, reporting moderate but statistically significant correlations between success in student teaching and music GPA as well as personality attributes measured by music education faculty. The findings of these studies support those of Turrentine (1962), who found a lack of statistically significant correlation between standardized ability and/or psychological tests and teaching effectiveness. Existing research also examines the perceptions of student teachers (Frederickson & Pembrook, 1999) as well as perceptions of students involved in fieldwork experiences (Frederickson & Pembrook, 2002).

**The Student Teaching Triad**

Relationships within the student teaching triad have been investigated, focused mainly on the perspectives of the university supervisors and student teachers (Bain, 1991; Barrows, 1979; Karmos & Jacko, 1979; Yee, 1967). Zimpher, deVoss, and Nott (1980) found that the main activity of the university supervisor was to define and communicate university purposes and
expectations for both the student teacher and cooperating teacher. Zeichner and Tabachnick (1981) identified that student teachers believed that cooperating teachers disapproved of ideas and methods advocated by university teacher education programs, aligning with the previous findings of Derrick (1971).

Mayer and Goldsberry (1993) contended that the task of the university supervisor was to diffuse interpersonal tensions between the cooperating teacher and student teacher, creating the opportunity for growth during the student teaching experience. Boydell (1986) reached a somewhat different conclusion about communication issues and asserted that university supervisors use distancing devices such as avoiding controversial debate in order to maintain the complex working relationships within the triad.

Veal and Rikard (1998) explored the student teaching triad from the perspective of the cooperating teacher, and found that cooperating teachers held views similar to those of the cooperating teachers in an earlier study by Barrows (1979), which identified a hierarchical relationship among members of the triad with the cooperating teacher in the position of the most power and influence over the student teacher.

Sonthall and King (1979) surveyed cooperating teachers and found that the most common problems between cooperating teachers and student teachers were personal and related to communication. Bain (1991), and Koehler (1988) also found that communication problems among all three members of the triad were major sources of tension. Rothman (1981) investigated behaviors cooperating teachers believed most and least effective by university supervisors and found unclear triad roles and unclear goals in student teaching to be the two most intense areas of interpersonal conflict, concluding that conflicts within the triad often resulted in competition for control between the cooperating teacher and university supervisor. This
confirmed what Yee (1967) had found much earlier: Triad relationships more often resemble competitive triad settings than cooperative triad situations (p. 106).

An investigation of the dynamics within three-person groups provides some enlightenment regarding the tensions among triad members described in the literature. Several researchers have viewed the student teaching triad through the sociological lens of triad theory, which examines the conflict that often exists in three-person groups (Barrows, 1979; Rothman, 1981; Yee, 1967).

**Conclusion**

In this chapter, the literature review of historical and theoretical traditions, socialization and occupational identity, effective teaching practice in music, and the student teaching triad has provided the theoretical and methodological background necessary for this research. It was evident during this review that a significant body of literature exists, and such research has been ongoing for some time in the field of music education as well as in the larger field of general education. Researchers have also utilized various methods to explore the multiple dimensions of the complex art of teaching, which have contributed to the formation and subsequent use of numerous theoretical frameworks and models. The complex social dynamics within the student teaching triad have been investigated; however, a gap exists in the literature specific to the student teaching triad in music. An examination into the beliefs of effective teaching held collectively by members of the student teaching triad in music would provide a unique addition to an already rich body of research.

In the following chapter, the research methodology and theoretical framework for this study is presented. Chapter 4 includes summarized documentation for each of the triads in the research, and Chapter 5 presents an analysis of the data. Chapter 6 contains an overview of the
study, discussion of the findings, my reflections as a researcher/practitioner, suggestions for future research, and implications for the profession.
CHAPTER III

METHODOLOGY

Introduction

This research was designed to examine the beliefs of effective music teaching among members of the student teaching triad in music. I used the qualitative paradigm with a multiple case study method in order to investigate beliefs within three student teaching triads in music during the palpable context of the student teaching experience. Participants consisted of student teachers, cooperating teachers, and university supervisors directly involved in the music student teaching experience in the public schools during the spring 2012 semester.

Descriptive data were collected and interpreted largely through interactions and interviews. This chapter describes the theoretical framework as well as the qualitative methods used in this research. Details include the research methodology, population and setting of the study, sampling procedures, and the research design. Also included are the data collection and analysis procedures, researcher role and research ethics, and measures taken to lend trustworthiness to the study’s findings.

Research Methodology

The choice of a research design can be based on several factors. A researcher may choose a particular design because of a familiarity and comfort level with that design, or a colleague, professor, or friend may recommend a particular design. I was always more interested in what reality was for a more selected group of participants than presenting an overarching and generalized version of reality, and never felt connected to a quantitative design that would provide the correct fit for my identity as a researcher as well as for my study. I wanted to find
out what these cases at this institution believed effective music teaching to be. As a result, I was drawn to qualitative methods.

Silverman (2004) suggested that qualitative methods are best suited when the research seeks answers to the “what” and “how” questions. This research seeks answers to each of those, therefore, I chose qualitative methodology, intending to identify “what” the beliefs of effective teaching were among members of three student teaching triads in music, and ‘how’ those beliefs affected relationships within and among those three triads. Qualitative methods were able to offer an in-depth understanding of human experiences, allowing me to interpret those beliefs and experiences in a real-life context.

**Qualitative Paradigm**

The first decades of research in music education, much like in general education, were characterized by adherence to quantitative models, and little research employed qualitative strategies to illuminate education problems (Bresler & Stake, 2006, p. 278). Concern during the late 1960s about student achievement yielded concern for what students were actually doing in school, stimulating the need for different content, goals, and methods, as well as illuminating educational researchers to qualitative approaches to inquiry.

Just as music and music education can be traced back across centuries ultimately to the crude and custom-driven habits of primitive societies, qualitative inquiry has its roots in the intuitive and survivalist behavior of early peoples. Bresler and Stake (2006) offer a compelling description of qualitative methodology and its roots in music education research:

For ages we have operated on hunches and emotions, increasingly using those that brought us safety and satisfaction. Gradually we saw the wisdom of what we already were doing by observing, questioning, keeping records and interpreting, respecting the experience and rumination of elders. Gradually we formed rules for study and names for our sciences. Music educators, too, increasingly drew from philosophers and social scientists to codify research problems. (p. 272)
The emphasis in formal music education research on quantitative methodology is displayed in books, reports, journals, and dissertations; however, researchers, practitioners, teachers and conductors have always used qualitative observations. In order to establish pedagogy, illusive observations of students are required to pinpoint problems and suggest remedies (Bresler & Stake, 2006, p. 279).

Qualitative research, broadly defined, means “any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification” (Strauss & Corbin, 1990, p. 17). Where quantitative researchers seek causal determination, prediction, and generalization of findings, qualitative researchers seek a different type of knowledge through illumination, understanding, and similarity to other situations.

Qualitative methodology has been described as naturalistic, because the researcher visits places where the events naturally occur (Guba, 1978). It does not subscribe to the scientific method, and is more intuitive in nature. Qualitative studies observe people in natural settings in the hopes of finding information that would be helpful to understanding their environment (Phillips, 2008). It is not concerned with comparing large groups of participants on some specific variable, thereby limiting at the outset in what they are investigating. Bogdan and Biklen (2007) listed and defined five features of qualitative research, and I relate those features to this study (Table 5, see italics).
Table 5

*Five Features of Qualitative Research*

<table>
<thead>
<tr>
<th>Feature</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is naturalistic, containing actual settings as the direct source of data with the researcher as the key instrument.</td>
<td>Although this study is not undertaken in the actual student teaching settings, it did take place within the context of a student teaching experience.</td>
</tr>
<tr>
<td>It is descriptive, and the data collected take the form of words or pictures rather than numbers. The written results of the research contain quotations from the data to illustrate and substantiate the presentation.</td>
<td>There is a rich amount of data in this project that is presented in words, figures and tables, and the written results contain numerous quotations from the data that helps to substantiate the presentation.</td>
</tr>
<tr>
<td>Qualitative researchers are concerned more with process than with outcomes or products. How do people negotiate meaning? How do certain terms and labels come to be applied?</td>
<td>I was interested in investigating the beliefs among members of the music student teaching triads during the course of this research, not in the end product, or findings.</td>
</tr>
<tr>
<td>Qualitative researchers tend to analyze their data inductively, not searching our data or evidence to prove or disprove they hold before entering the study; rather, the abstractions are built as the particulars that have been gathered are grouped together.</td>
<td>I was not interested in proving or disproving anything, and categories and classifications of beliefs were built as data was collected and transcribed.</td>
</tr>
<tr>
<td>Researchers who use the qualitative approach are concerned with how different people make sense of their lives. Erickson (1986) referred to this as “participant perspectives.”</td>
<td>This study was designed to discover the perspectives, or beliefs, of effective music teaching among the three cases, or triads in the study.</td>
</tr>
</tbody>
</table>


The nature of qualitative research is its subjectivity and how human beings in a particular context make meaning, and to discover what a participant really thinks rather than what the subject might think a researcher wants to know (Phillips, 2008, p. 12). The qualitative researcher stands back and apart from their work to maintain objectivity, and becomes part of the investigation to understand internally what is occurring. The goal of quantitative research is to get to the truth, but qualitative research is getting at what the truth is to a person, several people, or in this case, among three student teaching triads in music.
Constructivist Lens

Stake (2006) and Yin (2009) based their approach to case study on a constructivist paradigm, and this study was situated within that paradigm. Constructivists claim that truth is relative and that it is dependent on one’s perspective. The goal of research within the constructivist paradigm is to rely as much as possible on participants’ views of the situation being studied (Creswell, 2009). Based on the idea that the reality of human experience is constructed empirically, the constructivist paradigm is defined as relativist, transactional, subjectivist, hermeneutical, and dialectical (Guba & Lincoln, 1994). An advantage of the constructivist approach is the close collaboration between the researcher and the participant, while enabling participants to tell their stories (Crabtree & Miller, 1999). Through these stories the participants are able to describe their views of reality, enabling the researcher to better understand the participants’ actions (Lather, 1992; Robottom & Hart, 1993).

Constructivist researchers often address the processes of interaction among individuals, focusing on the specific contexts in which people live and work (Creswell, 2009, p. 8). Researchers recognize that their own backgrounds shape their interpretation, and they position themselves in the research to acknowledge how their interpretation flows from their own experiences. Constructivists base their realities on “multiple, intangible mental constructions, socially and experientially based, local and specific in nature and dependent for their form and content on the individual persons or groups holding the constructs” (Lincoln & Guba, 1985, p. 111).

The aim of constructivist inquiry is the understanding and reconstruction of the constructions that people (including the inquirer) initially embrace, aiming toward consensus but still open to new interpretations as information and sophistication improves (Lincoln & Guba,
1985, p. 113). The researcher is an active participant in this process (Lincoln & Guba, 1985). I was an active participant in this multiple case study of the music student teaching triad.

The constructivist approach offers a more subjective emphasis on the feelings, assumptions, and meaning making of the study participants (Schram, 2006). Constructivism does not assume that some external reality is waiting to be discovered by an unbiased observer who records facts about that reality. Rather, it grants greater significance to the mutual construction of data by researcher and participant in the process, framing interview materials more as views than hard facts (Schram, 2006). Researchers using the constructivist paradigm seek to discover true constructions of human experiences, which can be prompted and developed through interaction between researcher and participants. It was through the constructivist lens that I considered the participants’ beliefs of effective music teaching, assuming that those beliefs were the result of their experiences up to that moment in time.

As is indicated in the review of literature, characteristics of effective music teachers have been a frequent focus of researchers. In general, this body of literature is dominated by survey and descriptive research presented in a linear fashion, providing a wide-angle perspective of the issue rather than the rich, thick, detailed individual view that is the trademark of qualitative research (Creswell, 1998). By examining beliefs of effective teaching among three triads, this study provides a rich and detailed view (Creswell, 1998) rather than one that is distant and universal.

**Population and Setting of the Study**

Participants populating the three cases in this study included three student teachers, three cooperating teachers, and three university supervisors involved in the student teaching experience. Student teachers specialized in instrumental or choral music, and university
supervisors consisted of two full-time professors and one part-time service professor at the same institution. The three cooperating teachers in the study were all teaching in the immediate service area of the university. The university setting in this study was a mid-sized, mid-western state university located in a region of the United States that was once a formidable industrial trade area of the country and is now an incubator for technology and small business.

In a multiple case study, each case has its own challenges and relationships (Stake, 2006, p. vi); however, the official interest is in the phenomenon exhibited in those cases. We seek to understand better how the cases collectively operate in different situations. The unique life of each case is interesting in what it can reveal about the group of cases (p. vi). The three cases (triads) in this study were diverse as well as unique in their makeup, more than capable of revealing valuable uniqueness to the cohort. Figure 3 displays elements of that diversity and uniqueness within the three cases in this study.

<table>
<thead>
<tr>
<th>Triad One</th>
<th>Cecilia (ST)</th>
<th>Evan (CT)</th>
<th>Oliver (US)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triad Two</td>
<td>Vito (ST) A lot of teaching experience. Influenced by an English teacher. Highly motivated to begin professional teaching career.</td>
<td>Becky (CT) In the final year of a successful high school choral teaching career.</td>
<td>Ryan (US) In the final year of a distinguished university career. Held significant successful public school choral experience.</td>
</tr>
</tbody>
</table>

*Figure 3.* Diversity and uniqueness among the three cases.
My relationships with the people in this study had a profound effect on me in terms of how I was able to interact with them as a researcher/practitioner. The term reflexivity (Hammersley & Atkinson, 1995) is often used for this unavoidable mutual influence of the research participants and the researcher on each other. I thought about the kinds of relationships that I wanted to establish with the people whom I was studying, and what I needed to do to establish such relationships. Maxwell (2005) considered those as design decisions, not simply as external factors that may affect a design. Although they were not issues that I had complete control over, I was well aware in advance of the study that I would need to plan, in a systematic way, how I would approach those relationships during project in order to make this study as coherent as possible.

**Research Design and Procedures**

**Multiple Case Study**

The qualitative case study approach facilitates exploration of a phenomenon within its context using a variety of data sources (Baxter & Jack, 2008). The two central approaches guiding case study methodology are those of Robert Stake (2006) and Robert Yin (2009). A case study is “an exploration of a bounded system or a case (or multiple cases) over time through detailed, in-depth data collection involving multiple sources of information rich in context” (Creswell, 1998, p. 61). A bounded system can be constrained by time and by place, which in these cases was the student teaching experience. Multiple sources of information consisted of three music student teaching triads associated with one mid-western state university during the spring semester of 2012.

Case study design places a particular subject, issue, or problem in real-life contexts, and focuses primarily on the questions of how or why within the contemporary phenomenon of real-
life contexts, and on the holistic and meaningful characteristics of real events (Yin, 2009). The three cases investigated in this study provided answers to questions within the real-life context of the student teaching experience.

According to Stake (1995), the purpose of a case study is “not to represent the world, but to represent the case” (p. 246). Stake described three general categories for types of case studies: intrinsic, instrumental, and collective. The intrinsic case study is pursued because the researcher has an intrinsic interest in a particular setting. The particular case is less important in an instrumental case study than the insight that it might provide in to a specific issue of theory. A collective case study is an “instrumental case study expanded to several cases” (p. 237). Collective cases are selected because of the researcher’s belief that “understanding them will lead to better understanding, perhaps better theorizing, about a still larger collection of cases” (p. 237). Collective case studies are similar in nature and description to multiple case studies (Yin, 2009).

A multiple or collective case study allows the researcher to analyze within each setting and across settings (Baxter & Jack, 2008). This multiple case study explored the beliefs of effective teaching within and across three student teaching triads in music as well as the similarities and differences within and across those cases. Although multiple cases were not chosen deliberately, the contexts of each of the student teaching environments as well as the contrasts in backgrounds among the members of the triads helped to provide justification for the multiple case design. Each participant was treated as an independent case, which then provided relevant data for the cross-case analysis of their beliefs. Their beliefs were unique to their background and experience, therefore were contextualized relative to those backgrounds and experiences.
Stake (2006) indicated that in a multiple case study, each of the cases has their stories to tell, but the official interest is in the collection of cases or the phenomena exhibited in those cases. He also stressed the importance of seeking out multiple perspectives, as well as discovering and portraying differing views. In this multiple case study, I sought to discover and better understand the beliefs of effective music teaching from multiple perspectives that were shared among three music student teaching triads. According to Yin (2009), multiple cases may be chosen to try to replicate insights that you find within individuals cases or to represent contrasting situations. Regardless of whether the purpose is replication or contrast, multiple case studies are “considered more compelling, and the overall study is therefore regarded as more robust” (Yin, 2009, p. 46).

Yin (1994) suggested that a researcher undertaking the case study method must possess or acquire the following skills: the ability to ask good questions and to interpret the responses, be a good listener, be adaptive and flexible so as to react to various situations, have a firm grasp of issues being studied, and be unbiased by preconceived notions. The investigator must be able to function as a “senior” investigator (Feagin, Orum, & Sjoberg, 1991). When this project was undertaken, I held 25 years of experience in music education at a variety of levels and substantial experience in the training of music student teachers and felt qualified for the investigation.

Purposeful Sampling

Purposeful sampling, more specifically typical case sampling, was utilized for this study. Typical case sampling is a type of purposeful sampling in which participants are selected who would be likely to behave as most of their counterparts would. Patton (2002) described purposeful sampling as a strategy that represents typical, normal, and average. Schwandt (2001) stated that purposeful samples are utilized for their relevance to the research question, analytical
framework, and explanation or account being developed in the research (p. 232). Maxwell (2005) listed several important uses for purposeful sampling, shown in Table 6. My connections relative to this study are in italics.

Table 6

*Uses for Purposeful Sampling*

| It can be used to achieve representativeness or typicality of the settings, individuals, or activities selected. | The three cases investigated in this project were systematically selected for typicality and relative homogeneity relative to the other student teaching populations. |
| Purposeful sampling can be used to capture adequately the heterogeneity in the population. | The diversity among members of the triads in this study provides an adequate range of variation. |
| A sample can be purposefully selected to allow for the examination of cases that are critical for the theories that the study began with or that have subsequently been developed. | The three cases in this research were capable of allowing for a thorough examination of the research questions. |
| Purposeful sampling can be used to establish particular comparisons to illuminate the reasons for differences between settings or individuals. | There was sufficient diversity among these cases in terms of experience, background, and specialties to illuminate differences between them. |


Weiss (1994) argued that many qualitative interview studies do not use samples at all. Rather, they seek “people who are uniquely able to be informative because they are expert in an area or were privileged witnesses to an event” (p. 17). Selecting those individuals who can provide the information needed in order to answer the research questions is the most important consideration in qualitative selection decisions (Maxwell, 2005, p. 88).

According to Patton (1990), there are no rules for sample size in qualitative inquiry. Sample size depends on what you want to know, the purpose of the inquiry, what is at stake, what will be useful, what will have credibility, and what can be done with available time and resources (p. 184). Maxwell (2005) stated, “selecting those times, settings and individuals that
can provide you with the information that you need in order to answer your research questions is the most important consideration in qualitative research” (p. 88). An appropriate sample size for a qualitative study such as this is one that answers the research questions (M. N. Marshall, 1996).

I requested and received assistance from a former university colleague to identify nine participants that would populate three student teaching triads (three university supervisors, three cooperating teachers, and three student teachers) from a student teaching population at a mid-size state university in the Midwest. All of the participants were enrolled in student teaching at the university and were in their fourth or fifth year of study, intending to graduate at the end of the spring semester of 2012.

This research project was approved on February 24, 2012, by the Kent State University Institutional Review Board (Appendix A). The recruitment of participants to inhabit three cases of the music student teaching triad began immediately. I had already held conversations with the gatekeepers of a large student teaching population in relation to my tentative plans to conduct the project, so the recruitment process was rather brisk and completed via e-mail communications within one week. Nine individual interviews, three triad interviews, and one focus group interview were coordinated and conducted at the university site over the course of eight weeks, coinciding with the second half of the student teaching experience. My intent was not to overwhelm the student teachers in the study at the beginning of their experience as well as to allow them the opportunity to establish themselves in their respective student teaching placements.

The transcription of approximately 15 hours of recorded interview material started approximately one week after the initial interviews began. The transcription process continued for five months, during which I was totally immersed in the content of the interview data that had
been collected. As interview transcripts were completed, they were forwarded to each participant for review and editing suggestions. This member-checking component of the research continued for five months, and it was during this time that the content of what was to become Chapter 4 of this document (participants) began to take shape. The procedures and specific timeline followed throughout this portion of the research study are detailed in Table 7.

Table 7

*Steps in the Research Design*

<table>
<thead>
<tr>
<th>Procedure</th>
<th>Dates</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>IRB Approval</td>
<td>February 24, 2012</td>
<td>Awarded approval for research from IRB</td>
</tr>
<tr>
<td>Participant Recruitment</td>
<td>February 24-29, 2012</td>
<td>Recruited participants qualified for this research</td>
</tr>
<tr>
<td>Individual Interviews</td>
<td>April 2-May 3, 2012</td>
<td>Conducted nine individual interviews</td>
</tr>
<tr>
<td>Triad Interviews</td>
<td>May 2-31, 2012</td>
<td>Conducted three triad interviews</td>
</tr>
<tr>
<td>Focus Group Interview</td>
<td>May 22, 2012</td>
<td>Conducted the focus group interview with eight of nine participants</td>
</tr>
<tr>
<td>Transcription Process</td>
<td>April 9-September 7, 2012</td>
<td>Transcribed digital recordings of all interviews</td>
</tr>
<tr>
<td>Member Checking</td>
<td>June 25-November 30, 2012</td>
<td>Conducted member checking with all participants</td>
</tr>
</tbody>
</table>

The ensuing processes of data analysis, writing, and formatting took place between December 2012 and January of 2013, allowing me to gain tremendous insight and clarification into the cases. Although time-consuming, I saw it as an excellent opportunity to grow as a researcher and to immerse myself in the study.
A hallmark of case study research is the use of multiple data sources, a strategy that also enhances data credibility (Patton, 1990; Yin 2009). Yin (2009) advocated three principles of data collection to establish the construct validity and reliability of case study evidence. Those principles are presented in Figure 4.


A major strength of case study data collection is the opportunity to use many different sources of evidence (Yin, 2009). This provides for the development of what he refers to as *converging lines of inquiry*, a process of triangulation and corroboration that would likely make any case study finding or conclusion more convincing (p. 116). This study used several sources of evidence, including interviews, written observations or field notes, and documents in the form of assessment artifacts from the student teaching experience.

Yin (2009) and Stake (2006) stressed the importance of effectively organizing data. Utilizing a database is an advantage in case study research because it enables the researcher to track and organize data sources including interviews, notes, key documents, narratives, and photographs. Computer-aided qualitative analysis software is capable of providing unlimited storage areas and options into which data can be uploaded and organized. There are many
advantages as well as disadvantages of such software in the literature (Richards & Richards, 1998). One of the greatest drawbacks is the distancing of the researcher from the data. However, my experience with the software used in this study (NVivo) proved the contrary. A steep learning curve with the NVivo program and its powerful features necessitated repeated uploading and organization of data, which intensified my immersion in the data.

In order to increase the reliability of the information in a case study, Yin (2009) suggested maintaining a chain of evidence (p. 122). The principle is to allow an external observer, or the reader, to follow the derivation of any evidence from initial research questions to ultimate case study conclusions (p. 122). With the assistance of numerous external observers, much attention has been given to maintaining a chain of evidence in this multiple case study so that the evidence, from the initial research questions to the study’s findings, reflect a construct validity that increases its overall quality.

Data collection took place mainly at the university site, and consisted of individual interviews, small group interviews, and a final focus group interview. All interviews were recorded using a digital recorder and transcribed verbatim. I formulated a set of questions related to participants’ backgrounds, musical standards, teaching behaviors, as well as personality traits and occupational identity. Those initial questions can be found in Appendix F. I also kept field notes in which I wrote instantaneous ideas or other background information about the participants and their beliefs and reactions to either my questions or among one another. With the permission of the participants, I was also able to gain access to student teaching assessments and journals from the files of the student teaching office at the university where this study took place. These documents, in conjunction with the interview material and my notes, provided me with enhanced
supportive evidence of the beliefs among the cases. In fact, there were many instances where phrases presented almost identically across data sources.

**Interviews**

Interviewing is a data collection method relied on quite extensively by qualitative researchers (C. Marshall & Rossman, 2010), and is an essential source of case study evidence (Yin, 2009). Described as “a conversation with a purpose” (Kahn & Cannell, 1957), interviewing may be the overall strategy or one of several methods employed in a qualitative study. According to Creswell (1998), conducting interviews is one of the basic approaches to data collection. Glesne (1999) described interviewing as a complex act that brings together different persons and personalities.

Yin (2009) described two types of case study interviews, the *in-depth interview*, where respondents are asked about the facts as well as their opinions and insights. Such interviews may take place over an extended period of time, not just a single sitting. The second type of case study interview that he designates is the *focused interview*, where the researcher is likely to be following a certain set of questions derived from the case study procedure, although they could still be done in an open-ended and conversational manner (Merton, Fiske, & Kendall, 1990).

Initial interviews for this project were focused individual interviews with each participant in the study. Questions were comprehensible and consistent in meaning across participants (Bresler & Stake, 2006), and I worked to be consistent in my delivery during this portion of data collection. The ensuing in-depth group interviews (focus group, triads) posed questions that were the result of responses offered during the individual interviews, and there were many opportunities for the sharing of insights among the members of the triads. Actual interview questions can be found in Appendix G.
During all interviews, especially group interviews, my role was unobtrusive, which allowed for quite a bit of interaction among the participants. As a result, group interviews were longer and more conversational than individual interviews. The interview phase of the study provided ample opportunities for direct observation, another source of evidence in case study research (Yin, 2009).

Direct observation material was recorded through field notes and memos in margins of transcripts and on the field recorder either prior to or immediately following interviews. Memos were also recorded on the resulting interview transcripts during their review. Field notes and memos were used during the analysis phase of the project to assist in the support or rejection of coding and classification decisions. I was confident that I held enough relevant background to make sense of the interview conversations and interactions that transpired during the data collection phase of project.

**Interview Questions**

The primary sources for interview questions were acquired from the research of Kelly (2010) and Isbell (2008). Findings from Kelly (2010, pp. 25-26) were reviewed and categorized according to the construct and information they represented (i.e., musical standards, teaching behaviors, teacher traits). The categorized list was then reviewed to determine what additional questions were needed given the purpose of this research, and to serve as the theoretical framework that would guide interpretation for the project. Questions related to occupational identity were directly obtained from the research of Isbell (2008, p. 171).

A list of questions was configured that would be used for consistent and focused individual interviews, which were the initial interviews for the research. The responses to those focused interviews provided me with additional interview material that would be used to conduct
three triad interviews as well as a focus group interview, which were considerably more in-depth by design. Figure 5 reflects the relationship between the classifications of categories to actual selected interview questions asked. Actual individual and group interview questions are included in Appendix G.

**Figure 5.** Relationship of selected actual interview questions to the analytical framework. Questions adapted by John Veneskey from Kelly (2010) and Isbell (2008).

**Musical Skills and Behaviors**
- Is the musicianship of the teacher directly related to his or her effectiveness?
- How important is the ability to model, vocally or instrumentally, to effective teaching?
- Is it necessary to have piano skills to be an effective music teacher?
- How important are conducting skills to effective music teaching?

**Non-Musical Skills and Behaviors**
- Are organizational and planning skills necessary to be an effective music teacher?
- How important is pacing to effective music teaching?
- Are questioning skills important to being an effective music teacher?
- Are reflective music teachers effective music teachers?

**Teacher Demeanor**
- Is confidence a necessary trait of an effective music teacher?
- Is it necessary to have a sense of humor to be an effective music teacher?
- Are there effective music teachers in your educational background? Describe them.
- How important is appearance and demeanor to being an effective music teacher?

**Occupational Identity**
- What do you consider yourself - a musician, music educator, performer, or something else?
- Did you always want to teach? Did you always want to teach music?
- Who was your primary influence in pursuing a career in music education?

**Individual Interviews**

Initial interviews were conducted with individual participants at convenient times and dates. It was at the initial interviews that I shared and reviewed the informed consent form reviewing the purpose of my research, how I intended to gather data, potential risks as well as benefits of the research, and how I planned on maintaining the confidentiality and privacy of the data collected. A series of open-ended questions was asked relative to their backgrounds,
followed by a focused interview that was consistent for all participants containing questions related to their beliefs of effective teaching behaviors. The material in individual interviews was designed to take approximately one hour, as most of the participants in the study were in the midst of their respective teaching schedules during this phase of data collection.

Group Interviews

Group interviews were considerably more in-depth and designed to gather more detailed data related to beliefs of effective teaching. During the group interviews, which consisted of three triads and one focus group, participants were encouraged to share their beliefs with each other. The qualitative researcher seeks to be unobtrusive (Bresler & Stake, 2006), and my role was very minimal as I guided the group interviews, resulting in some rather dynamic group interactions and discussion.

Group interviews are often used as a quick way to generate information, allowing participants to interact with each other, clarify their views, as well as process information. They can be especially useful for investigating the feelings as well as understandings of the experiences the participants possessed. They “can be used to examine not only what people think but how they think and why they think that way” (Kitzinger, 1995, p. 299). The group dynamic provides not only individual responses, but also additional information revealed through the social relationships and interactions within the group by allowing participants to process information as well as clarify their beliefs (Kitzinger, 1995).

Rubin and Rubin (2012) referred to responsive interviewing as a style of qualitative interviewing that emphasizes the importance of building a relationship of trust between the interviewer and interviewees that leads to more give and take in the conversation. This relationship is mutual and often outlasts the period of the research (p. 36). The participants in
this study each held a personal and professional connection with me and with each other prior to and subsequent to this study.

Rubin and Rubin (2012) listed four characteristics of the responsive interviewing model (Table 8). My responses relative to this study are in italics.

Table 8

*Four Characteristics of Responsive Interviewing*

| Characteristic                                                                 | My Responses
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Emphasizes searching for context and richness while accepting the complexity and ambiguity of real life.</strong></td>
<td>The fundamental nature of this research was the search for context and richness in the beliefs shared by the three triads.</td>
</tr>
<tr>
<td><strong>The personalities of both the interviewer and conversational partners impact the questioning.</strong></td>
<td>I was always cautious to not allow my own opinions influence the interviews, and made conscious efforts to not react emotionally during the interviewing process.</td>
</tr>
<tr>
<td><strong>Interviewees are treated not as research subjects but as partners in the research whose ideas impact subsequent questioning.</strong></td>
<td>The climate during the interviews in this research was one of a partnership.</td>
</tr>
<tr>
<td><strong>Design remains flexible, from the first formulation of the research topic to the last bit of analysis of the data.</strong></td>
<td>The interview design was flexible throughout the project.</td>
</tr>
</tbody>
</table>


Table 9 lists the nine participants as well as individual, triad, and focus group interview schedule, which was fairly malleable. It coincided largely with the spring recess at my school district, which, thankfully, was not aligned with the university’s spring recess. The group interviews were a bit more difficult to schedule due to the complexity of participants’ schedules.
Table 9

Participants and Interview Dates

<table>
<thead>
<tr>
<th>Participants</th>
<th>Individual Interview</th>
<th>Triad Interview</th>
<th>Focus Group</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Triad One</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evan (CT)</td>
<td>April 2, 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oliver (US)</td>
<td>April 3, 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Triad Two</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Becky (CT)</td>
<td>April 11, 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ryan (US)</td>
<td>April 3, 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Triad Three</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Troy (ST)</td>
<td>April 6, 2012</td>
<td>May 31, 2012</td>
<td></td>
</tr>
<tr>
<td>Wayne (CT)</td>
<td>May 3, 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ben (US)</td>
<td>April 6, 2012</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(The focus group interview included all participants except for one)

Fictitious names were assigned to assist with the preservation of confidentiality, and all but one participant, Wayne, were involved in all three interviews. He was unable to participate in the focus group interview due to another commitment. The interviews were recorded in digital format using a Yamaha handheld digital recorder, immediately uploaded to my notebook computer, then deleted from the recorder’s hard drive. They were then transcribed into text documents. All interview materials were securely stored in my office files as well as those of my advisor.

Field Notes and Memo Writing

I kept field notes to record immediate ideas or other possibly relevant information about the participants throughout the data collection period. The notes were helpful at times as a resource for interview question design and, ultimately, data analysis. Emerson, Fretz, and Shaw (1995) suggested that field notes be used to create texture and variation, avoiding the dullness
that comes from generalization. Froehlich and Campbell (2013) advised that it would not be possible to truly separate observations in the field from impressions of them. Therefore, field notes require *narrative accuracy*—recognition that what is observed or learned through interviews reflect personal beliefs and preconceived knowledge about the situation under study (p. 170).

Yin (2009) noted that documents play an explicit role in any data collection in conducting case studies (p. 103). With permission from the participants, documents from the student teaching experience in the form of field assessments were reviewed and became a part of the data. Strengths of reviewing those documents were that they were not created as a result of the case study, could be reviewed repeatedly, and reflected precise details of the assessment. Student teaching participants were not asked to keep journals during the study, as they were already required to maintain them as a part of the requirement of student teaching.

Memos were recorded in margins while reviewing recordings and during the process of transcription. Onsite memos were written following interviews to review key ideas and potential questions for follow-up, as well as emerging issues that required further exploration. Reflecting on interviews facilitated my analytical thinking about the data, which assisted in stimulating analytical insights, often resulting in illumination as well as clarity.

**Data Analysis**

In this multiple-case study, I examined beliefs of effective teaching among members of the music student teaching triad during the music student teaching experience from January through May 2012. The research sample included three cases that were able to provide a substantial amount of data relevant to the research questions. A substantial amount of data for
the research was collected through interviews, field notes and memos, as well as student teaching assessments and selected journal entries.

Analyzing the data of a qualitative study requires understanding and in-depth interpretation (Phillips, 2008). Creswell (2009) combined his ideas with Rossman and Rallis (1998) when describing the data analysis process:

• It is an ongoing process involving continual reflection about the data, asking analytical questions, and writing memos throughout the study.

• It involves using open-ended data, for the most part, requiring that general questions be asked and analysis developed from the information provided by participants.

• Researchers tailor the data analysis beyond the more generic approaches to specific types of qualitative research strategies.

Yin (2009) suggested that the analysis of case study evidence is one of the least developed and most challenging aspects of conducting case studies, and that a researcher should have a strategy for analysis when developing the protocol for the study. My initial strategy was to undertake an extensive process of manual coding of all written materials, including interview transcripts, memos and field notes of my observations, and assessment documents from the student teaching experience. Once a level of clarity was achieved through manual coding, I planned to utilize NVivo qualitative research software as a tool to assist me in further organizing and categorizing the codes for analysis.

Multiple case studies require a kind of analysis that has been largely un-formalized, and data analysis techniques vary widely. Qualitative as well as quantitative analyses of data are used by the qualitative researcher (Bresler & Stake, 2006). I envisioned that my analysis would include both quantitative and qualitative data, and the NVivo software would be of great benefit in doing so. Quantitative data would be relevant to my study in that it would allow me to more effectively and clearly present frequency data relative to beliefs of effective music teaching.
among the three triads, above and beyond the qualitative data that would remain central to the entire case study (Yin, 2009, p. 132). After data collection was complete, it was processed through two primary analysis procedures: content analysis and cross-case analysis.

**Content Analysis**

Content analysis is a widely used qualitative research technique (Hsien & Shannon, 2005), consisting of a systematic coding and categorizing approach that can be used to explore large amounts of existing textual information in order to ascertain trends or patterns of words used, their frequency, and their relationships to the research (Grbich, 2013). In music education research, content analysis has been used as a qualitative rather than quantitative means of examining written texts and the spoken word. In the broadest sense, content analysis asks: “Who says what to whom, why and with what effect?” (Froehlich & Campbell, 2013). According to Grbich (2013), six questions need to be addressed in every content analysis, outlined in Table 10. Connections of those questions with this project are in italics.
### Table 10

**Six Questions for Content Analysis**

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are there sufficient documents to make this form of analysis useful?</td>
<td>There were sufficient documents in this project to make content analysis a useful tool:</td>
</tr>
<tr>
<td></td>
<td>- 9 individual interview transcripts</td>
</tr>
<tr>
<td></td>
<td>- 3 triad interview transcripts</td>
</tr>
<tr>
<td></td>
<td>- 1 focus group interview transcript</td>
</tr>
<tr>
<td></td>
<td>- Innumerable recorded and written field notes</td>
</tr>
<tr>
<td></td>
<td>- Copious memos in margins of transcripts</td>
</tr>
<tr>
<td></td>
<td>- 3 student teaching field assessments</td>
</tr>
<tr>
<td></td>
<td>- Numerous excerpts from student teaching journals</td>
</tr>
<tr>
<td>What sampling approach will be undertaken?</td>
<td>A purposeful sampling approach was undertaken for this study.</td>
</tr>
<tr>
<td>What level of analysis will be undertaken and what particular concepts or situations will be coded for? Will thematically analyzed data be used as a basis for the generation of codes? As a basis for cross checking?</td>
<td>Effective teaching skills and behaviors were the particular concepts that were coded for, and the language related to those concepts had long been established in the literature, i.e., Marzano (2007), Stronge (2007), Darling-Hammond (2006), Brand (1986), Erbes (1983), and Madsen &amp; Geringer (1991). Thematic data would be used to generate and refine codes, and also as a basis for cross-case analysis.</td>
</tr>
<tr>
<td>How will the protocol and/or codes be generated?</td>
<td>The protocol and coding frames were derived from the literature, specifically: Hamann &amp; Baker (1995), Bergee (1992), Teachout (1997), Kelly (2010), Isbell (2008,) as well as my own experiences in the field.</td>
</tr>
<tr>
<td>What relationships between concepts, codes, and their contexts will be taken into account? And how will this be managed? Will context be considered? Or will a broad numerical overview be the approach?</td>
<td>A fairly broad numerical overview of the frequencies of beliefs shared among the triads is presented, however, relationships between the concepts, codes and contexts were considered in the analysis.</td>
</tr>
<tr>
<td>How reliable is the approach or protocol that has been decided on? Can validity be achieved through cross-referencing to other documents or through triangulation and the inclusion of qualitative data?</td>
<td>A level of trustworthiness was achieved through prolonged engagement, data triangulation, member checking, peer debriefing, and researcher reflexivity.</td>
</tr>
</tbody>
</table>

Content analysis has advantages for qualitative researchers. As Marvasti (2004) pointed out, the method offers “convenience . . . in simplifying and reducing large amounts of data into organized segments” (p. 91).

Traditionally, several investigative areas of content analysis have emerged that have been useful for research in music education. This project investigated the area of content analysis that examined values, attitudes, and beliefs of a specific group in the music education profession. Data was collected mostly through interviews/observations of the participants in the three triads. Therefore, the dynamics of interaction (including my contribution and influence) could impact questions, attitude and nuances of verbal and non-verbal communication (Grbich, 2013). I recognized my contribution and worked to avoid imposing a frame/matrix set of codes on the data so as not to force it into predefined categories, codes or themes (p. 19). Hsiung (2010) offered insight to the reflexivity required to achieve the necessary awareness:

Qualitative interviewers are interested in how meanings are produced and reproduced within particular social, cultural and relational contexts. They recognize the interview itself as one such context of interactive meaning-making. Therefore, interpreting qualitative data requires reflection on the entire research context. Reflexivity involves making the research process itself a focus of inquiry, laying open pre-conceptions and becoming aware of situational dynamics in which the interviewer and respondent are jointly involved in knowledge production.

An enumerative approach to content analysis was used while exploring the data collected, in which the frequency of related words, concepts, and phrases were extracted from the data.

Multiple steps were taken during the data analysis phase of the research: First, raw data of a case was extracted manually by closely reading interview transcripts, portfolios, examining student teaching assessments, and reviewing field notes and memos. The artifacts provided a level of consistency and support for what was said during the interview process, affording me the opportunity to organize the first level of code classification based on the general trends in those artifacts. The initial coding process generated several dozen codes, which were recorded in the
form of 3X5 note cards, a somewhat antiquated technique that I found quite effective. It was during this process that I was already beginning to identify significant “big topics” emerging from the data.

Following the first ordering phase, long and undisturbed periods of time were afforded to review all data content. The majority of the content was reviewed at least twice, resulting in a sense of the totality of the data. The initial coding became saturated, and many of the codes were so closely related that they were combined into one code. Certain codes realized significant development due to their level of frequency in the data, while other pre-decided codes were ultimately excluded due to lack of frequency.

During this process, coding categories were modified, new categories developed and others discarded. The process was revisited numerous times until I was comfortable that the codes encompassed the topics that had the most substantiation in relation to the research questions. The basis of the coding scheme was constantly reviewed to determine reliability (Morse & Field, 1996, p. 160). According to Strauss (1987), the goal of coding in qualitative research is to “fracture” the data and to rearrange them into categories that facilitate comparison between things in the same category, aiding in the development of theoretical concepts (p. 29). The developed codes were ultimately classified into three major categories that would comprise the analytical framework: musical teaching behaviors, non-musical teaching behaviors, and disposition.

I reviewed the analytical coding and sorted my field notes to summarize theoretical explanations and search for saturation of content, where no new information was being identified that indicated a new category emerging or that the existing codes were in need of expanding. Beliefs among the triads generated from interview data and field notes were summarized in an
individualized document, helping to provide contextual understandings of those beliefs. Summarized documents served as a fundamental base from which to analyze beliefs among the triads, and were arranged in the following order: Background (educational as well as professional), occupational identity, musical skills and behaviors, non-musical skills and behaviors, and teacher personality traits.

I utilized NVivo qualitative analysis software for assistance in the analysis, organization and storage of files, thematic material and the ultimate representation of the data. The use of this qualitative analysis program afforded me quick and easy access to a rather large amount of material (Robson, 2002), to organize the data into a more informed structure, examine the rather complex relationships existing among them, and to ultimately provide enumerative information relative to the frequencies of beliefs among the triads. This approach helped me best to make sense of the data during the analysis phase of the project, and assisted in the presentation of detailed information related to the emerging themes within the analytical framework of the study.

**Cross-Case Analysis**

In qualitative research, data collection and analysis occur concurrently, and the type of analysis engaged will depend on the type of case study. Yin (2009) described several techniques for analysis: pattern matching, linking data to propositions, explanation building, time-series analysis, logic models, and cross-case synthesis. Stake (2006) described somewhat of a contrasting approach, suggesting categorical aggregation and direct interpretation as types of analysis.

A danger associated with the analysis phase is that each data source would be treated independently and the findings reported separately, which is not the purpose of a case study (Baxter & Jack, 2008, p. 555). The researcher must ensure that the data are converged in an
attempt to understand the overall case, not the various parts or contributing factors that influence
the case (p. 555). Baxter and Jack (2008) suggested that novice researcher involve other
research team members in the analysis phase, asking them to provide feedback on your ability to
integrate the data sources in an attempt to answer the research questions. Although this study did
not include other research team members, there were several trusted peer reviewers involved
throughout the analysis phase.

Data analysis was an ongoing process throughout the completion of each case in this
study. Analytic memos were written periodically to assist in the formation of ideas around
particular findings. As each case study progressed, I looked for events with common elements
within the data that had “issue-relevant meaning” (Creswell, 1998, p. 154) or significance for the
study. Common elements began to surface, and I focused on determining whether they
continued to be supported throughout the data collection process. Creswell (1998), similar to
Stake (2006), referred to this process as categorical aggregation. Categories within the data
emerged, and I began to look for patterns or themes that connected these categories. Based on
the literature, categories, and themes that emerged while conducting the cases, I created an
analytic framework from which to organize and think about the data, which was comprised of
three categories: musical skills and behaviors, non-musical skills and behaviors, and teacher
disposition.

Data analysis in this multiple case study occurred at two levels: within case and across
cases. Merriam (1998) described these processes: For the within-case analysis, each case was
initially treated as a comprehensive case in and of itself. Data were gathered so that I could learn
as much about the contextual variables as possible that might have a bearing on the case. Once
the analysis of each case was completed, *cross-case analysis* began. This qualitative, inductive, multi-case study sought to build beliefs of effective music teaching across cases (pp. 194-195).

For each case, I analyzed observations, interviews, and documents to develop a description of the case. The resulting summarized documentation of each triad depicted the setting and participants and provided the reader with an understanding of the particulars of the case (Creswell, 1998). It also afforded the reader with opportunities to develop an understanding of each case within a larger context (Creswell, 2012). Using the analytic framework I developed, I conducted a within-case analysis and organized the categories that emerged during each study around the three constructs of my analytical framework. This within-case analysis focused on answering the primary research question: What do members of the music student teaching triad believe are the skills and characteristics necessary to be an effective music educator? Thus, each case analysis consists of “both description and thematic development” (Creswell, 2012, p. 486).

After completing the within-case analysis, I focused on cross-case analysis to address the two sub-questions of the study: Do differing beliefs about these skills and characteristics impact relationships within the student teaching triad? And, are there ways to bring these attitudes and beliefs-systems together to improve the music student teaching experience? In the cross-case analysis, I used data from all three case studies to address these questions, exploring the categories that had emerged throughout each case study and then comparing to see if these categories were supported in all three cases.

**Generalizability**

Generalizability is a standard goal in quantitative research, and is normally achieved through statistical sampling procedures. However, such sampling is usually unavailable in qualitative research (Silverman, 2004, p. 385). Stake (2006) viewed qualitative research as
purely descriptive, and generalization is not an issue (p. 236). Contrary to those views, the problem of representativeness is a persistent concern of many case study researchers (Silverman, 2004). Generalizability was not the aim of this study; rather, the aim was to provide contextualized and rich descriptions of three cases of a student teaching triad in music.

Flyvberg (2004) argued that we should not be concerned that case studies are often reported by a complex narrative:

> Good narratives typically approach the complexities and contradictions of real life. Accordingly, such narratives may be difficult or impossible to summarize into neat scientific formulae, general propositions, and theories . . . To the case study researcher, however, a particularly ‘thick’ and hard to summarize narrative is not a problem. Rather, it is a sign that the study has uncovered a particularly rich problematic. (p. 430)

Gobo (2004) provided support for Flyvbjerg’s position, contending that generalization is a problem for many quantitative researchers as well, and that statistical sets in quantitative research often fail to generalize samples to a wider population (p. 451).

Silverman (2004) suggested that purposive sampling is a positive response to this issue, allowing the researcher to choose a case or cases because it demonstrates some feature of process in which we are interested (p. 388). Sampling in qualitative research is neither statistical nor purely personal. It should be theoretically grounded (p. 389). As discussed previously, the purposeful sampling systematically undertaken for this research project was used to achieve typicality and reasonable homogeneity relative to other student teaching populations.

**Researcher Role and Research Ethics**

I served as a leader guiding the research process, a coordinator to schedule and manage interviews, an organizer to collect and arrange research sources, and an analyst to examine the data. After recruiting voluntary participants for this study who were eager to share their beliefs, I
scheduled interviews. My role during the interviews was one of a manager and facilitator, encouraging participants to respond to the questions posed. Throughout the research process, I remained a peer as well as a colleague, one who was an acting practitioner in addition to my role as researcher.

Participants were informed at the initial interview about the researcher, the research purpose, the structure of the research, the privacy protection policy, and their rights (see Appendices C, D, and E). I was a responsible steward of their privacy throughout this research project, using fictitious rather than actual names in all data transcriptions and descriptions. Information regarding participant identification was not exposed in audio data or in text documents. All data were kept in a secure place at my personal office, accessible only to me.

My background as a university supervisor and cooperating teacher to over 100 student teachers in music, coupled with 25 years of experience in the field of music education served me well as I conducted this research project. Traditionally, this would be viewed and treated as bias to be eliminated from the research design rather than a valuable component of it (Maxwell, 2005, p. 37). However, separating this research from my professional experience would limit a major source of insights, hypotheses, and validity checks. Glesne and Peshkin (1992), when discussing the role of subjectivity in research, stated:

My subjectivity is the basis for the story that I am able to tell. It is a strength on which I build. It makes me who I am as a person and as a researcher, equipping me with the perspectives and insights that shape all that I do as a researcher, from the selection of the topic clear through to the emphases I make in my writing. Seen as virtuous, subjectivity is something to capitalize on rather than to exorcise. (p. 104)

I was sensitive throughout the study of the underlying assumptions related to my pre-existing rapport and friendship with each of the participants in this study, and made a consistent effort to focus on the needs of the research throughout the study.
Trustworthiness

Maxwell (2005) identified two broad types of threats to the trustworthiness in a research study: researcher bias, and effect of the researcher on the participants (reactivity). Stake (2010) remarked on the weaknesses of qualitative research and the need to establish trustworthiness:

Qualitative research is subjective. It is personal. Its contributions toward an improved and disciplined science are slow and tendentious. New questions emerge more frequently than new answers. The results pay off little in the advancements of social practice. The ethical risks are substantial. (p. 29)

Eliminating the actual influence of the researcher is impossible. The goal in a qualitative study such as this one is not to eliminate this influence, but to understand and use it productively (Maxwell, 2005, p. 109).

In order to lend a level of trustworthiness to the findings of my study, I incorporated a variety of procedures. The first procedure employed was prolonged engagement in the field (Creswell & Miller, 2000), or what Merriam (1998) called “long-term observation” (p. 204). The data collection phase of this multiple case study was carried out over a period of several months, during which time I had consistent contact with members of the triads. This allowed me to collect data that was detailed and varied enough as to provide a full and revealing picture of the beliefs of effective teaching among members of the music student teaching triad and to develop tentative categories in order to follow up through subsequent interviews (Creswell & Miller, 2000).

Although the interview setting was consistent, the interviews themselves varied in size, from individuals to triads to focus group, resulting in a significant amount of rich data. In interview studies, rich data generally require verbatim transcripts of the interviews, not just notes on what the researcher felt was significant (Maxwell, 2005, p. 110). Interviews in this study
were transcribed verbatim, and I was thoroughly immersed in the data for approximately 13 months from the start of the data collection process through data analysis.

In addition to prolonged engagement in the field, another important validity procedure I employed, which is integral to case study design, was triangulation (Creswell, 1998). According to Creswell (1998), triangulation is an important method in establishing trustworthiness. Bitsch (2005) listed several ways to achieve triangulation in qualitative research (Table 11).

Table 11

*Achieving Triangulation in Qualitative Research*

<table>
<thead>
<tr>
<th>Data triangulation</th>
<th>Using a variety of data sources instead of relying on a single source.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investigator triangulation</td>
<td>More than one researcher is involved with the intent of balancing any predispositions that may exist.</td>
</tr>
<tr>
<td>Theory triangulation</td>
<td>Brings multiple perspectives to impart on the data to yield different explanations, which can then be pursued and tested.</td>
</tr>
<tr>
<td>Methodological triangulation</td>
<td>Combines different methods within a study.</td>
</tr>
</tbody>
</table>


This study employed data triangulation. A key strategy in data triangulation is to categorize each type of participant for the research. There were three types of participants in this study: student teachers, cooperating teachers, and university supervisors. In-depth interviews were conducted with each type in order to gain insight on their beliefs of effective music teaching. The beliefs of each of the three groups was sought by collecting information from a diverse range of individuals at various points in their teaching careers, from student teachers to currently active educators to retired educators.

Although Grbich (2013) stated that the issues surrounding the definition and function of the term *triangulation* have been debated for the past 50 years and are still completely
unresolved, I looked to Merriam (1998), Creswell and Miller (2000), and Yin (2009) for support from the literature. Merriam (1998) defined triangulation as “using multiple investigators, multiple sources of data, or multiple methods to confirm the emerging findings” (p. 204). I employed data triangulation (Creswell & Miller, 2000) by collecting three forms of data: observations (through field notes and in informal interaction), interviews, and documents in the form of student teaching assessments.

Yin (2009) suggested that a major strength of case study data collection is the opportunity to bring forward many different sources of evidence and that the need to use multiple sources of evidence far exceeds that in other methods of research (p. 115). I used this process of data triangulation to seek convergence in the data and to confirm as well as disconfirm emerging categories and themes (Creswell & Miller, 2000).

As part of the process of establishing trustworthiness, I systematically solicited feedback about my data from the participants in the study. Bryman (1988) referred to this as respondent validation; Lincoln and Guba (1985) denoted the same process as member checking, a term more commonly used for this process. The first step in member checking is to provide transcripts of interviews or other notes to the participant(s) described in those transcripts. This was accomplished early in the project, as transcripts were completed. Froehlich and Campbell (2013) suggested that a follow-up step in the member checking process should be to solicit specific feedback about the transcribed material. This was also completed as the transcription process continued.

Such validation procedures ensure credible research, and that the participants continue to have a voice in the research (Froehlich & Campbell, 2013, p. 164). This member checking procedure resulted in several responses, such as, “Oh wow. I said that? Well, come to think of it,
that is what I said and meant!” In other words, the accuracy of the transcription and field notes proved to be excellent when reviewed by the participants in the project, who were all appreciative of the opportunity to review the material. According to Lincoln and Guba (1985), this type of respondent validation, or member checking, is the single most important way of ruling out the possibility of misinterpreting the meaning of what the participants said and did, as well as serving as an important method of identifying my own biases and misunderstandings.

Peer debriefing is the process of exposing oneself to an objective peer in a manner similar to analytical sessions and for the purpose of exploring aspects of the inquiry that “might otherwise remain only implicit within the inquirer’s mind” (Lincoln & Guba, 1985, p. 308). Through analytical probing a de-briefer can help uncover biases, perspectives and assumptions that may exist in the researcher. I confided in several trusted and knowledgeable colleagues throughout the design and implementation of this research project. I was also invited to present my research in progress as part of the research forum at a state music education professional development conference, where six panels of active researchers and graduate students were able to review it and ask questions. The feedback obtained from my participation in those activities resulted in cathartic moments that affected this document in positive and productive ways.

Another method of creditability used continuously throughout the research process was researcher reflexivity (Creswell & Miller, 2000). I incorporated researcher reflexivity by constantly questioning my assumptions about what I thought was happening. I sought to maintain a heightened sense of awareness of the biases that I brought to the study and maintained this awareness when adding contextual data to field notes, observations transcriptions, and interview transcriptions, and when writing memos.
Peshkin (1988) pointed out that an individual’s subjectivity is not something that can be removed, and is therefore something researchers need to be aware of throughout the research process. Though Peshkin does not view subjectivity as necessarily negative, he does suggest that it is something that researchers need to realize and acknowledge. It was important for me to realize that my role as a researcher could not be separated from my background, life experiences, and memories, which would inevitably filter impressions of the actions and behavior of my participants (Grbich, 2013, p. 113). As Strand (2000) pointed out, “the researcher’s values, experiences, and personal points of view are as much a part of the research process as those of the people studied, and they should be discussed and acknowledged” (p. 91).

**Conclusion**

In this research, I aimed to understand the beliefs of members of the music student teaching triad within real-life contexts, aligning those beliefs within the constructivist paradigm, with the belief that the reality of their beliefs was continually being constructed and in flux throughout their careers. In order to examine their beliefs of effective teaching, I used the multiple case study method.

Purposeful sampling was used to recruit research participants, and data were collected through individual and group interviews, researcher field notes and memos, and student teaching assessment documents. Cross-case analysis was used to reveal individual beliefs as well as commonalities across cases. The trustworthiness of this study was tested via prolonged involvement, data triangulation, member checking, peer debriefing, and researcher reflexivity. All research methods were designed in compliance with the Internal Review Board research ethical guidelines at Kent State University.
In Chapter 4, I present detailed summarized documentation of the analytical framework of the project, relative to the beliefs of effective music teaching among the three triads in the study. In the final two chapters, contextual interpretations of the interview data collected during the course of this research project are conveyed, as are visual representations generated from the data analysis. I also provide an overview of the study, challenges and opportunities as a result of the research, implications for the profession, recommendations for future research, and my reflections as a researcher/practitioner.
CHAPTER IV

SHARING BELIEFS

Introduction

There were nine participants populating three student teaching triads in music in this multiple case study, consisting of three undergraduate music education majors, three cooperating teachers, and three university supervisors. All of the participants were enrolled in the music student teaching program at a single, mid-western, mid-sized university located in a region of the United States that was once a formidable industrial trade area of the country.

The contents of these three case studies were drawn primarily from participant statements in individual as well as group interviews, and summarized documentations of each case are presented in this chapter. In addition, artifacts in the form of student teaching field assessments were reviewed, taking into account how the beliefs among the cases were influenced by the contexts they were situated. In an effort to establish a relative level of consistency, documentations of the cases are presented in the following order: student teachers, cooperating teachers, and university supervisors.

Revealing the Cases

Data was gathered and converged from the cases and in an effort to illuminate each case, and to address the research questions. Data that were superfluous to the research questions were distracting during the process; however, I was consistently able to maintain focus. The following case summaries contain background information and occupational identities of the participants, current teaching assignment or student teaching placement, and beliefs of effective teaching. In
order to check data accuracy as well as contribute to the trustworthiness of the study, every case was subjected to a member checking process.

After collecting data and implementing the coding process, three major themes, or classifications, emerged from the data: Musical teaching skills and behaviors, non-musical teaching skills and behaviors, and teacher disposition. These classifications served as the analytical framework for presenting as well as analyzing participant beliefs in this and subsequent chapters, and assisted in situating the data into the existing literature.

Codes that led to the emergence of the first classification, musical skills and behaviors, refer to the overall musicianship and ability of the teacher to deliver musical instruction. Musicianship is the artistry required when performing music. Content knowledge indicates a thorough understanding of the history, theory, and pedagogy related to the discipline of music. Musical standards are those standards and expectations maintained by the teacher, and modeling skills signify to the ability of a teacher to model, either vocally or with an instrument or instruments, for their students. Piano skills are just that, the skills necessary to play the piano. A commonly accepted belief of professional practice has been and continues to be that the piano can be a useful tool in any music classroom or rehearsal hall, helping to explain multiple theoretical concepts in a visual way and making those concepts easier for some students to grasp. It can also be a helpful tool in analyzing harmonic structures and for ear training.

The second classification, non-musical skills and behaviors, emerged as a result of codes related to teacher behaviors that were not necessarily musical. Classroom management indicates the manner with which a teacher manages their classroom environment. How discipline is handled in the classroom or rehearsal room as well as the pace of instruction, use of eye contact, questioning skills and how instruction is planned for were all codes that easily fell into place
within the theme of classroom management. They would not be considered musical skills or behaviors, although the musicianship of the teacher could have an effect on how a teacher manages the classroom.

Teacher disposition, the third classification, reflects the personality and disposition of a teacher. This classification was the result of plentiful coding, the most among the classifications. Motivating refers to the ability of a teacher to stimulate and inspire students. Caring is the capacity to be thoughtful and to make connections with students as human beings. Professional indicates the overall appearance and conduct of a teacher, and flexible means the ability to make adjustments in the midst of the teaching process. The code of passionate indicates powerful feelings on the part of the teacher toward the subject matter as well as students. The remaining codes in this classification - humorous, confident, and organized, are self-explanatory.

The First Case

The first case in this study was Triad One, and consisted of Cecilia, Evan, and Oliver. Cecilia possessed a rich musical heritage and held high musical expectations for herself as well as her peers. She was a superior performer on multiple instruments (piano, clarinet) and well respected by her peers, instructors, and professionals in the area. Evan was a veteran cooperating teacher in the last stages of a career that would be considered successful by any measure. He was considered a master teacher of instrumental music at the middle level by the profession. Oliver entered the music education profession by way of an exceptionally diverse background, and, other than the student teachers in the study, held the least amount of public school teaching experience among the triads.
Cecilia, Student Teacher

“Those who can’t play can’t teach.”
(Cecilia, individual interview, April 2, 2012)

Background and Occupational Identity

Cecilia was in her final semester as an undergraduate instrumental music education student during her student teaching experience and participation in the study. Her musical skills on the piano as well as the clarinet during her collegiate experience were exceptional and well respected, as were her leadership skills as a drum major with the university marching band and section leader on the concert stage. She had completed a considerable amount of fieldwork prior to her student teaching experience as well as teaching private lessons for several years at local music stores and in private homes. She had also served on the instructional staff at several high school marching band camps. Cecilia said, “I love to teach high school band camps—even when I was in high school I did a couple. That’s really what clicked for me” (Cecilia, individual interview, April 2, 2012).

Cecilia was the product of a family lineage of well-respected musicians and music teachers, and that reputation and lineage were certainly factors in her decision to pursue music education as a profession. “My family and my background—I was just surrounded in it. They were always there to help and they never forced me. That is kind of how I chose” (Cecilia, focus group interview, May 22, 2012). She acknowledged her grandfather as the primary influence on her decision, sharing with me his relentless musical standards and expectations as well as his work ethic.

He would call me at 8:30 AM on Saturday morning and he was coming to give me a lesson whether I liked it or not. It was usually two or three hours long. I could never sleep in. That work ethic is still with me today, even though I love to sleep in on Saturdays! I think I knew if he was disappointed in me. If I did not practice, he never
had to say anything—he would just give me the guilty look. He was a great teacher. (Cecilia, focus group interview, May 22, 2012)

Cecilia identified herself as a passionate person overall, and considered music her passion and chosen profession as well as her hobby.

That is my hobby and my career, and it is all one big thing. My brother is a business major. He said that I needed to find a hobby other than music. I told him that is my hobby—that is everything. I would hope that other people see me like that—you kind of have to be like that. (Cecilia, focus group interview, May 22, 2012)

Cecilia held a passion for music and music teaching that was clearly evident in each interview. She regularly identified herself as passionate and extremely hard working, especially when music and music teaching were the tasks at hand. When asked to summarize what she believed it took to be effective as a music teacher, she responded by stating that effective music teachers are constantly searching for new and different ways to present musical content to students. This was a trait that she felt was extremely important, and one that she intended to carry with her as she began her professional teaching career.

**Student Teaching**

Cecilia was placed in a student teaching experience at a suburban middle to upper middle class school district. Her primary assignment was instrumental music, both at the middle and high school levels. Her piano skills allowed her to serve as the musical director of the middle school musical during her student teaching experience.

**Beliefs Related to Musical Skills and Behaviors**

Cecilia consistently shared her belief that, in order to be an effective music teacher, one must also be a great musician. She had difficulty relating to the prospect of effective music teaching taking place in the absence of a high level of musical skill on the part of the teacher.

I think to be a really good teacher you have to be a really great musician. That’s just my personal opinion. There are some people that are *ehh* musicians and great teachers, so, it
depends on the person, but I think you need to be a great musician to be a good teacher, without a doubt. (Cecilia, individual interview, April 2, 2012)

She did somewhat alter that opinion during the group interviews, sharing a belief that there could be exceptions to her first statement concerning the relationship of musicianship and teaching effectiveness. “I think you need to be a good musician to be effective, but there are exceptions where there are great teachers that maybe are kind of half-assed musicians. But, I do not understand that personally” (Cecilia, triad interview, May 2, 2012).

Consistent with her beliefs of the importance of musicianship to effective teaching, Cecilia held strong beliefs related to the importance of non-verbal communication from the podium through conducting gestures. She also believed that, in order to be effective, music teachers should have the ability to model, either with an instrument or vocally.

I think modeling in some way—obviously one teacher is not going to be proficient on every instrument. It is good, at least vocally, to model, or on the piano. When you are unable to do anything else, vocal modeling is what should be done. (Cecilia, individual interview, April 2, 2012)

Beliefs Related to Non-Musical Skills and Behaviors

Cecilia held beliefs relative to instructional and rehearsal pacing, a non-musical teaching behavior that has been the subject of a substantial amount of earlier research, that were really quite fundamental, addressing the need to adjust pacing according to the age level that was being taught. “Fast pacing all the time is not good. Knowing when to switch it up in accordance with the age level—middle school is a lot different than high school” (Cecilia, individual interview, April 2, 2012).

Cecilia was asked about other non-musical teaching behaviors that have been linked to teaching effectiveness in previous research. She felt very strongly that eye contact was a very important element in effective teaching, allowing the teacher to make an effective connection
with their students. “Eye contact is huge. You have to know the students well enough, though. You really cannot be buried in your stand of looking above their heads, because you will not be able to make a connection with them” (Cecilia, individual interview, April 2, 2012).

She also believed that questioning skills are also very important to effective teaching, and linked them with the ability to formatively assess the progress of students. “I think that is one of the most important things, because formative assessment can happen through effective questioning—to see if students understand what is being taught, or what is being rehearsed” (Cecilia, individual interview, April 2, 2012).

Cecilia stated that she believed that the ability to effectively deliver the aforementioned non-musical teaching behaviors would have a positive impact on classroom management, and that effective classroom management would not be an issue if those teaching skills and behaviors were in place.

I think that if those other things are in place, a teacher will not have too many problems with managing the classroom or rehearsal room. It is important to have rules—this is acceptable, this is unacceptable—the students learn after a while. (Cecilia, individual interview, April 2, 2012)

Cecilia felt very strongly that organizational and planning skills were important to being an effective teacher; she believed that a teacher could be effective yet lack a certain amount of organizational and planning skills. She related that belief to her own educational experience with teachers whom she felt were extremely effective, yet lacked those skill sets.

You can be effective without being organized. I have seen examples of people who are not the most organized, yet are extremely effective. However, I think things flow better when the teacher is organized. I believe that organization and planning are important to effective teaching, but it is definitely possible to be an effective teacher and lack organization. (Cecilia, individual interview, April 2, 2012)
Cecilia believed that reflection was an important ingredient to teaching effectiveness, however, she stressed that reflection should be approached in various ways, according to the learning style of the teacher.

We have to write our reflections down as students, but I am an auditory learner. So, if I say it out loud and talk about it, which helps me more. I talk to myself in my car at times. Yeah, I think it is important, but not written down for sure. (Cecilia, triad interview, May 2, 2012)

Beliefs Related to Teacher Disposition

There were frequent references to teacher disposition and its relationship to effective teaching throughout each of the interviews in which Cecilia participated. She offered a rather paradoxical response when asked if a sense of humor was necessary to teaching effectiveness.

That is important, but I do not possess one! I try to, but I was raised with that really strict Old Italian teacher-type thing. I was surrounded by it. So, I do not think a sense of humor is necessary to be effective. (Cecilia, individual interview, April 2, 2012)

When asked how important professional appearance and demeanor were important to effective teaching, Cecilia responded in a rather decisive manner.

Professional appearance and demeanor are 100 percent important to being an effective teacher. If students do not take you seriously, then you will be one of them and you will not accomplish anything. I am close to their age now, and I dress similar to most of them when I am not here. If I came in dressed like that, the students would think that I was trying to be just like them, and I would not get any teaching done. (Cecilia, individual interview, April 2, 2012)

Cecilia also believed that confidence was an important ingredient to effective music teaching and that a lack of confidence on the part of the teacher would not only render them less effective, it would cause confusion on the part of the students. A teacher’s ability to motivate students was also considered by Cecilia to be an important aspect of the effectiveness of a teacher.

With all of the other things going on these days, like sports and all of this other stuff in addition to music, if the teaching is not motivating them, then they are not going to be
motivated to go home and practice, or even participate in the program. (Cecilia, individual interview, April 2, 2012)

In contrast with the rest of the participants in the study, Cecilia felt as though respect of students was not a necessary trait in order to be an effective music teacher, as she had observed and experienced teachers in her life that she felt were not respectful of their students, yet very effective. Similarly, she did not believe that patience was crucial to teaching effectiveness. “I have seen teachers have no patience, or very little patience, and they are great teachers. Patience is not necessary in order to be an effective teacher” (Cecilia, individual interview, April 2, 2012).

Cecilia, throughout the interview process, proved to be as candid with sharing her beliefs of effective teaching as any of the participants in this study, including those with far more experience in the profession. Her confident demeanor reflected that of a veteran teacher, especially when she shared her beliefs related to musicianship; however, it was often clear that she was still very much in the formative stages of developing her beliefs.

Evan, Cooperating Teacher

“Classroom management is your heart and soul and you live and die by whether you have it or not!” (Evan, individual interview, April 2, 2012)

Background and Occupational Identity

Evan was in his 28th year of teaching at the time of our interviews. The majority of his experience had been middle school instrumental music, which was his assignment at the time of our interviews, in addition to serving on the high school marching band staff. Evan also had two years of experience as a high school instrumental music teacher and one year of experience teaching general music to grades four and five.

The middle school instrumental program that Evan oversaw had a long-standing reputation for excellence and had been a model for surrounding districts to aspire to. He was
considered a master teacher by his peers, and, like Becky and Wayne, the quality of his performing ensembles had been outstanding for many years.

The classroom and rehearsal room in which Evan taught were considered a laboratory for many years to countless music education students from the university population in which this study is grounded. In fact, I had utilized his rehearsal room as a primary field site for undergraduate music education majors for several years. Evan had provided valuable mentorship for many years to undergraduate students preparing to enter the profession.

**Teaching Setting**

Evan taught in a school district that was considered medium-large in terms of student enrollment and was located in a middle-class to upper middle-class suburb. The student clientele of the district was largely White; however, there were many Asian and Indian families in the district. The district held an excellent reputation academically, and the music department held an excellent reputation for the quality of staff as well as that of performing ensembles.

**Beliefs Related to Musical Skills and Behaviors**

During our individual interview, Evan indicated that he believed the musicianship of the teacher was directly related to their effectiveness as well as the musicianship of their students. “I feel that the musicianship of the teacher is going to reflect in their teaching as well as their students. Obviously, if they lack musicianship, their students aren’t going to play with very much. That is my assumption” (Evan, individual interview, April 2, 2012)

Evan held strong beliefs relative to the ability of a teacher to model during instruction. He indicated that he played his instrument for his students every day, and drew parallels with modeling during instruction and the development of language skills during the early years of human development.
It is everything—the name of the game. It is how we learn as infants and how we learn as human beings. We learned to talk through modeling. It is the same with music. I don’t think you can be effective without it, and I cannot see how you can teach without modeling. (Evan, individual interview, April 2, 2012)

He altered his beliefs related to the importance of musicianship during our triad interview, where he was affected by beliefs shared by Oliver. He reflected on an effective teacher who had limited performance skills, yet was very effective in providing musical experiences for their students.

I can think of a situation where I know of a general music teacher in an elementary setting with limited performance skills, but in my opinion is a very effective music teacher. Their level of musicianship is quite high in terms of bringing some really great musical experiences to K-4 students. I know that they are not a great musician themselves, but my perspective is changed. Maybe you don’t have to be a great player to be a great teacher sometimes, and vice versa. (Evan, triad interview, May 2, 2012)

Evan continued to share his beliefs of musicianship, and stated that there are effective teachers in every discipline that may not have been all-stars as students. However, those same teachers were the ones who often help students the most, because they can relate to those students who may be struggling.

I think even in general subjects you find some really effective teachers where you ask them what their own high school experiences were and find out that they pulled a C+ average because they were having a hard time and fell through the cracks. All of a sudden, these are the ones that are helping students the most as teachers. (Evan, triad interview, May 2, 2012)

Evan believed that it was possible to lack piano skills and still be an effective music teacher.

I have been effective in my career, yet I have gone for twenty-eight years without touching a piano in front of a class—ever. Do I wish I played piano and that it could enhance my teaching? Yes. I know that it can be, it would take me to a higher level, but I don’t think that it is entirely necessary to have piano skills to be effective. (Evan, individual interview, April 2, 2012)
Beliefs Related to Non-Musical Skills and Behaviors

There were many non-musical teaching skills and behaviors that Evan believed essential to effective music teaching. He felt strongly that the pace of a rehearsal or lesson was important, especially in terms of maintaining the interest of students. “Pacing is extremely important for the benefit of the students in the room! Whether it is a small or large group lesson, nobody can sit for any length of time idly. Pacing is everything” (Evan, individual interview, April 2, 2012).

Evan believed that the teacher’s ability to maintain eye contact was important to effective teaching, particularly for discipline, and that a little glance could bring a distracted student back on task immediately. He also believed that questioning skills, especially those of the higher-order, were important to effective teaching.

It is so easy for a music teacher to do the lower-level stuff—ask what is in the time signature or what is in the key signature. But to get them to do actual higher level skills, and the more the better. (Evan, individual interview, April 2, 2012)

Evan believed that organizational and planning skills were crucial to the effectiveness of a music teacher, affording them the opportunity to be structured and sequential in their delivery of lesson content. Students would reap the benefits of an organized teacher in terms of their learning.

You are not going to be able to have any sequential learning taking place if you are not an organized and planning person. You are going to be doing the hit-miss theory, and the students have no idea. Pinball is what I call it—the students have no idea where you are coming from. It is important to be structured and sequential—organized, to be effective. (Evan, individual interview, April 2, 2012)

During our focus group interview, Evan shared a belief of effective music teaching that, ironically, held little or no connection to music at all. Instead, it reflected the importance of educating students, through music, to become responsible citizens for the remainder of their lives.
I see myself as teaching life skills and I just happen to be doing it through music. I have basically one rule in class and that is to be where you are supposed to be where you are supposed to be when you are supposed to and doing what you are supposed to be doing. I tell my students that if they live by that rule, they are going to be model citizens of the United States of America, because that is what our democracy is built on. Really nothing to do with music, and yet, everything to do with music. (Evan, focus group interview, May 2, 2012)

Beliefs Related to Teacher Disposition

When asked what it took to be an effective music teacher, Evan shared a rather fundamental belief related to the passion of a teacher toward continual growth. It was a trait that he believed vital to maintaining effectiveness as a music teacher, especially for those who would be considered veterans in the profession.

It is a passion for professional development—to always have that desire to always want to learn more. If, after ten years you say that you know it all and you do not try to get any better professionally as well as personally, you are dead in the water and have lost your effectiveness. (Evan, focus group interview, May 2, 2012)

Evan was inspired to teach music from the eighth grade, and credited that inspiration to his elementary and junior high music teachers. When asked to reflect on effective music teachers from his educational background, he spoke of a particular junior high band director who made music fun and was always willing to help his students.

It was a band director at my junior high. When I was in eighth grade it was his first year of teaching. I distinctly remember his long hair, and we all thought it was so cool, because first of all, he made music fun. We were always in the band room during study halls, and he would come in and help us, either by ourselves or in small groups. His passion and him making it fun was just my whole inspiration. (Evan, focus group interview, May 2, 2012)

Evan concluded his beliefs of effective music teaching during our focus group interview with a powerful statement that resonated throughout the entire interview process related to the dispositions of effective teachers, suggesting that the golden rule was a critical element in how effective we consider a teacher to be.
I think it is the humanism element that we’ve all touched upon. Thirty years from now kids will have little memory of what you taught them, but they will remember how you treated them. We are all reflecting on effective teachers right now, and remembering things, well for some of us, from thirty years ago, others from just a few years ago. What have all of us talked about? We did not talk about anything that specifically went on in the classroom. It was the quality of that teacher that we all remember. (Evan, focus group interview, May 2, 2012)

It was exceedingly evident during our interviews that Evan possessed a passion for music as well as for teaching that were attributes of a music educator that had maintained a high level of effectiveness throughout his career. Although I was aware of his extensive teaching experience and expertise, it would have been apparent to anyone through his interactions with both myself as well as the other participants. His willingness to share his beliefs was indicative of the mentor that he had been to countless people in the profession and the thoughtfulness and passion with which he approached his work.

Oliver, University Supervisor

“I think there are situations where people who are very thoughtful about teaching can be extremely effective in a music education situation even when they are lacking some musicianship skills.”

(Oliver, individual interview, April 3, 2012)

Background and Occupational Identity

Oliver’s teaching duties at the university included teaching various music education methods as well as special topics courses, supervising graduate research, supervising student teachers, and co-coordinating the music education program. His route to his current position was a rather circuitous one, and began in his home country of Canada.

Oliver did not originally want to be a teacher, although he did consider the notion of teaching during his high school years, where his 11th grade history teacher affected him in a very positive way.
One of the best teachers I have had in my life was my eleventh grade history teacher. He taught in a really creative way and he got me thinking of things differently and he managed to trick his students into learning. I thought that was really cool. That was the first time that I thought maybe I could do something like that. (Oliver, focus group interview, May 22, 2012)

Oliver put the notion of teaching in the back of his mind, and began his undergraduate career pursuing a Bachelor of Arts degree in music because he was interested in studying and performing jazz. He entered the only Canadian university that offered the opportunity to study jazz within the context of a degree and began the degree, but did not care for the program. He left after three semesters, transferring to a practical community college program where he earned a diploma in jazz and commercial music.

After taking some time off to study composition, Oliver was able to finish his bachelors of music performance degree with an emphasis in jazz. He then embarked on a five year freelance performing career in the greater Toronto area before deciding to go back to school to earn a teaching certificate, which Oliver claims he did for all the wrong reasons. It was just to pay off student loans—it was a back-up plan. I did not think I wanted to really teach. My goal was to do a jazz performance/pedagogy kind of degree. I wanted to get a Doctor of Musical Arts degree, teach adjunct and gig and do those sorts of things. (Oliver, individual interview, April 3, 2012)

Oliver began student teaching, and once he interacted with students, he loved the experience, ultimately changing his mind about his career path. I got up in front of my first band class and I loved it the second I got up there. It had not dawned on me that that was something I really wanted to do until I started doing it the year I was in teacher’s college—that was when it all changed for me. (Oliver, focus group interview, May 22, 2012)

Oliver also spoke of the remarkable influence that his cooperating teacher had on him during his student teaching experience. She was a former performer that had decided to enter the teaching profession later in life, and, according to Oliver, had found teaching music far more
fulfilling than performing it. He shared with me a conversation that they had where she shared a powerful defining moment with him that was ultimately going to have a defining impact on Oliver as well.

She had an existential moment when she asked herself how was the world a better place; I am playing this note correctly for the 2,417th time. She did not feel artistically fulfilled—that is always an issue when you are trying to balance the issue of working as a musician—very little of what you do is artistically fulfilling. So we had this discussion about the world not necessarily being a better place and her talking about how much more fulfilling her life had become since she started teaching. (Oliver, focus group interview, May 22, 2012)

Oliver subsequently earned a masters as well as a doctor of philosophy degree in music education, teaching five years adjunct as a graduate student, five years as a high school instrumental music teacher. He was in his fourth year of university teaching at the time of our interviews.

**Beliefs Related to Musical Skills and Behaviors**

Oliver held strong beliefs related to the importance of musical standards and expectations for students, and believed that they were critical to effective music teaching. He attributed much of that belief to his extensive background as a performer, and made reference to his struggle with his own occupational identity.

Coming from the background of having the burning desire to be a performer, I grappled with the stereotype of those who can do and those who cannot, teach. I think the only way that I could manage to make peace with the two sides of my personality—the side that wanted to be an educator and the side that wanted to be a performer—was to insist on maintaining high performance standards for my students. (Oliver, individual interview, April 2, 2012)

Oliver was concerned that his beliefs related to maintaining high performance standards would cause the perception that he was an elitist. He felt compelled to clarify those beliefs, and stated that he believed that high standards meant different things for different students, and that,
in reality, his belief correlated with assisting students to reach their true potential in the grander scheme of life beyond music.

What we are talking about is their potential. Not necessarily in the conservatory sense of high standards, but I believe it is very important to maintain high standards in the sense of not allowing students to not strive for their potential, not enticing them to do it, and, in fact, making them pissed off at times. It is important for students to understand that, and I think it’s an important life lesson, not just about becoming a really good musician, but about having high standards for yourself, whatever that means in whatever your endeavor. (Oliver, individual interview, April 2, 2012)

Oliver continued to share his beliefs associated to the musicianship of the teacher and the relationship that it had to effective music teaching. Although he believed that the musicianship of the teacher was important, he was cautious to frame that belief into context, relating musicianship and teaching effectiveness with thoughtful pedagogical skill. He had witnessed situations where there were very accomplished musicians who lacked thoughtfulness in how they approached teaching, and, as a result, were ineffective teachers. Conversely, he had witnessed effective music teachers who were not necessarily very accomplished musicians, but were very thoughtful in their approach to teaching. Oliver believed that outstanding performing musicians could be very effective teachers by default to a certain number of students who already possessed the motivation necessary to succeed and who did not necessarily require certain adaptations.

I would have said without hesitation a few years ago—I would have jumped and said that there was no question that you have to be a phenomenal musician to be an effective teacher. However, I think that there are situations where people who are very thoughtful about teaching can be extremely effective in a music education situation even when they are lacking some of the musicianship skills. I think that the ideal is to have them both, both musicianship and thoughtful, effective teaching skills. (Oliver, individual interview, April 2, 2012)

Oliver further refined his beliefs of musicianship and its relationship with effective music teaching during our triad interview, suggesting that musicianship might apply to conducting skills, or pedagogical skill in a musical setting. He continued by adding that musicianship could
refer to discernment and diagnostic skills as well as tastefulness, drive, passion for music, and aesthetics.

I am a bit uncomfortable always judging musicianship with performing ability. Ryan says that he gets terrible stage fright—that does not necessarily impact his level of musicianship. I think that there are certain skill sets with performing, particularly at the professional level that we do not necessarily have to equate with the word musicianship. (Oliver, triad interview, May 22, 2012)

Oliver believed that modeling was a critical element in effective teaching, drawing a solid correlation between effective music teaching and the musicianship of the teacher.

Beliefs Related to Non-Musical Skills and Behaviors

Oliver believed that the pace of a rehearsal or lesson was important to effective teaching; however, he did share an interesting apprehension related to that belief related to what he considered a cultural problem.

My only concern when talking to my students about pacing is that we live in a society increasingly where everything has to be paced so quickly in order to keep up with the multi-tasking, constantly distracted culture that we live in, and, as Paul McCartney would say—that can cause problems sometimes. (Oliver, individual interview, April 2, 2012)

He then addressed his apprehension by offering a thought-provoking philosophy related to pacing suggesting that, instead of pacing in accordance with current cultural standards, that teachers condition students to adapt to a different pace.

I think sometimes it becomes important to try to force students to adapt to a different pace, because I think it’s good for them. That may sound incredibly old-fashioned and non-progressive, but when you consider the fact that the average political message needs to be encapsulated in 8.5 seconds whereas a few years ago it was 30 seconds, I see that as a horrible trend. What’s going to happen when the average attention span of a teenager continues to shrink? (Oliver, individual interview, April 2, 2012)
Oliver believed that the questioning skills of the effective teacher could engage students, thereby involving them in their own learning. Effective questioning skills could provide students the opportunity to experience ownership of the content being presented.

It is increasingly difficult to engage students, and one of the ways that we can engage them is through questioning, because they are forced to be involved in the process. I think that questioning skills are probably the most important thing of anything on any list these days in terms of engaging students. (Oliver, individual interview, April 2, 2012)

Although Oliver believed that eye contact was important to effective teaching, he offered an interesting point of view, situating the behavior within a cultural-contextual reality.

All of the research shows that it is extremely important. When teaching in a multicultural situation it can be a little dangerous though, because some cultures are, particularly females, conditioned to believe that it is rude to make eye contact. It is something that I think we have to be increasingly aware of in this increasingly heterogeneous society that we live and teach in. But I do think that eye contact is very important to effective teaching. (Oliver, individual interview, April 2, 2012)

When discussing his beliefs about planning and organizational skills and their relationship to effective music teaching, Oliver chuckled and offered a belief that would likely resonate with many music educators.

I think it’s really possible to be a really effective teacher and not always be the most organized person. I do think that it varies from person to person, because some people function well in the so-called organized chaos while other people simply cannot. (Oliver, individual interview, April 2, 2012)

Oliver offered a summary of his beliefs related to the non-musical skills and behaviors of an effective music teacher with a statement that had far more to do with the value of music and the path to a good life within a quality education.

A part of success as a music teacher is in converting students to accept music education as part of their education. I would also define success as trying to get them as close to their own personal best in terms of life skills, responsibility, and learning the value of personal discipline. That is the most important thing, as well as learning to transfer those skills to other situations. (Oliver, individual interview, April 2, 2012)
He continued to summarize his beliefs of effective teaching by relating them to a larger socio-cultural reality, one that illuminated a disconnect with our discipline, and a trend toward standardization in American public education as a whole.

We are not allowed to count attendance. Well, why the hell not? Attendance is important. Showing up on time is important because it teaches students an important life skill. So, if we say that we are only going to show what we can measure that is a musical outcome, then we have lost something very important that we have been trying to teach. (Oliver, individual interview, April 2, 2012)

Oliver believed that the way effective teaching within musical contexts has been defined was generally too narrow, and that the current trend toward standardization and testing was not helping at all.

**Beliefs Related to Teacher Disposition**

Oliver shared compelling beliefs related to the importance of certain personality characteristics and their relationship with effective music teaching. He believed that it was important for effective teachers to know their students very well, and offered an interesting representation.

Someone told me once that the art of teaching is understanding that some kids need a pat on the back while others need a kick in the ass. The real art is knowing which kids need what. That sometimes may be the same kid at different times of the day. So, I think a lot of that has to do with knowing your students really well. (Oliver, individual interview, April 2, 2012)

When discussing the importance of patience, Oliver believed that it took a staggering amount of patience to be effective as a music teacher, and offered another thought-provoking perspective related to musicianship, teaching, and the contextual realities that music teachers commonly encounter.

Most music teachers begin as musicians. I do not think a lot of English teachers begin as authors, and that many math teachers necessarily start out as mathematicians. If we are not musicians, then we do not get to be music teachers. As a musician, you have all of these great ideas and all of these outcomes that you want to see happening. However,
when you walk into a real situation, you realize that there are hundreds of things that are preventing that from happening. If you lack the patience to deal with that, then you are going to burn out. (Oliver, individual interview, April 2, 2012)

When asked what it took to be an effective music teacher, Oliver responded by offering a statement that was far more related to the personality traits of the teacher than their musical or non-musical teaching skills.

I would say that it takes a thick skin and a deep-seeded understanding of why it is that you do what you do. What Becky said about caring I think hits the nail right on the head. Its not that English or Math teachers are not caring, but I think it is the fact that when you are trying to illicit some sort of aesthetic response from students—that necessarily entails a certain vulnerability. It is not possible for anyone can express himself or herself artistically with simultaneously being vulnerable. (Oliver, focus group interview, May 22, 2012)

Of all of the participants in this study, Oliver was by far the most philosophical as well as the most direct in sharing his beliefs. Our interviews were the lengthiest, and the resulting interview transcripts were laden with rich data. Oliver offered highly engaging and substantive beliefs of effective teaching, and provided a large quantity of data related to the occupational identity piece that emerged during this research project. His path to the music education profession was uncommon as well as diverse, and the beliefs he shared were filled with material that was unique among the participants.

**Encountering Case Two**

Members of Triad Two, the second case in this multiple case study, included Vito, Becky, and Ryan. Vito was a student teacher who had a significant amount of teaching experience in various settings prior to student teaching. He was highly motivated to begin his professional career in music education. Becky was in the final semester of a successful teaching career and would retire before this project would come to completion. Ryan was also in his final weeks of a distinguished university career before his retirement.
Vito, Student Teacher

“I think that you can be a good teacher and not be the best musician in the world.”
(Vito, individual interview, April 10, 2012)

**Background and Occupational Identity**

Vito was in his final semester as an undergraduate choral music education student during his student teaching and participation in the study. His teaching experience, other than the required field component of his degree program, included quite a bit of private instruction. “I have been private teaching since I was a freshman at the university level, so it is coming on four years now—teaching 5-17 year-olds private piano lessons and one private voice in 8th grade” (Vito, individual interview, April 10, 2012).

Vito possessed experience conducting community choirs and was serving as the assistant conductor of a community adult choir at the time of our interviews. His piano and vocal skills were considered exemplary during his undergraduate experience. Vito also had experience in instrumental music, playing clarinet as well as serving as drum major of his high school band.

I always wanted to be a music teacher because I really enjoyed music in high school when I was a drum major just teaching people that did not quite get something. I also enjoyed learning piano and wanted to take what I learned and use it for others and teach students that. I have always had kind of a desire to teach music, not just one specialty—the whole gamut. (Vito, triad interview, May 31, 2012)

Vito held a passion to pursue music education that ironically did not originate from a music teacher. It came from a close friend of the family; so close, in fact, that he referred to her as his aunt. She was an English teacher who was pursuing a PhD, but passed away before bringing that degree to completion. Vito struggled with reading and comprehension, and she would assign him reading excerpts and questions.
I would think that I answered all of the questions perfectly—it was good, but you forgot the period at the end of the sentence though, and it’s like, come on! Hey Aunt, I got an “A”—well, why didn’t you get an A+? (Vito individual interview, April 10, 2012)

That drive to always do better affected Vito in a very positive way, motivating him to pursue teaching as a profession. The fact that Vito loved music so much and could help young people musically was impactful in his decision to pursue a degree in music education.

Student Teaching

The student teaching placement to which Vito was assigned was somewhat unique, in that it was at his high school alma mater, located on the west side of a mid-sized metropolitan area. His cooperating teacher was Becky, a participant in this study as well as his high school choir director. The community in which the school system was located was considered middle-class, or blue-collar. It had experienced quite a bit of population shifting due mostly to relocations as well as open enrollment, and the student clientele was racially mixed, mostly between African-American and Caucasian.

Beliefs Related to Musical Skills and Behaviors

Vito held beliefs related to the musicianship of the effective music teacher that differed from those that Cecilia shared with me. He believed that the effective music teacher did not necessarily have to be able to be an outstanding musician in order to be effective.

My teachers were great teachers, but looking back at them now, doing observations of them during my university experience, it was like they were so wrong, but are teaching it so well! So, I think you can be an effective music teacher without being a musician of the highest caliber. (Vito individual interview, April 10, 2012)

Vito suggested that musicianship is really the result of many levels of skill sets, not simply playing an instrument or singing at an artistic level.

I think instrument repair is part of—it’s musicianship. I could not fix a flute if I had to—so that is musicianship I lack. Musicianship is using the gifts that you have. It may be error detection remediation pedagogy using aural skills—I believe that there are multiple
issues that are a part of good musicianship, not just one particular skill set. (Vito triad interview, May 31, 2012)

He did, however, believe that effective teachers should maintain high musical standards and expectations for their students.

You cannot be an effective music teacher unless your standards are high and you hold high musical expectations for the kids as well. The kids want those expectations, and if they have them, their performance will be better as a result of the expectations of the teacher. It just makes sense. (Vito, individual interview, April 10, 2012)

The importance of conducting and non-verbal communication from the podium to effective music teaching was somewhat dismissed by Vito during our interviews, especially when considering the age of the student population.

I think that, to a point, they can be effective. I have discovered that in the middle school, I can’t conduct like I do at the higher levels because the kids will laugh. They think I look like a bird or something—with really big cues and stuff. I think the higher level you go with the population, the more you can do artistically from the podium. (Vito, individual interview, April 10, 2012)

Consistent with Cecilia, Vito felt that modeling was extremely important to effective music teaching, and that teacher modeling was also a motivational factor for students.

This is something that I think is crucial in music/arts education. The kids want to know, “well, you are telling me to do it—can you do it?” That motivates them to do well. I think effective music educators always have to have the horn next to us, or the piano, or have our voice warmed up, and I think the kids want to hear that too. (Vito, individual interview, April 10, 2012)

Vito offered compelling beliefs relative to the importance of piano skills and their role in effective music teaching, which was not surprising considering his background in piano.

I am the musician I am today because of my piano background. I think that doing two things at one time also helps the development of the musician, because as musicians we have to do things from the inside out, and that is how piano is. It helps so much—cognitively too, I think. (Vito, individual interview, April 10, 2012)
Beliefs Related to Non-Musical Skills and Behaviors

Vito held strong beliefs of effective teaching related to teaching behaviors that had been widely studied in previous teaching effectiveness research. He believed that pacing was a very important component in effective teaching, relating the pacing of an effective teacher to their ability to engage students. “You cannot go too fast, especially with the high school population, or you will lose them and they just will not care. Pacing is very important to effective teaching, I believe” (Vito, individual interview, April 10, 2012). He also felt that eye contact was an important element, again citing student engagement during the lesson as a result of teacher eye contact.

The questioning skills of the teacher were also important, according to Vito, as was the style and language of the questioning.

How questions are posed needs to be open-ended, not just “yes” or “no.” I think it is important how a teacher asks the questions—is the correct language being used to get the kids to really tie everything together? You know, cross-curricularly, everything makes sense. (Vito, individual interview, April 10, 2012)

Vito held strong beliefs concerning the organizational and planning skills of the effective music teacher. “They are everything, I think. Having a plan, being organized, having your music on the piano or on the stand ready to go—it is crucial to a smooth and effective rehearsal” (Vito, individual interview, April 10, 2012).

Beliefs Related to Teacher Disposition

Comparable to my interviews with Cecilia, there were numerous references to teacher disposition and its relationship to effective teaching throughout each of the interviews in which Vito participated. He felt that positivity was important to effective music teaching, and made connections with student motivation as a result of effective positive reinforcement from the teacher.
I am a firm believer in a lot of positive reinforcement. I think it feeds the rehearsal—the gasoline of the rehearsal. At the high school, they are of the mindset, “OK—glad that sounded good—what could be better?” So I think at the high school level they need more criticism. But you still need that—every time something happens, “nice job, but try this.” (Vito, individual interview, April 10, 2012)

Vito also felt that a sense of humor was important to effective teaching, stating that it was important for students to view the teacher as a real person, not a robot. Their reaction to anything presented from a teacher with a sense of humor would allow them to react well to that teacher, therefore increasing that teacher’s effectiveness, regardless of the subject matter.

The ability of a teacher to be flexible was a significant theme during my interviews with Vito. He felt so strongly about this personality characteristic that it was the only trait presented in his response when asked what it took to be an effective music teacher.

I think that we always need to be flexible in the arts in general, but especially music. Effective teachers are willing and able to adapt to situations that are given whether it is the performance space or their own rehearsal space. (Vito, focus group interview, May 22, 2012)

Vito possessed a strong opinion associated with the relationship of professional appearance and demeanor to effective teaching. “To be effective, I think it is key. I do not think teachers should look like students, even on casual days. I think that a teacher can be significantly more effective if they play the part—every day” (Vito, individual interview, April 10, 2012).

Throughout the interview process with Vito, his overall demeanor struck me. It was not that of a typical entry-level teacher; rather, it was that of a well-seasoned teacher several years into his career. Had I not known that Vito was a student teacher, I would have surmised that he was a young teacher with three to five years of professional experience. His dress, mannerisms, and demeanor were that of a veteran educator, and his ability to articulate his beliefs of effective music teaching during individual as well as group interviews was extraordinary.
Becky, Cooperating Teacher

“I think you have to be a role model for your students, but I don’t think that you have to be an outstanding performer.”
(Becky, individual interview, April 11, 2012)

Background and Occupational Identity

Becky was entering her last months before retirement after a very successful 30-year career teaching music at every level, kindergarten through the 12th grade, in the public schools. She ultimately became the department head in her district, and taught music theory as well as numerous choral ensembles at the high school level. Her program was well respected by the community as well as by her peers in the profession.

The classroom and rehearsal room in which Becky taught were considered a teaching laboratory for many years, and she had to serve as a partner with the local university in the preparation of music education students. Countless future music educators as well as professional performers have benefited from her mentorship during her tenure in the district.

Her early experience as a performer provided Becky insight that would become a theme throughout her participation in the interview process.

I was not a performer in the sense of a solo performer. I was the ensemble performer, the blender, as a singer. So, I always had a little insecurity about teaching. I knew I had the piano skills, and I had the vocal skills as far as a blender—music was a very challenging major for me. (Becky, individual interview, April 6, 2012)

Becky further elaborated during our focus group interview on the emphasis placed on performing skills at her undergraduate institution, and the effect that it had on her confidence as a potential music teacher.

I was not the soloist, I was the team player. I think that prohibited me from having enough confidence to go into teaching because in college it’s perform, perform, perform—if you aren’t a good performer you aren’t going to be a good teacher, and I think that prohibited my confidence. (Becky, focus group interview, May 22, 2012)
While discussing her difficulties with confidence during her undergraduate training, Becky reflected on a particular teacher and a trait that would be a precursor of a later discussion regarding teacher personality characteristics. “Although I had a very good theory teacher, they did not help my confidence. I think they helped to decrease that confidence through their critical nature” (Becky, individual interview, April 6, 2012).

As a result, Becky did not want to be a teacher and did not seek a teaching position upon graduation, feeling she lacked the proper training. “I think part of it was because I didn’t feel like I had the proper training. I think I majored in music mainly because that’s what I had lived all my life” (Becky, focus group interview, May 22, 2012). Her confidence level was so low in terms of teaching music that Becky actually considered attending seminary and becoming a Christian education director. Those who were guiding her during that time did not take that thought seriously and continued to steer her in what was ultimately to be the correct career path: music education.

Becky assumed an organist position at a local church after graduating from undergraduate school, where she gained valuable experience as well as confidence in her musical skills as well as her ability to teach music.

And then—when I realized—it took me a few years to teach before I felt the confidence that, just because I wasn’t the soloist, that I could teach those kids. I feel like I was a better teacher, because some things I had to work very hard for. I think I was more in tune to those students that were not the shining stars—the ones that needed more help. When I started doing this, it was like, “what am I doing?—Do I really want to do this?” I just grew into it—I love it! (Becky, individual interview, April 6, 2012)

**Teaching Setting**

The school district where Becky taught was medium-large in student enrollment and located on the west side of mid-sized metropolitan area. The community in which the school system was located was considered middle-class, or *blue collar*. It had recently undergone quite
a bit of population shifting, due mostly to relocations as well as open enrollment, and the student clientele was racially mixed, mostly between African-American and Caucasian. The music department had long maintained an excellent reputation for quality of performing ensembles as well as other musical offerings in the curriculum.

Beliefs Related to Musical Skills and Behaviors

Becky alluded many times during our interviews to her confidence level early in her career and its relationship to what she perceived to be a lack of the musicianship skills important to becoming an effective music teacher. She credited that perception to her undergraduate training and the emphasis that it placed on performance skills.

My training was alright, but I look at these student teachers now and what they are going through—it is so much more advanced than what we had. I think there used to be too much emphasis on applied lessons and not enough on the educational side. (Becky, individual interview, April 11, 2012)

When asked if the musicianship of the teacher was related to his or her effectiveness, Becky felt compelled to agree; however, she did not believe that it was necessary to have a high level of musicianship in order to be effective. Rather, she believed that it was critical for an effective teacher to be a role model. “I think it helps, but I don’t think you have to be. I think you need to be a role model for your students, but I don’t think you have to be an outstanding musician” (Becky, individual interview, April 6, 2012). In fact, Becky believed that outstanding musicians would have difficulty relating to students and would not necessarily be effective music teachers. “I feel that if it comes easy to that musician, they do not understand the mediocre student who has to work hard. I think there is some impatience” (Becky, individual interview, April 6, 2012).

Becky provided further clarity to her beliefs of the musicianship of the effective teacher in our focus group interview, and explained how her lack of confidence as a musician early in
her career would ultimately have a positive impact on her as well as her students, especially those students who needed the most help.

I think there are different levels of musicianship. Early in my career, I did not think I was good enough, that I was not going to be a great model for my students. Then I realized that I could teach other students to sing and not be just the star of the show. I think that I was more in tune to those students who were not the shining stars, but the ones who needed more help. (Becky, focus group interview, May 22, 2012)

Becky believed that the validity of an effective music teacher depended heavily on the standards and expectations they held for their students, both musically and behaviorally.

I do not believe that you would be [a] valid teacher without that philosophy. I think you have to maintain high standards—meeting students where they are, but taking them to a higher point, to higher standards. Musically, behaviorally, the whole package. (Becky, individual interview, April 11, 2012)

Becky held strong beliefs related to piano skills and their importance to effective teaching, particularly in vocal music.

That’s a real *pet peeve* of mine! I have been known to say to professors that I do not want a student teacher unless they have piano skills. It is a plus—a real plus. I have yet to understand how somebody can major in vocal music and not play the piano. You have to study and you have to practice—I think it is crucial. (Becky, individual interview, April 6, 2012)

She also believed that an effective music teacher should have the ability to model vocally, instrumentally, or both.

I think it is effective, and I think as a vocal teacher an effective teacher is able to sing soprano, alto, tenor, and bass. Students need to know that you know their part and can sing right along with them. I think that is very important, to model with them. An effective teacher has to be able to do that. (Becky, individual interview, April 6, 2012)

Becky believed that conducting gestures were not important to effective music teaching within the context of actual teaching; however, she felt that the ability to communicate through gesture was important during actual performance situations, especially at the high school level.
Beliefs Related to Non-Musical Skills and Behaviors

Becky believed that pacing was an important ingredient in effective music teaching, and that most pre-service music teachers had not yet refined that skill. She related her beliefs of the importance of instructional pacing in a personal way, indicating that she felt that pacing a rehearsal or class was a learned skill and also one of her strengths.

Pacing is very important, and I think that it is learned. I have noticed with my student teachers that I have to help them pace, because coming from a college situation where everything is fast paced and they have to learn quickly—I think that is one of my assets actually—I think I am good at pacing rehearsals and know how to run a rehearsal. (Becky, individual interview, April 6, 2012)

Later in her individual interview, Becky related instructional pacing with fundamental management of the classroom or rehearsal.

If you are pacing, and if you aren’t doing the same thing for twenty minutes, you need to change gears—to pace, or you will lose them. If you can keep the students engaged, there is no time for classroom problems. (Becky, individual interview, April 6, 2012)

Becky believed that questioning skills were very important to effective music teaching and should be ongoing, allowing teachers to effectively assess where their students are in the learning process. She also believed that organizational and planning skills were crucial to effectiveness, and offered reflective thought related to those non-musical teaching skills and behaviors.

I do not think you are effective without being an organized person. I think you have to be organized. When I am not organized and lose my focus as to where I am going next in the classroom, I become ineffective and upset with myself. That is when I lose sight of my teaching skills. Yes, I think you have to be organized to be effective. (Becky, individual interview, April 6, 2012)

Beliefs Related to Teacher Disposition

When asked to reflect on who her primary influence was in pursuing music education as a profession, Becky talked about her high school music teachers. Her high school band director
held high musical expectations for his students and effectively turned the band program around during her time there, and her choir director held the same high standards for her students.

Becky indicated that it was her choir director who recognized her drive for music and encouraged her to pursue it beyond high school. “I think both of those directors influenced me. I think it was partly their personality. They were good strong personalities and nice people—they were just really good people” (Becky, focus group interview, May 22, 2012).

Becky shared her belief that a teacher could have an extensive content knowledge in music, yet not be effective unless they were able to connect with students.

You have to connect with students to be effective. You can have the best knowledge of the subject matter, but if you do not connect with students, it does not matter. Maybe it is kind of a generalization to say that a teacher needs to be more caring to be effective. I think because of our emotional involvement along with our subject matter the students see that—but there needs to be a connection. (Becky, focus group interview, May 22, 2012)

Becky believed that the ability to be flexible and adaptable was necessary in order for a music teacher to be effective, relating that personality characteristic to discipline as well.

If you are not flexible, you aren’t effective. You have to be flexible. I think when you cannot be flexible, that’s when you run into problems with discipline. I think you have to be able to ‘go with the flow’ or however you say it, but not flexible to the point of getting run over. Maybe an example is—I had a great plan today, but, the seniors have an assembly this period—that type of flexibility. (Becky, individual interview, April 6, 2012)

It was obvious throughout the interview process that the teacher disposition of confidence was a central theme in the self-identity of Becky as a teacher, so it was not a surprise that she believed confidence was an important element of effective teaching. She took it to a more profound level when relating her confidence as a music educator to its role in helping her to discover meaning in her life.

I don’t think I was a confident, competent teacher when I started out. I don’t think the students knew that or saw through that. I was very shy when I was a young teacher. In
fact, when I got this job I would ask myself “what have I done?” during my drive. Then I realized, which concerns me now that I am retiring, that I have to have meaning in my life. I have to keep music in my life. (Becky, individual interview, April 6, 2012)

When all participants in the focus group were asked what it took to be an effective music teacher, Becky’s response reflected her strong belief in the personality of the teacher. She simply stated that she believed an effective teacher needed dedication as well as some sacrifice.

Of all of the participants in this research study, I found Becky to be one of the most critically reflective in terms of her career as well as her beliefs of effective music teaching. Her beliefs were shared with little or no philosophical overtone, and were quite practical in nature. This was no irony, as she was nearing her last days in the classroom before retiring from a very successful career in music education. By any and all accounts, Becky would be considered a very effective music teacher.

Ryan, University Supervisor

“I think good teaching is good teaching. You can teach a good choir in a trailer with a pitch pipe.”

(Ryan, triad interview, May 31, 2012)

Background and Occupational Identity

At the time of our interviews, Ryan was serving as a professor of music education, coordinator of graduate studies in music, and coordinator of the multi-age program in the college of education, which consisted of art, music, physical education, and health. He was also the co-coordinator of the music education program at the university where this study was situated. He held a significant number of years of experience teaching in the public schools, having taught choral and general music in grades 7, 8, and 9 for the first three years of his career, then choral music and advanced placement music theory in grades 9 through 12 for the next 10 years. After pursuing doctoral studies, he ultimately secured the university position in which he had been
serving for 22 years. Ryan was a nationally sought-after clinician in the areas of choral music, movement, and music education, and was a distinguished professor at his university.

The journey that Ryan shared of his becoming a music education major was not unlike that of many in the profession who have many talents and interests in their younger years. He had an interest during his younger years in becoming a Lutheran minister, an architect, or a music educator. Ryan also considered pursuing graduate work in guidance and counseling after working with large groups of students early in his career and all of the problems associated with that.

I really found out was that I was not well equipped to deal with that with my undergraduate training. Here I am, thirty-seven years later and I still love teaching music—but I am glad to have had those other experiences too. (Ryan, individual interview, April 2, 2012)

During our focus group interview, Ryan spoke of the person whom he considered to be an early mentor in his path to music education, his high school choral teacher, who transformed a lackluster group of high school students into an outstanding group of choral students. Ryan felt that he embodied the standards and expectations of an effective music teacher.

My mentor was my high school choral teacher, who has since become a legend in the world of choral music. It was his standards—he had the ability to put an urban element and a traditional element all in one high school. (Ryan, focus group interview, May 22, 2012)

Although he had a very successful career in music, Ryan never really considered himself a performer. He shared some vulnerable thoughts during our focus group interview related to his problems with performance anxiety.

Performing for me was with my students. I have the worst performance anxiety, therefore performing was not an option for me. I really do not like to perform. I had to really talk myself into that part. I really love going out on stage with my students. (Ryan, focus group interview, May 22, 2012)
Ryan viewed himself as an arts advocate with choral music serving as the vehicle. He also believed that he was a compassionate person with the ability to motivate students, and related that to the mentor he had mentioned earlier.

I see myself as a person who is compassionate; hopefully motivating and helping students to see the best version of themselves that they can be. I guess that it came full circle, going all the way back to my mentor. What attributes did he have? They are still inside of me, I guess. It’s time to pass that on. (Ryan, focus group interview, May 22, 2012)

Beliefs Related to Musical Skills and Behaviors

While discussing his beliefs of the relationship between musicianship and effective music teaching, Ryan offered a strong stance related to the importance of musicianship. He illustrated several contextual examples of musicianship beyond the typical performance-driven perceptions, and drew multiple parallels between content and musicianship.

It is their content. Without content a teacher is going to run out of things to do about seven days into the experience. Fundamental musicianship exists at many levels, not just playing an instrument or singing, as you know. It is error detection, it is being able to create a work of art with multiple choirs and multiple bands. It is helping a student with a figured bass assignment and ornaments—all that stuff is musicianship. Musicianship is paramount to the effective performing arts teacher. (Ryan, individual interview, April 3, 2012)

Ryan continued to share strong beliefs during our triad interview associated with the musicianship that he believe critical to effective music teaching.

If you lack musicianship and you have mechanical skills you should be a mechanical arts teacher. If you have math skills you should be a math teacher. I think there are levels of musicianship that we all possess and that’s part of our challenge. If you don’t have that you should probably be teaching in another discipline. (Ryan, triad interview, May 31, 2012)

Considering his rich background in choral pedagogy, Ryan offered a surprising and thought-provoking view when discussing his beliefs of the importance of piano skills to effective music teaching. He believed piano skills to be fundamental to effective teaching; however, he shared a story that would help to clarify that belief.
I think we put too much emphasis on piano skills. I am not saying that it lacks importance—piano was my minor and I made sure that I studied concurrently to teaching middle school. I am going to tell you a story—I get my choir on risers and suddenly I have no tenor part being sung. Well, I have been playing it louder than any of the other parts, and I have been singing the tenor part to fill in the gaps. So, I think as a conductor it can be a double-edged sword. So, it should not be used as a repair job or a crutch. It is a fundamental skill. (Ryan, individual interview, April 3, 2012)

Ryan believed that modeling was an important element of effective teaching; however, he felt that a teacher should have the ability to provide an undesirable model as well as one reflecting the desired outcome. He felt that simply playing or singing for students was an ineffective teaching practice that would ultimately cause students to “tune out.”

A bad model is one of the best and most effective teaching tools—let me sing that for you with my jaw not open with a misplaced vowel and no consonants and then let me sing it in a better way. Now it is your turn. As opposed to just singing or playing it every time. You can think that you are teaching well, but until you hear the change in their music, you have not yet effectively taught it. (Ryan, individual interview, April 3, 2012)

**Beliefs Related to Non-Musical Skills and Behaviors**

Ryan believed that pacing was important to effective music teaching, and offered some detail, relating rehearsal pacing to planning, intuition, and the sensitivity of the teacher. He suggested that students would have a difficult time learning how to pace themselves if a teacher was not able to effectively pace a rehearsal or lesson.

Part of pacing is planning for good pacing. It’s also being attentive, being sensitive and intuitive to when in the rehearsal it is time to move on. Pacing at the beginning of the rehearsal or class—this is music education for the ensemble. How do you grab the students before the bell even rings? Do you have their attention? Meeting them in the hallway is part of the pacing of an effective teacher. (Ryan, individual interview, April 3, 2012)

It was no surprise that Ryan believed planning and organizational skills were critical to effective teaching. So critical, in fact, that he believed it impossible for learning to take place at all in the absence of planning and organization.
It is everything—if you don’t have skill at planning and organizing yourself how can you organize students? If I do not structure, I will not function. The better the students know what the point of the lesson or rehearsal is, the less off-task behavior occurs, and the greater the opportunity to enable learning to take place. (Ryan, individual interview, April 3, 2012)

When discussing his beliefs of other non-musical teaching skills and behaviors, Ryan offered convincing beliefs related to the importance of eye contact. He believed that eye contact was a contributing factor to establishing a positive relationship with students, which was, in his opinion, a crucial component of effective teaching. “Eye contact with everybody, everyday, all period! It shows me, it shows them, I care about you and you care about me. It is the exchange of energy” (Ryan, individual interview, April 3, 2012).

**Beliefs Related to Teacher Disposition**

When sharing his beliefs related to teacher personality and the impact that it had on effective music teaching, Ryan spoke of the balance between praise and criticism and its importance to effective teaching. He believed that the balance of feedback from an effective teacher was one that was weighted heavily on the positive side and if criticism was necessary, it should be presented in a positive manner.

Most of us respond in positive ways. If I am told that I am doing a good job at something, it makes me want to repeat that behavior. If students begin to think that they do not amount to much—the teacher will only detect all of my errors and tell me how bad I am at everything, I am going to start believing that. That is not a good way to manage the plot as a teacher. (Ryan, individual interview, April 3, 2012)

Ryan believed that confidence was a critical component of effective teaching, and suggested that confidence was the result of the musicianship as well as the ability of the teacher to manage the classroom.

There is a thin line between confidence and arrogance; there is a thin line between confidence and pompousness. I think it’s important for me as a teacher educator to represent that. Just be humble. To be effective, a music teacher has to be strong-willed and tenderhearted. (Ryan, individual interview, April 3, 2012)
When asked what he believed it took to be an effective music teacher, Ryan responded by stating that it took knowledge of the subject matter, love of kids, pedagogy, flexibility, and, most importantly, a willingness to change and grow.

One of my favorite Chinese proverbs states that if I keep a green bow in my heart, the hummingbird will come. I think also to be creative and divergent and do it a different way, especially for those of us in the performing arts. (Ryan, focus group interview, May 22, 2012)

Ryan continued to share his belief that integral to effectiveness as a music teacher and to the good life is an attitude open to constant growth. He also shared compassion toward students, stating that they had real lives, lives that they bring into the classroom.

It was palpably obvious during the interview process that Ryan had maintained high standards throughout his career for himself as well as his students. He was able to share his beliefs without hesitation, and allowed himself to be vulnerable at times, which resulted in the contribution of an abundance of rich interview material. As was the case with Becky, Ryan shared practical beliefs with little to no philosophical overtone.

**The Third Case**

Triad Three was the third and final case in this multiple case study project, and consisted of Troy, Wayne, and Ben. Troy was a student teacher in choral music education that had relatively little teaching experience compared to the student teachers in the other two triads. His professional goal was to earn masters and doctorate degrees in music performance to ultimately become a university professor, and had no intention of entering the teaching profession upon completion of his undergraduate music education degree. Wayne was a highly successful high school instrumental music teacher in the middle of his career, and Ben was a retired instrumental
music teacher with a distinguished career. He was serving as an adjunct faculty member at the university and continued to provide mentorship to area professionals at all levels of instruction.

Troy, Student Teacher

“It is impossible for the person who is teaching music not to be that good of a musician and still be effective.”
(Troy, individual interview, April 6, 2012)

Background and Occupational Identity

Troy was in his final semester as an undergraduate instrumental music education student during his student teaching experience and participation in the study. His major instrument was piano, although he also played the trumpet during his public school years. Of the three student teachers in the study, he held the least amount of actual teaching experience. His teaching experience, other than required fieldwork, consisted of teaching private piano lessons since his freshman year of college. He was the least talkative of the student teachers during our interviews, although that trait was consistent with his personality style. Troy decided fairly late to major in music.

I was very late in deciding I wanted to major in music. Actually in the spring of my senior year it was either major in math or major in music. I loved the piano so much; I figured I would see where it would take me. (Troy, focus group interview, May 22, 2012)

At the time of our interviews, Troy did not intend on teaching in the public schools upon graduation. Instead, his plan was to earn a master’s degree in piano performance.

I have teaching now as a back-up plan, such as teaching in the public schools. I do plan on teaching, whether it is private piano lessons or teaching in a college, so I guess teaching still is in my plans, but sort of in the back. (Troy, focus group interview, May 22, 2012)
Student Teaching

The student teaching experience that Troy was placed in was located in a suburban middle to upper middle class school district. His primary assignment was elementary general music, although he also gained some middle-level choral experience.

Beliefs Related to Musical Skills and Behaviors

At our initial individual interview, Troy addressed the importance of musicianship to effective music teaching. He related musicianship to actual knowledge of the content matter.

If the teacher does not understand the content it could cause confusion among the students, which, they might not think as highly of the teacher. It is very important for the teacher to have a high knowledge of the content. It is impossible for the person who is teaching music not to be that good of a musician and still be effective. (Troy, individual interview, April 6, 2012)

He also felt that effective teachers were able to establish high musical expectations for their students by creating an environment of musical standards in their classroom. Troy suggested that students could be conditioned to hold themselves to those same standards in a fairly short period of time.

In a subsequent interview with his triad, Troy offered a statement that more closely aligned with that of Vito related to the musical skill sets of the effective teacher. “Just because you are a good performer does not mean you are a good teacher. I think there are different skills that are needed for both tasks” (Troy, triad interview, May 31, 2012).

When asked about the importance of modeling, Troy agreed that the ability to model was important to effective music teaching; however, he shared his own limitations within the context of a vocal rehearsal.

I believe that it is important—it is one of the things I have been struggling with when teaching choir. I am not a voice major, so it has been a challenge for me to model effectively. I have been getting better at it, but it is still a challenge. (Troy, individual interview, April 6, 2012)
Troy believed that conducting gestures were important to effective music teaching, as were piano skills, especially when teaching choral music. He also believed that teachers with piano skills as well as those with conducting skills would be effective in helping their students grow musically.

**Beliefs Related to Non-Musical Skills and Behaviors**

Several non-musical teaching skills and behaviors of effective music teachers were discussed during my interviews with Troy. Although his responses were largely supportive of various non-musical skills and behaviors, there were only a few that he believed had an impact on actual teaching effectiveness. He believed that pacing as well as eye contact was very important to effective teaching. Troy related eye contact to an effective teacher’s connection with their students.

> It is important—the interaction with students. A teacher needs to set a good interaction and be personable with them, basically treating them as human beings—that is important. Students want teachers to talk to them. If a teacher is talking and looking at them, they realize that they are actually being taught. (Troy, individual interview, April 6, 2012)

Although he believed that planning was important in terms of a teacher getting things accomplished or having necessary materials ready, Troy never indicated that he believed planning was critical to effective music teaching. When asked what it took to be an effective music teacher, Troy responded with a statement that contained only non-musical skills and behaviors as well as teacher personality characteristics. “It takes flexibility and organization—but a lot of hard work is the biggest thing, always working to get better at your craft” (Troy, focus group interview, May 22, 2012).
Beliefs Related to Teacher Disposition

Troy believed that effective teachers needed to be flexible, and that it was important to realize that there are multiple things in school that are important to students. He cited a specific example from his student teaching experience.

The third graders had a gym program that they were preparing for so there was about one week when the third graders did not come to music class because they were pulled for extra practice for their gym program. So, hopefully the gym teacher will be flexible with us and we will be able to pull them out of gym when we are preparing for our program. (Troy, individual interview, April 6, 2012)

Troy felt that effective teachers were very positive and encouraging, and shared with me his belief that effective teachers always look for what students are doing correctly before being critical of what they need to work on.

It is very important. If they don’t get any approval at all no matter what they do, then they are not going to be motivated to try harder. Students need to be encouraged for what they are doing well, and they need to be encouraged to work on those things they are not as strong with. (Troy, individual interview, April 6, 2012)

Troy believed that confidence on the part of the teacher was necessary in order to be effective sharing a personal experience from student teaching where he lacked confidence teaching and felt ineffective. “Confidence is actually one of the things that I have been struggling with because I have not had the vocal experience—I have not been as confident or effective, knowing exactly what to do” (Troy, individual interview, April 6, 2012).

Contrasting his student teaching peers, Troy believed that professional appearance was not a critical factor in effective music teaching. He believed it more necessary to have musical skills and content knowledge than to portray a professional appearance. “To be an effective teacher, I think it is more important that you know your musical skills and your content—more so than being professional in appearance” (Troy, individual interview, April 6, 2012).
Troy was by far the least talkative and least experienced of the participants in this study, and it was quite evident throughout the interview process that he had no intention of pursuing a traditional teaching position upon earning his music education degree. He was clearly committed to winning a university position teaching applied piano instead, and seemed to lack the enthusiasm toward the music education profession that existed in the other participants. Troy displayed an overall demeanor during our individual interview that was very relaxed, in contrast to a demeanor during the group interviews, where he often seemed uncomfortable. In spite of his rather reserved personality style, Troy was able to share a strong set of core beliefs related to teaching effectiveness in a very efficient manner throughout the process.

Wayne, Cooperating Teacher

“It’s care and concern. If you care enough and are concerned enough, that is all you really need to be an effective teacher.”
(Wayne, triad interview, May 31, 2012)

Background and Occupational Identity

Wayne was nearing the end of his 15th year in music education, with all 15 years teaching instrumental music, although his experience had also included kindergarten general music, middle school choir, and middle school bands from grades five through eight. At the time of our interviews, he was serving as the director of bands at the high school as well as assisting in the middle school band department. Wayne had earned a master of music degree in instrumental conducting and had successfully completed several hours of credit in the area of administration and leadership.

Wayne oversaw an instrumental music program that was well respected by the community as well as his peers in the profession. The quality of his performing ensembles had been superior for many years, and a long tradition of excellence existed. His classroom and
rehearsal room served as a laboratory for many years to countless music education students from
the university population in which this study is grounded. Wayne held a passion and integrity
for his craft that would be continually evident throughout our interviews. Wayne shared some
insights relative to his desire to be a teacher from an early age.

I wanted to be a teacher before I wanted to be a band director. You know, I thought
history would have been something that would have been really cool. I had great
teachers throughout my whole career—that’s what I wanted to do. Then high school
came and pointed me in the direction as far as a band director. (Wayne, individual
interview, May 3, 2012)

Wayne indicated that his primary influence in pursuing music education as a profession
was his high school band director, who served as a role model in terms of his unrelenting passion
for as well as knowledge of the subject matter. Although it was obvious during our interviews
that Wayne held the same unrelenting attitude, he identified himself as an educator who just
happened to be teaching music.

I think my colleagues would tell you that I am a music teacher, but I see myself as an
educator. I feel like I take a holistic approach to kids and so music is, you know what I
mean—I am trying to educate them about everything they need to know. (Wayne, triad
interview, May 31, 2012)

During his individual interview, Wayne shared an insight with me related to his identity
as a performing musician.

I wish I were a better musician as far as a performer. I think I wish that I would have
done more in college and continued to play a lot more. I play almost every day with the
students but it is not at the level of becoming a really good player. I take the fundamental
approach of playing with them. I think that has always been something, maybe conflict
would be a good word to use for that. (Wayne, individual interview, May 3, 2012)

Teaching Setting

The school district in which Wayne taught was considered medium-large in terms of
student enrollment and was located in a mostly upscale suburb. The community in which the
school system was located was considered middle-class to upper middle-class. The student
clientele of the district was largely White; however, there were many Asian as well as Indian families in the district. The district held an excellent reputation academically, and the music department held an excellent reputation for the quality of staff as well as that of performing ensembles.

**Beliefs Related to Musical Skills and Behaviors**

Although one of the more understated participants, Wayne consistently referred to the importance of high musical standards and expectations on the part of the effective music teacher throughout our interviews, and often related those standards and expectations to effective music teachers from his own background.

Wayne held the belief that, in order to be effective, a music teacher needed to have good musicianship, although he quickly clarified that belief by indicating that good musicianship was more than performing well.

I think that you have to have good musicianship, but I think music teachers can be effective without being superstars on their instruments. I also think that great musicians don’t always make effective teachers. As a performer, I think you realize that you are responsible for yourself. When you are a teacher, you are responsible for ten, fifteen, thirty, one hundred, two hundred! (Wayne, triad interview, May 31, 2012)

Wayne referred numerous times during our interviews to the importance of a music teacher being well versed in content knowledge. When describing the characteristics of an effective music teacher in his background, he offered a statement that appeared to summarize his beliefs of the skills and characteristics of an effective music teacher. “Organized, well-versed in content knowledge, well-versed in literature, used a variety of methods. All of the things that have been discussed related to effective music teaching and that person was 99% of that” (Wayne, triad interview, May 31, 2012).
Wayne believed that non-verbal methods of communicating were important to effective music teaching, although the conducting skills of a music teacher had little to do with their effectiveness.

Non-verbals absolutely—not so much conducting. We have all known conductors that do nothing beyond a simple pattern, yet their groups play really well. I think the non-verbal, the stern glance during rehearsals, is very effective. Ways of communicating with facials and other ways beyond actual conducting may be more important to being an effective teacher. (Wayne, individual interview, May 3, 2012)

Although he did not possess a high level of piano skills, Wayne believed that piano skills were a crucial element in effective music teaching, as was the ability of the teacher to model. He was cautious when discussing modeling, however, and stated that it needed to be done in the correct way if it was to be effective. “Correct modeling is important to effective teaching. A lot of people use articulation words that are not accurate—you want the students to do it on their instruments so you do it the correct way” (Wayne, individual interview, May 3, 2012).

Beliefs Related to Non-Musical Skills and Behaviors

Wayne held strong beliefs related to non-musical teaching skills and behaviors such as classroom management and their relationship to effective teaching. “Classroom management is probably the most important thing you need to be an effective teacher. If the students are not listening to you, there is nothing else you are going to get across” (Wayne, individual interview, May 3, 2012). He drew a parallel between classroom management and planning for instruction, suggesting that an organized teacher who plans for instruction is one who is able to gain the attention of students more readily.

Planning skills are even more important than classroom management. What you have to do [is?] to step in front of students and grab their attention and then you can stop talking about music. If you are not a good planner and not organized it will show in the lesson. I do not believe that it has to be obsessive, but I think there has to be good management skills in order to be effective. (Wayne, individual interview, May 3, 2012)
Wayne believed that engaging in reflection was necessary not only to being an effective teacher, but to teaching in general, and critical to the delivery skills of an effective teacher. If you are not self-reflecting, you are asking for trouble. If you do not reflect on what you are doing well or bad, how do you adjust to your students? How do you deliver teaching? How do you deliver the lesson? (Wayne, individual interview, May 3, 2012)

Wayne felt that effective music teachers were ones who were able to use a mixture of questions, direct and indirect, open-ended and yes-no. He also felt strongly that eye contact was an important skill of the effective teacher, stating that it was capable of bonding a teacher and the students to what was to be accomplished.

Wayne believed that instructional pacing was important to effective teaching, and addressed the importance of developing an awareness of pacing, especially when working with younger students.

I think the rehearsal has to have really good pacing, and you need to know when to slow it down—but you cannot stay there very long, especially, I think, with younger students. I think if you really slow it down it becomes cumbersome for them, and they lose interest. It takes a long time to figure out how to get that pacing down. (Wayne, individual interview, May 3, 2012)

Beliefs Related to Teacher Disposition

In our individual interview, Wayne discussed effective music teachers in his educational background. Wayne described a particular teacher, his high school band director, who was the primary influence in his decision to pursue a degree in music education.

My high school band director was very stern, very structured, and very demanding. But you always had the sense that what you did mattered. You know, very passionate, knew the content inside and out, knew the literature and wanted you to be a part of that. (Wayne, individual interview, May 3, 2012)

During our triad interview, Wayne spoke with a passion beyond what he had displayed during our individual interview, and numerous references to teacher personality characteristics began to surface. When asked what characteristics, skills, or behaviors were necessary to be an effective
music teacher, his response consisted of descriptors that were mainly personality based, not musically based.

What stood out for me was their boldness for the profession and what they did for the program. Sometimes it was detrimental and sometimes it was very much needed and very much a positive. They were unyielding, relentless, and always putting the needs of the program first. (Wayne, triad interview, May 31, 2012)

Wayne related the characteristics of effective teachers in his background with what he believed to be the characteristics of a younger generation of pre-service teachers, suggesting that they lack the selflessness necessary to be truly effective.

I think student teachers today are of a different mindset—an unattached one. They are very self-centered versus selfless, and [t]his is the wrong job to be in for that. You have to be someone who can tear yourself apart inside and out and put it back together. (Wayne, triad interview, May 31, 2012)

Wayne concluded his remarks on effective teaching during our triad interview with his beliefs that aligned very distinctly with teacher personality characteristics, specifically thoughtfulness, care, and concern—more specifically, the thoughtfulness, care, and concern necessary to provide only the highest standards for students.

If you care enough and are concerned enough, that is all you need. Those are the number one qualities needed to be an effective teacher, because if you care enough you are going to fix the deficiencies. You watch those teachers that are not cutting it or the younger ones, and look at what they choose to teach and rehearse and pick. You will not see the standards; you will see all the new stuff that is really accessible and does not require any kind of thinking. (Wayne, triad interview, May 31, 2012)

It was evident throughout the interview process that Wayne possessed strong beliefs of what effective music teaching was. His statements and demeanor reflected a palpable commitment to excellence for himself, his students, and the music education profession as a whole. Although he often spoke very concisely, the beliefs that he shared proved to be significant in the study.
Ben, University Supervisor

“There are a lot of really fine teachers out there, and students respond to them, but they might respond better if they were better human beings”
(Ben, focus group interview, May 2, 2012)

Background and Occupational Identity

Ben was a retired music educator who had been serving as an adjunct student teaching supervisor for over 10 years. He held 39 years of teaching experience, teaching mainly instrumental music and music theory to a student population whose community demographic was low to middle income. Ben also served as the teaching union president or president-elect for 20 years, negotiating several bargaining unit contracts as well as assisting in the design of new facilities for the district.

During his public school teaching tenure, Ben developed an outstanding reputation, and as a result was highly sought after by potential student teaching candidates. He served as a cooperating teacher to well over 60 music student teachers. His sage advice continued to resonate with those who choose to pursue music education as their profession as well as those active in the profession.

Ben was not very serious as a student during his public school music years, although he did hold a passion for music. “I am kind of a Jekyll and Hyde (a short story by Robert Louis Stephenson about the duality of human nature) because in my public school music program I wasn’t very serious and I wasn’t a very good student. I didn’t like public school, but I did like music” (Ben, focus group interview, May 22, 2012).

It was during his high school years that Ben became a member of a local youth community military band, which was directed by his French horn teacher, the person who would ultimately have a tremendous impact on his decision to pursue music as a profession.
He was kind of a quiet inspiration and would not say a lot of words, but would say an awful lot with his French horn, and even more when he was at the podium. He was a major influence on me. (Ben, focus group interview, May 22, 2012)

Ben held a passion for music and music making through his collegiate years; however, it would not be until the end of his collegiate experience that his passion for teaching music was ignited. That passion quickly intensified, and would eventually lead to a long, successful and rewarding career.

I think I thought in college I was just going to spend my life playing in ensembles with my friends until the day before student teaching began. Then something just clicked inside. I hated when I was a young teacher, single. I hated to see the weekends come. Teaching was everything to me. (Ben, focus group interview, May 22, 2012)

An extraordinary enthusiasm for music teaching and learning was present during my interviews and interactions with Ben throughout the study, which was ironic considering he held the most teaching experience among the participants and had been retired from public school teaching for several years prior to his participation in this project.

Beliefs Related to Musical Skills and Behaviors

Ben held convincing beliefs related to the importance of maintaining high musical standards and expectations and their relationship to effective music teaching. He believed that effective teachers were able to challenge their students to realize their potential through exposing them to high quality and challenging performance literature.

You hear some folks say, well, the music is too hard for the students. I had a mentor who said, “you know, if you don’t try it, how will you know?” Not everything in the folder has to be performed. So put some stuff in the folder that you know might be beyond your group, might not get performed. Down the road, it’s going to make them better. You are not going to get better in basketball by playing somebody you beat all of the time. (Ben, individual interview, April 6, 2012)
There was no doubt that Ben not only believed in those high standards, but backed them with his own teaching practices throughout his career. His ensembles consistently prepared and performed challenging and worthwhile literature.

Ben believed that the musicianship of the teacher was directly related to their teaching effectiveness, and drew parallels with the performance skills that are often stressed during the collegiate experience.

I believe it is related to effectiveness. I always tell our student teachers that, when in doubt on the podium, go back to your individual performance skills on your instrument, in terms of tempo, phrasing, anything else. At music school, performance is always stressed even if you are a music education major, and I think it is a good thing. (Ben, individual interview, April 6, 2012)

Ben believed that the conducting gestures of the teacher were a significant element of effective teaching, placing an importance on them that unparalleled by any of the other participants in the study. He felt that a teacher could effectively draw music from their students with their conducting, specifically during performance situations.

Conducting is huge. The conductor is the backbone of any performance, because you are almost like counter puncher up there. You are listening, adjusting, getting more, making more music, and getting more music out of the students. If you are just up there beating time, they are just playing notes. (Ben, individual interview, April 6, 2012)

Modeling was something that Ben believed to be an important skill that all teachers needed to have if they were to be truly effective. He related that belief to the adage “a picture is worth one-thousand words” and felt that students needed to have the opportunity to hear a good, concrete example of the musical concept being taught, especially after they had explored it independently.

When asked if piano skills were important to effective music teaching, Ben believed that they were very important, particularly in terms of heightening the musical awareness of both teacher and students. He discussed the use of the piano by an effective music teacher in several
ways, both in class or rehearsal as well as outside of the context of actual teaching during the planning and preparation process.

I know of four or five different school systems that the keyboard is right by the podium, and sometimes that director is at the piano, and sometimes they are up at the podium, but either way, there is good education going on. I think a music teacher is handicapped if they don’t have piano skills. (Ben, individual interview, April 6, 2012)

**Beliefs Related to Non-Musical Skills and Behaviors**

Ben believed that the pace of a rehearsal was an extremely important element of effective music teaching, and, comparable to several other participants, related pacing to effective classroom management. He offered an example of a typical pedagogic rehearsal situation to help illustrate his belief.

I always say, when you’re rehearsing and something needs fixed, stop, get in there quick, fix, get back, and thank everyone else who wasn’t a part of the process for being patient. I think rehearsal pace is the name of the game to classroom management. (Ben, individual interview, April 6, 2012)

Later in his individual interview, Ben provided anecdotes related to his beliefs about pacing and their relationship to the communication skills of an effective teacher that helped to illustrate his beliefs. One of the anecdotes appeared related to the importance of a constant state of reflectivity on the part of the effective teacher.

You can kind of stumble around and find your way out of the forest, but I think it is good to tell the students, you know, this is what we want, this is how we are going to get it, and this is about how long it will take us. Just think about if you were a mouse in the corner during a rehearsal that started out pretty good and then went south. Did the director all of a sudden not communicate the way he needed to? Did the pacing get bogged down? What caused the rehearsal to come unglued, slow up, lose focus? (Ben, individual interview, April 6, 1012)

When sharing his beliefs about effective questioning skills, Ben mentioned their possible effect on the enhancement of music making beyond notes printed on a page, bringing forth an aesthetic element to the discussion of effective music teaching.
I think any time you ask them to look at the page and they have only used a certain amount of money for the printing ink, now, how do we make music beyond that point? Think about it—that is the beauty of making music that sometimes there is no right or wrong answer for. (Ben, individual interview, April 6, 2012)

Ben held the belief that, although there were always exceptions, the more organized music teachers are often the more effective music teachers, particularly in terms of organization and the impact it has on time management.

I think organizational and planning is very important to being effective, although there are very good teachers that maybe aren’t real good at that. I just think that the more organized you are, the more effective teacher you are—there’s less wasted time. (Ben, individual interview, April 6, 2012)

**Beliefs Related to Teacher Disposition**

Throughout our interviews, Ben regularly referred to teacher personality characteristics and their impact on effective music teaching. He believed that confidence, the ability to motivate students, patience, and flexibility were all necessary traits of an effective music teacher. However, Ben believed that ultimately the effective music teacher needed to have a burning passion for every aspect of the job, and above all, needed to be an outstanding human being.

I would like for my former students who thought of me as a fine teacher to think of me as an even better human being. There are a lot of really fine teachers out there—students respond to them—but they might respond better if they were better human beings. (Ben, focus group interview, May 2, 2012)

One of the gifts that any given occupation provides those who possess the proper disposition for it is that of enthusiasm. Ben displayed an enthusiasm toward music and music education during our conversations that was truly extraordinary, especially considering that he had been retired from public school teaching for several years. There was a passion that remained in him, and his willingness to share his beliefs with me as well as his enthusiasm for this research study was remarkable.
Conclusion

In this chapter, I have provided summarized documentation for each triad in the study, presenting the background and occupational identities of the participants as well as their beliefs of effective music teaching in a narrative form. In the following chapter, I provide contextual interpretations of the interview data collected during the course of this research project, and explore beliefs related to the analytical framework of the study among and across the three cases. Findings are presented with the assistance of visual representations generated from the data analysis. The final chapter contains an overview of the study, challenges and opportunities for the profession as a result of the findings, recommendations for future research, and a lens to meaning in light of my professional background and experience.
CHAPTER V
EXAMINING BELIEFS

Introduction

The results of this study revealed beliefs of effective music teaching among three music student teaching triads. In this chapter, I present contextual interpretations of the interview data collected during the course of this research project, examine codes extracted from interview data, and offer findings from the data analysis. In order to investigate beliefs of effective teaching and to stay consistent with the purpose of the research, collective documentation is given for each of the three triads in the study as well as for all participants.

Cross-Case Analysis

This multiple case study provided an opportunity to explore beliefs of effective teaching among three student teaching triads in music. The cases provided an opportunity to draw findings from the cases to the research questions. Observations related to correlations between events that occurred together were made possible by focusing on the activity and context within each case (Stake, 2006). The “most important experiential knowledge” was retained through the cross-case analysis by de-emphasizing the uniqueness of each case (Stake, 2006, p. 44). In this chapter, the uniqueness of the cases in this project is de-emphasized initially through cross-case analysis before a within-case lens on the cases is presented.

Interview transcripts and field notes were repeatedly reviewed during the data collection process, and key words and phrases from the transcripts highlighted and extracted. They were then arranged into broad categories, and eventually reduced to codes that were most representative of the data collected. Cross-case analysis determined the presence of themes
among the cases. This moved from that data collected to assertions while attending to the strength, usefulness, and importance of those assertions. This analysis process relied on thick rich description (Stake, 2006) with the intent of gaining a better understanding across the cases of their beliefs of effective teaching. These beliefs varied across the triads, and each triad contributed to the understanding of what they believed was necessary to be an effective music teacher. I was able to make assertions by drawing on the most compelling findings from each case. Three themes, or classifications, emerged through the cross-case analysis consistent across the three triads in the study: musical skills and behaviors, non-musical skills and behaviors, and teacher disposition.

This chapter contains charts presenting the codes, percentage values, and rankings of beliefs among the triads, as well as a summary of the research findings. Values in the figures are rounded to the nearest decimal place, with a totality of 100%. Codes, for the purpose of this research, were considered beliefs of effective teaching among the music student teaching triads in this study. Figure 6 displays the codes that emerged during analysis and their relationship to each of the three main classifications.

In this chapter, the visual as well as the written representations of the incidences of responses related to beliefs across triads are presented in a numerical fashion with the intent of providing a level of clarity to the findings of the study.
Exploring the Cases

Triad One was perhaps the most diverse of the three triads in this study. Cecilia, the student teaching member of the triad, intended to hold high expectations for herself as well as her students, particularly in terms of musicianship. She was often rather firm when discussing her beliefs, especially those related to the importance of the musicianship held by the effective music teacher. Evan frequently agreed with Cecilia; however, his tendency was to share beliefs that were more temperate. His references to teacher personality were far more common than were those related to musical skills and behaviors. Oliver was, by far, the most philosophical and directly opinionated of the group when it came to sharing his beliefs. Throughout the interview process he was consistent among the participants in his beliefs. However, he often offered a lens that was indicative of one who had come to the teaching profession from a slightly
different direction than the rest of the participants in the study, one that frequently generated rigorous discussion and interaction during group interviews.

Triad Two held the most combined teaching experience among the triads. Vito, the student teaching member of the triad, had been serving in professional teaching roles for several years prior to the study. Becky was in her last month of teaching before retirement, and Ryan was nearing completion of what would be his penultimate year in the profession.

Whether it was due to their experience or the fact that two members of the triad were nearing retirement after long and successful careers, Triad Two was collectively the most intense and passionate of the triads during the interview phase of the project. Vito had experienced enough in the field and paid enough attention during his formative years to hold what could be considered the views of a veteran teacher. Becky had been reflecting on her career and the unlikely beginnings that it blossomed from for quite some time. She was quite reflective of the countless pre-service music teachers for which she had provided guidance throughout her career. Ryan was a master planner and teacher who had engaged in high levels of self-reflection, as well as the hundreds of pre-service music teachers with whom he had interacted and supervised during his career. Triad Two was the most talkative of the triads, and my interviews with them often seemed as though a group of three good friends were gathered for coffee and good conversation.

Much like Triad One, members of Triad Three held diverse backgrounds, experience, and personality types. Troy was earning his degree in music education, although he had no intentions of pursuing a traditional teaching position. He willingly shared his beliefs throughout the interview process; however, his tendency was to allow others in the group to speak first, often agreeing with the beliefs that were shared. Wayne was very passionate about music
education, and it was quite clear that his early influences considerably effected his beliefs of effective music teaching. He was very concise when sharing his beliefs, not expounding on them unless prompted to do so. Ben was unquestionably the elder statesman of this triad, as well as for the entire group, and his stories and metaphors provided rich content throughout the data collection phase of the project. He was the only university supervisor in the study who was not a full-time professor at the university.

Exploring the Main Classifications Across Triads

During the data collection phase of this research project, members of Triad One made a total of 316 combined references to the three main classifications—musical skills and behaviors, non-musical skills and behaviors, and teacher demeanor, which was the least amount across the triads. Triad Two offered a total of 367 references, and Triad Three a total of 380. The differences in the frequency of beliefs are ironic, considering that Triad Three was the least talkative of the triads. Figure 7 provides a summary of beliefs related to the main classifications in the study and their values across the triads.

Figure 7. Main classifications and their values across the triads. (1063 total references)
The majority of references, or beliefs, to teaching effectiveness in music across the triads were those referring to teacher disposition. It was the only classification where each of the three triads somewhat aligned in terms of the values of their beliefs. Triads Two and Three closely aligned in their frequency of references to teacher disposition traits (55.5%, 50%). The beliefs of Triad One were appreciably more frequent in that classification (70.2%).

The beliefs of Triad Two were the most common across triads in the non-musical skills and behaviors classification (29.4%), while the beliefs obtained from Triads One and Three in that category were slightly more similar in frequency (15.6%, 21.6%), reflecting a rather noteworthy difference across triads. This variance could be attributed to the amount of actual classroom teaching experience possessed by Ryan and Becky, particularly in the area of music theory, as opposed to the more performance based teaching experiences of the members of Triads One and Three.

Triad Three offered beliefs associated with musical skills and behaviors most frequently across triads (28.3%). Triad Two made references to beliefs in that classification much less often (15%), and Triad One referred to their beliefs of musical skills and behaviors slightly less than Triad Two across all triads (14.2%). The most prevalent contrast of beliefs across all triads occurred within Triad One between the classifications of teacher disposition and musical skills and behaviors, a difference in value of nearly 60%. The summary of main classifications across the triads implies that the collective beliefs of effective music teaching across the triads in this study rank the importance of teacher disposition higher than either non-musical teaching skills and behaviors or musical teaching skills and behaviors.
Encountering Beliefs Across the Triads

Musical Skills and Behaviors

Each of the triads spoke with conviction when discussing their beliefs of the importance of musical skills and behaviors. It would clearly be an important factor when considering the ability of a music educator to be effective in their teaching. However, there were somewhat compelling differences across cases in terms of musical skills and behaviors and their importance for effectiveness.

Becky considered herself an example of an effective music teacher who did not necessarily possess a high level of musical performance skills. When discussing the importance of the musical skills and behaviors necessary to be effective, she spoke in terms of musical standards for her students, saying, “I don’t think you would be an effective teacher if you didn’t have that philosophy (of holding high musical standards). I think you have to take students beyond where they are, to higher standards.” Ben, when sharing his beliefs related to musical skills and behaviors, said, “I don’t think you have to be really good performer to be a super music educator.” Oliver and Evan each spoke of standards above and beyond those that are musical. Oliver addressed the importance of developing students’ personal standards by stating, “It isn’t just becoming a really good musician – its about having high standards for yourself, whatever you endeavor.” Evan spoke of the importance of developing and maintaining high standards beyond musical, however, he did add that the musicianship of the teacher would reflect in their teaching as well as their students. Ryan differentiated performance skills from overall musicianship by saying, “I think you do need a really full amount of musicianship to be a good teacher, but I would distinguish that from performance skills.” Vito felt that musicianship was
important, but was also able to separate performance skills from other skills that comprised overall musicianship: “I think instrument repair is also a part of musicianship.”

Troy and Cecilia each imparted fairly strong beliefs in the musical skills and behaviors classification. Troy addressed both the basic musicianship skills that were presented by Vito and performance skills by saying, “It is impossible for the person who is teaching music not to be that good of a musician and still be effective. They may not be the best performer, however, need fundamental musicianship.” Cecilia held beliefs in this category that clearly distinguished her from the other participants. She stated, “I don’t understand how you could be a good music teacher without knowing how to play your instrument or voice or whatever well, because then you can’t teach others or model. That is really important to me at least.”

Triads One, Two, and Three collectively offered 199 references during the interview process of the research that were associated with the musical skills and behaviors they believed essential to effective teaching. As is evident in Figure 8, a pattern of consistency was present between Triads Two and Three throughout the musical skills and behaviors classification, while Triad One differed, at times in a considerable manner, in the values place on their beliefs within the classification, most likely due to the strong commentary offered by Cecilia in this category.

Beliefs between Triads Two and Three aligned consistently throughout the musical skills and behaviors classification. Triad One, however, displayed what could be considered compelling differences in beliefs in four of the five coding categories. The code “musicianship” was ranked at a value of 31.4% among Triad One. The same code was ranked notably lower between Triads Two and Three, with values of 19% and 19.8%, respectively. Coding related to the modeling skills of the effective teacher reflected a similar difference, valued at 28.5% among Triad One, while only 15.5% and 14.2% among Triads Two and Three.
Triad One presented beliefs that were valued lower in the coding area “musical standards” than both Triad Two and Triad Three, which was a bit unanticipated in light of the lofty value that Triad One placed on the musicianship of the effective teacher as compared to the other triads. Triad One held beliefs in the musical standards code valued at only 14.4%, while Triads Two and Three offered beliefs at nearly identical frequencies (22.5%, 22.6%).

It was not alarming that Triads Two and Three placed similar values on the code “piano skills” (22.5% and 19.8%), while Triad One ranked piano skills at the lowest value in the classification across all triads appreciably lower (8.6%). Only three of the nine participants in the study lacked substantial piano backgrounds (Evan, Wayne, and Oliver). Cecilia was the only member of Triad One with notable piano background, and every member of Triad Two (Vito, Becky, and Ryan) held substantial piano experience. Ben and Troy (Triad Three) held strong piano backgrounds as well.

In the coding area of content knowledge, the beliefs between Triad Two and Triad Three were similarly valued (22.4%, 23.6%), while the beliefs among Triad One were valued slightly
lower (17.1%). In the discipline of music, knowledge of the subject matter and the pedagogy associated with it is typically at a high level, often before a potential music educator even begins formal teacher training, and one must be a musician and possess knowledge of music at a very high level before becoming a music teacher. The participants in this study very likely assumed a strong content knowledge to be in place, and, as a result, de-emphasized its importance during our interviews.

It might seem obvious that in order to be an effective music teacher, one would need to possess rather strong musical skill-sets and behaviors. The results of the cross-case analysis would indicate that, although the triads participating in this research held beliefs that supported the musical skills and behaviors of a music teacher as an important element in effective music teaching, it was not viewed as prominently as might be expected.

Non-Musical Skills and Behaviors

The importance of non-musical skills and behaviors for effective teaching is extensively supported in the existing literature within the field of general education (Danielson, 2009; Darling-Hammond, 2006b; Marzano, 2007; Stronge, 2007) as well as in existing music education research (Bergee, 1992; Hamann & Baker, 1995; Madsen et al., 1989; Rohwer & Henry, 2004; Taebel, 1990). The participants in the three triads discussed their perspectives on the importance of non-musical skills and behaviors, or those teaching behaviors that could also be associated with disciplines other than music, with approximately the same frequency as they did musical skills and behaviors.

Although the beliefs related to non-musical skills and behaviors presented consistently across the triads, each participant approached their beliefs of the non-musical skills and behaviors necessary for effective teaching a bit differently. Becky was very persistent in
stressing the importance of pacing, and stated, “I think you have to find your pace in order to manage your classroom.” Ben felt there were strong connections with effectiveness and organizational skills. He submitted, “I think the more organized you are, the better teacher you are. There is less wasted time.” Although Cecilia agreed that organizational skills were important, she differed slightly in her beliefs, presenting an example of a highly effective music teacher in her educational background that lacked a high level of organizational skills.

Evan maintained an abundant stream of beliefs in this classification, and it was clear that he believed certain non-musical teaching skills and behaviors were an important part of effective teaching in music. He stated, “I don’t think you can have any sequential learning taking place if you are not an organized and planning-type person.” Ryan believed the non-musical teaching skill of organization was an essential element in effectiveness, and said, “It’s everything. If you don’t have skill at organizing yourself, how can you organize students?” Wayne addressed his beliefs about planning and organization by asserting, “It is crucial to plan—it bonds you and the students to what you are trying to accomplish.”

There were a total of 242 references to the non-musical skills and behaviors necessary to effective teaching obtained from all triads. The information presented in Figure 9 compares the values of each of the codes within that classification across all of the triads in study.

There were noteworthy differences across the triads in two coding areas within the classification non-musical skills and behaviors. In the coding category “planning,” Triad One held beliefs that produced a value of 12.5%, while the values of beliefs among Triads Two and Three in that category were valued nearly twice as high (23.4%, 25.8%). The shared classroom teaching experience of Triads Two and Three likely contributed to this difference, as opposed to the largely performance-based/ensemble rehearsal room experience of Triad One.
Triad One differed a great deal from Triads Two and Three in their beliefs related to importance of questioning skills (29.2%), with a value over twice as high as Triad Two (13.1%) and nearly twice as high as Triad Three (17.2%). During our interviews, all three members of Triad One shared beliefs emphasizing the ability of the effective teacher to deliver higher-order questioning skills. Similarly, in the coding category “pacing,” Triads Two and Three were moderately aligned in their beliefs (24.3%, 27%), while the beliefs among Triad One were not quite as formidable (18.8%).

All three triads shared beliefs that were strongly in support of the ability of the effective teacher to manage the classroom or rehearsal room, and the coding area “classroom
management” produced a rare alignment between Triads One and Two (18.8%, 19.6%). Beliefs related to the remaining two codes in the classification, “discipline,” and “eye contact” were comparably consistent across all triads.

Teacher Disposition

All three of the triads in this study clearly identified with the importance of teacher demeanor in effective music teaching throughout the data collection process. Each of the participants spoke in unique ways when sharing their beliefs in this classification, often imparting anecdotal tales of the personalities and demeanors of effective teachers in their educational backgrounds. Becky shared stories of her early influences throughout our interview process, and attributed their effectiveness to the personality traits they possessed. She said, “I think it was their personality that helped make them effective. They were good strong personalities, but more importantly, they were nice—they were just good people.” Ben also shared numerous tales of effective teachers in his background, relating their personalities and overall human nature to their abilities to be effective. When addressing the importance of disposition, Ben stated, “I would like for my former students who thought of me as a really fine teacher, to think of me as an even better human being.” He continued by saying, “I was an example. I always tried to be an example.”

Cecilia, who among all of the participants in the project shared the least beliefs related to the importance of teacher disposition, was still supportive of the notion that the personality and demeanor of a music teacher had an impact on students’ motivation to prepare as well as participate. She offered the following statement when discussing the personality traits of an effective teacher: “If students aren’t motivated because of your teaching or because of
something, then they aren’t going to want to go home and practice, or even participate in the program.”

There were parallels drawn by Evan between what might be considered musical discipline to teacher disposition. He declared, “You will never take the human element out of it, the passion of performing and stuff.” In a similar fashion, Oliver said, “It has to be a passion for far more than the subject matter” when addressing the importance of teacher disposition to effective music teaching. Ryan had many strong opinions related to the importance of the disposition of an effective teacher, and several of the beliefs that he shared were associated with students and their lives inside and outside of the classroom. He stated, “I think compassion is important—an awareness that kids have real lives and those lives they bring into the classroom.”

Codes associated with teacher disposition were abundant throughout this research study, with 622 references made by the triads collectively. The process of reducing and combining redundant codes to accurately portray the beliefs of the triads proved far more arduous for this classification than the others; however, I believe that the resulting codes listed in Figure 10 provide an accurate representation of the beliefs across the triads related to teacher disposition and the role they believed that it played in effective music teaching.
Beliefs across the triads in this classification were relatively consistent. Minor differences existed in the coding categories of flexible, passionate, and organized. Triad One differed marginally from Triads Two and Three in beliefs relative to the code “professional.” Beliefs across the triads related to the human characteristic caring were remarkably valued in this classification.

**Codes Related to the Main Classifications**

Musical Skills and Behaviors

Triad One offered a total of 35 references related to the main classification musical skills and behaviors during data collection, the lowest number among the three triads. This was ironic in light of the sometimes strongly opinionated nature of Cecilia as well as the philosophical
qualities of Oliver. These were the first three participants interviewed as well as the first triad to be interviewed during data collection. Although the questioning was the same for all interviews, it is possible that those initial interviews may have been a bit rushed. Figure 11 presents the codes, percentage values, and rank of each code related to musical skills and behaviors among the members of Triad One.

![Figure 11](image)

**Figure 11.** Codes for musical skills and behaviors and their values within Triad One. (35 total references)

Nearly one-third of positive responses related to musical skills and behaviors presented by Triad One were beliefs associated with the importance of the musicianship of the effective teacher (31.4%). The ability of a teacher to model was afforded similar status (28.5%). In addition, 17.1% of the responses offered by this triad suggested that they believed that a strong content knowledge was essential to effective music teaching. Triad One ranked piano skills lowest across the triads (8.6%). Cecilia, who held a strong piano background, was the only member of the triad who consistently presented beliefs related to the importance of piano skills for effective teaching.

Triad Two made 58 references to beliefs related to musical skills and behaviors during the interview process, over 20 more than Triad One. As Figure 12 indicates, the members of Triad Two believed that the musical standards of the teacher were most important to effective
teaching (22.5%). Content knowledge was believed to be nearly as important (22.4%) among the members of this triad, as was the musicianship of the effective teacher (19%). Triad Two held beliefs that were starkly different from those of Triad One in the code “piano skills.” This difference could have been due to the fact that each of the members of this triad held strong choral backgrounds as well as a substantial amount of piano training. The results also indicate that they placed slightly more importance on the content knowledge of the effective teacher (22.4%) than did Triad One, and not nearly as much importance on modeling skills (15.5%).

Figure 12. Codes for musical skills and behaviors and their values within Triad Two. (58 total references)

Beliefs among Triad Three related to the content knowledge of the effective music teacher are displayed in Figure 13, and were ranked highest in the classification (23.6%), with musical standards close behind (22.6%). Troy self-identified as a musician first and teacher second during our interviews, Ben was clearly committed to the presentation of high quality performance literature during his career, and Wayne held very high musical performance standards for his students. These realities could explain why the members of Triad Three
presented a total of 106 references to musical skills and behaviors, three times as many as Triad One and nearly twice as many as Triad Two.

Beliefs related to the piano skills and musicianship necessary to effective teaching were ranked identically (19.8%). The piano backgrounds of Ben and Troy likely contributed to the strengths of the beliefs among this triad relative to piano skills and their value to effective teaching. Beliefs among Triad Three related to the importance of modeling were ranked lowest in the classification among this triad (14.2%), similar to the rankings of that same code among the members of Triad Two.

Figure 13. Codes for musical skills and behaviors and their values within Triad Three. (106 total references)

Non-Musical Skills and Behaviors

A total of 48 references from Triad One were related to the main classification non-musical skills and behaviors. Similar to musical skills and behaviors, this was the lowest frequency of references among the three triads for this classification, which was ironic considering the rather talkative nature of this triad (see Figure 14).
As Figure 14 indicates, the majority of beliefs related to non-musical skills and behaviors among the members of Triad One were those associated with the importance of the questioning skills of the effective teacher (29.2%), differing considerably from the beliefs among Triad Two (13.1%) and Triad Three (17.2%). Pacing and classroom management were given equal rankings (18.8%), and although the triad shared beliefs suggesting that planning (12.5%) and eye contact (10.4%) were critical to effective teaching, those references were not as frequent among the triad during data collection. Triad One did not offer an abundance of beliefs related to the importance of discipline (10.3%), which was consistent among all triads. Each of the participants in the study were highly disciplined individuals, and it is quite possible that the role of discipline in effective music teaching had been somewhat taken for granted as a natural outcome of other skills, behaviors, and personality characteristics of effective music teachers.

There were a total of 108 references among the members of Triad Two to non-musical skills and behaviors and their relationship to effective teaching, well over twice the amount offered by Triad One. This could again be attributed to the collective teaching experience among
the members of this triad, as well as their familiarity and comfort level with each other. Vito was a former student of Becky, and Ryan had worked closely with Becky for many years coordinating field experiences for his music education methods in her classroom.

Members of Triad Two referenced their beliefs about pacing a bit more often than the members of Triad One (24.3%). All three members of this triad were quite passionate during the interviews about the importance of planning to effective music teaching, sharing beliefs related to the importance of planning nearly twice as often as Triad One (23.4%). The classroom teaching backgrounds and experiences of both Becky and Ryan could certainly have been a factor in the frequency of beliefs shared relative to the code “planning.” They shared beliefs related to classroom management almost as often (19.6%). The codes “eye contact” and “discipline” were referred to by Triad Two almost as often as Triad One (10.3%, 9.3%—see Figure 15).

Triad Three offered a total of 86 references to beliefs related to non-teaching skills and behaviors, the lowest among the triads, which could be credited to their collective commitment
to beliefs of the importance of musicianship to effective teaching. As Figure 16 reflects, Triad Three held beliefs that aligned consistently with those of Triad Two in the non-musical skills and behaviors classification. They ranked pacing and planning highest in this classification (27%, 25.8%), with questioning skills and classroom management believed to be approximately equal importance (17.2%, 15.7%). Eye contact (8.6%) and discipline (5.7%) were ranked lowest among the triad, which was consistent across all triads in the study.

![Diagram](image)

*Figure 16. Codes for non-musical skills and behaviors and their values within Triad Three. (86 total references)*

**Teacher Disposition**

Considerably more codes emerged during the analysis phase of this research project related to the classification of teacher disposition than either musical skills and behaviors or non-musical teaching skills and behaviors. Teacher disposition codes emerged in abundance, even when discussing beliefs related to the other main classifications. Triad One provided a total of 233 responses related to the classification of teacher disposition, the most across the triads.

As the data in Figure 17 illustrates, over one-third of the beliefs among members of Triad One were related to teaching traits that could be considered caring (36.4%), which was consistent
across all triads. Cecilia did not possess beliefs that supported the code “caring”; however, both Evan and Oliver presented numerous beliefs related to the role of caring in effective teaching—enough that this triad collectively presented a formidable amount of beliefs related to the *caring* code. The ability to motivate was also a relatively strong belief among the triad (21.1%), as was the professional disposition and demeanor of the teacher (19.9%).

![Figure 17. Codes for teacher disposition and their values within Triad One. (233 total references)](image)

Much like Triad One, Triad Two presented a substantial amount of references (201) related to their beliefs of teacher disposition and the influence it could have on effective teaching. As the data in Figure 18 indicate, the beliefs of Triad Two were similar to those of Triad One in the classification of teacher personality were overwhelmingly guided by their beliefs related to the ability of an effective teacher to care (40.3%). The code *motivating* was also believed somewhat important to effective teaching by this triad (16.8%), and a sense of humor was believed to be the least important teacher disposition among Triad Two (2.2%).
Triad Three made more references (188) to teacher disposition than either of the other two classifications, which was consistent across all of the triads in the study (see Figure 19). They believed caring to be most important to teaching effectiveness (35.2%). The ability of the effective teacher to motivate was ranked next in importance (18.5%). Professional traits, such as the demeanor and dress of an effective teacher, were ranked next in importance among the triad (12.6%), and a sense of humor was believed least important to effective music teaching among Triad Three.
Exploring the Main Classifications Within the Triads

Triad One

Overall, Triad One was consistent in their beliefs relative to the main classifications of this study. Only minor differences in the area of musical skills and behaviors existed. Oliver and Evan were nearly identical in the frequency of their beliefs related to teacher demeanor, while the frequencies of the beliefs of Evan and Cecilia proved almost identical in the non-musical skills and behaviors classification. Cecilia remained firm throughout the interview process in her ardent beliefs connected with the musicianship of the effective music teacher. Evan began the interview process sharing beliefs that were equally as strong, although those beliefs became somewhat more moderate as the group interviews progressed. Oliver held such a strong music performance background that it was rather natural for him to share beliefs that supported the importance of musicianship to effective music teaching (see Figure 20).
Triad Two

The frequency of beliefs proved not to be as consistent within Triad Two. There were no alignments of frequencies within this triad; however, Becky and Vito were relatively aligned to each other in their beliefs related to teacher disposition. That classification possessed the largest difference (10%) within the triad, between Ryan and Vito. All three members of this triad placed frequency values that were relatively high, and Vito stood out as having the highest value in the category (60%). Frequencies of the beliefs of Ryan and Becky in the non-musical skills and behaviors category were similar, differing in value by only 3.5% (See Figure 21).
Triad Three

As was the case with the other two triads, the members of Triad Three were fairly aligned in the frequencies of their beliefs related to teacher demeanor. The values of the frequencies in this classification between Ben and Wayne were, for all intents and purposes, identical. Troy, the student teacher in this triad, differed, although not meaningfully.

In the non-musical skills and behaviors classification, Wayne differed a great deal from both Ben and Troy, with a frequency of beliefs valued over 20% higher than those of Troy and almost 13% higher frequency than Ben.

Ben and Troy held beliefs that were closely valued in frequency in the category of musical skills and behaviors. Wayne differed somewhat in that category, which was mildly surprising considering his history of holding high musical expectations for his students. Figure 22 depicts the beliefs within Triad Three and their values relative to the main classifications.

Figure 22. Main classifications and their values within Triad Three. (380 total references).
Beliefs Across Academic Positions

Figure 23 reveals that there was a significant amount of consistency among student teachers, cooperating teachers, and university supervisors in their beliefs related to importance of teacher demeanor in effective music teaching. In every case, those beliefs comprised well over one-half of the beliefs presented by the participants, regardless of their academic position. There was also a noteworthy amount of consistency among student teachers and university supervisors and their beliefs presented throughout the project related to each of the other two main classifications. The researcher cannot help but to speculate that the proximity of the student teachers to their undergraduate training by their supervisors who were the same supervisors in this study affected the beliefs that they shared, particularly those that were shared during triad and focus group interviews.

![Figure 23](chart.png)

*Figure 23. Main classifications and their values across academic positions. (1063 total references).*

Cooperating teachers clearly differed from student teachers and university supervisors in their beliefs related to musical skills and behaviors as well as non-musical skills and behaviors. In the musical skills and behaviors classification, the beliefs presented by cooperating teachers possessed a frequency value that was 8% lower than the values represented by both student
teachers and university supervisors, who were relatively alike in their beliefs in that category (21.5%, 22.3%). In the classification of non-musical skills and behaviors, cooperating teachers differed as well. Their beliefs in that category were valued higher (27.6%), as opposed to the beliefs of university supervisors (20.8%) and student teachers (18.3%), which were once again relatively aligned. These findings would suggest that the cooperating teachers in this study believed non-musical skills and behaviors to be more important to effective music teaching than musical skills and behaviors. This contrasts the beliefs presented by student teachers and university supervisors, who believed that musical skills and behaviors were more important than non-musical skills and behaviors.

Summary of Research Findings

Participants offered a total of 1,063 references to all codes related to the main classifications of the research. Figure 24 presents the combined values for each main classification based upon the total number of references, or beliefs, shared by all participants in the study.

Figure 24. Main classifications and their values across all participants.

One theme revealed consistently throughout this project was that the members of the three student teaching triads in music participating in this study believed that teacher disposition directly affected the effectiveness of music educators, more so than musical skills and behaviors
or non-musical teaching skills and behaviors. The majority of references to beliefs of effective teaching in music obtained from all participants in this study were those referring to teacher disposition (58.6%), as opposed to those related to non-musical teaching skills and behaviors (22.2%) or musical teaching skills and behaviors (19.2%).

Members of the music student teaching triads in this study held beliefs that aligned with the existing body of effective teaching research, which has operationally identified and defined effective teaching. However, they collectively believed teacher personality traits and disposition to be the most important element of effective music teaching, consistent with earlier research findings. Previous research in the field of education supports the notion that the demeanor and personality characteristics are important for effective teaching (Borko & Livingston, 1989; Corvino & Iwanicki, 1996; Jay, 2002; Stronge, 2007), as do findings of existing research in music education (Cassidy, 1990; Kelly, 2008, 2010; Madsen & Geringer, 1991; C. P. Schmidt & Hicken, 1986; Teachout, 1997).

The relative equality of beliefs related to non-musical skills and behaviors and musical skills and behaviors across all triads is consistent with the research of Hamann et al. (2000), Teachout (1997), Taebel (1990), Madsen et al. (1989), and Yarbrough (1975), whose findings reported teaching skills and behaviors to be considered as or more important than musical skills and behaviors when measuring effective music teaching.

In this chapter, a description of the cross-case analysis procedure was presented in order to provide further clarity to the methodology of the research design. An exploration and further description of each of the three cases in the project was offered, as well as a review and analysis of the beliefs comprising the analytical framework of the study (musical skills and behaviors, non-musical skills and behaviors, teacher disposition) across and within cases. An overall
summary of the study’s findings was also presented. With the purpose of providing a level of clarity to the beliefs shared by the triads, findings were presented in both visual and narrative form. The final chapter contains an overview of the study, findings of the study where the research questions are revisited and addressed, implications for music teacher training as well as the music education profession, recommendations for future research, and a lens to meaning in light of my professional background and experience.
CHAPTER VI

WINDOWS TO MEANING

“The teacher’s personality is one of the first sets of characteristics to look for in an effective teacher.” (Stronge, 2007, p. 116)

Introduction

In order to properly situate this study among existing research on teacher effectiveness, previous chapters have provided background information, purpose, historical and theoretical traditions in teacher training, and an extensive review of literature related to effective teaching practices in music, socio-cultural factors, and triad theory. The research methodology and theoretical framework for the study have also been provided, as well as detailed documentation of the beliefs of effective music teaching across three music student teaching triads. In Chapter 5, those beliefs were organized, coded, analyzed, and summarized in an effort to clarify similarities as well as differences in beliefs across the music student teaching triads.

Researchers have utilized quantitative as well as qualitative methods to examine the multi-dimensional, complex art of teaching and the factors that contribute to effective teaching. The literature is rich with research examining perceptions of effective music teaching among single members of the student teaching triad. This qualitative study examining beliefs among the music student teaching triad provides a unique addition to an already extensive body of research. The narrative trends presented in this project offer findings that are not uncommon and fit among themes that already exist in the literature as well as the profession as a whole.

There were many instances during this project where, as an active practitioner with significant experience in the field of music education, I questioned the overall value and
importance of the findings of this study within the context of the already existing knowledge within the profession. I am not a patient person, and tend to be task-driven, a trait that is commonly associated with music educators. As a result of this self-directed and reflective posture, I learned the importance of allowing myself opportunities to take a step back and allow the cyclical and repetitive nature of the data, particularly interview data, to inform the study. The findings of this project offer compelling support for the existing literature and profession in terms of the beliefs and philosophical underpinnings relative to effective teaching across three student teaching triads in music. Although the findings are not likely to appear unique among practitioners reading this document, the narrative content is discrete to these three cases, offering a lens to meaning that is distinct to this project.

Throughout the study, I contemplated the research of Fuller and Brown (1975), L’Roy (1983), Roberts (1991), Benyon (1998) and Isbell (2008) and the role that the development of occupational identities among the participants might have played throughout the research process. For instance, could the strong stance taken by Cecilia relative to the importance of performance skills have been influenced by the fact that she identified as a performer first and teacher second? Perhaps the fact that Becky and Evan referred continually to the impact of teaching on students was due to their extensive experience in the field. Troy’s references often indicated a posture of self-survival in the classroom, and those that held the most teaching experience in the public schools (Ben, Ryan, Evan, Becky) had a tendency to be more student-centered when sharing their beliefs. It was clear during this project that everyone on the journey with me was at different places in the venture of teaching.

In previous chapters the conceptual framework of the study, summarized documentation of each case, and analysis across all cases has been presented. This final chapter provides an
overview of the project as well as the findings of the study, clarification to the research questions, implications for the profession (specifically music teacher preparation), recommendations for future research, and my background and experience as a window to meaning.

An Overview of the Study

This multiple case study examined beliefs of effective teaching across three student teaching triads in music. It focused on the narrative offerings among three student teaching triads in music relative to their beliefs, and aimed to investigate differences and similarities of those beliefs among participants. It was designed to discover those beliefs as well as investigate what effects, if any, similarities and differences had on relationships within the triads. In addition to the backgrounds and occupational identities held by members of the triads, their beliefs related to the categories comprising the analytical framework of the study were investigated. Findings from the data collected were intended to positively impact teacher training curricula as well as expectations and clarification of roles within the music student teaching triad and the music education profession as a whole.

Data were collected over the course of one academic semester at a single, mid-size mid-western university through nine individual interviews, three triad interviews, and one focus group interview. Interview questions were designed to prompt participants to freely share as well as clarify their beliefs of effective teaching. Transcriptions were analyzed with the assistance of qualitative research software, and as codes emerged they were able to provide an analytical framework comprised of three main classifications: Musical skills and behaviors, non-musical skills and behaviors, and teacher disposition. Data from the cases were combined in an effort to illuminate each case, and to address three research questions driving the research:
1. What do members of the music student teaching triad believe are the skills and characteristics necessary to be an effective music educator?

2. Do differing beliefs about these skills and characteristics impact relationships within the three cases under investigation?

3. Are there ways to bring these attitudes and belief-systems together to improve the music student teaching experience?

In an effort to examine how the participants made sense of their beliefs within the contexts of their own experiences, a multiple-case study, qualitative approach was utilized. A constructivist lens allowed for heightened levels of recognition among members of the triads as to their beliefs. During the course of the study, interactions with members of the three cases revealed beliefs that were unique to their occupational identities, backgrounds, and experiences. The data collection phase of this project produced a rich amount of interview material, artifacts in the way of student teaching assessments, field notes and memos that were maintained before, during, and after the completion of the project. The material was transcribed verbatim then subjected to member checks.

The music student teaching triads in this research project held beliefs that were generally aligned with attitudes and beliefs previously presented through a large amount of previous research on the subject of effective music teaching. Those beliefs, however, were surpassed in this study by opinions relative to the personality characteristics and demeanors necessary for effective teaching, which far exceeded beliefs related to the importance of musical or non-musical skills and behaviors. There were differences of beliefs within and among the triads, but those variances seemed to impact relationships in a positive way, often resulting in healthy interactions, discussion, and inquiry. It was obvious during this study that those involved in the training of music teachers were sincerely committed to being aware of the constantly changing needs of their students as well as the profession at-large.
Findings of the Study

The among-case descriptions, analysis, and subsequent cross-case analysis addressed the central, driving question for the project. The analysis also assisted in addressing the sub-questions of the study, and the findings presented in this section reflect themes that emerged in all three cases relative to the research questions.

Putting It All Together

Members of the three music student teaching triads in this study believed teacher personality characteristics and demeanor to be the most critical for effective music teaching. The majority of references to teaching effectiveness in music among and across cases were those referring to teacher demeanor. Although all three cases offered beliefs strongly in favor of the importance of teacher demeanor, cross-case analysis revealed that Triad One held substantially more beliefs across cases in this category than either of the other two cases. These findings were consistent with those of Kelly (2008, 2010), Darling-Hammond (2006b), Rohwer and Henry (2004), Teachout (1997), and Baker (1982).

The three cases in this study placed nearly identical importance on non-musical skills and behaviors as they did musical skills and behaviors for effective music teaching, although the cross-case analysis reflected noteworthy differences in this category across the triads. The second case in the study, Triad Two, presented considerably more beliefs related to the importance of non-musical skills and behaviors for effective teaching than the other two cases in the study. Each of the members of this case all held substantial choral backgrounds as well as considerable experience in classroom situations such as music theory, which may have been reflected in their beliefs relative to this classification, as opposed to the members of the other two cases, whose backgrounds were primarily in instrumental music. Triad Three, the third case in
the study, presented considerably more beliefs associated with the importance of musical skills and behaviors for effective music teaching than either of the other triads.

Differing beliefs among and across the cases in this research had ostensibly little or no impact on relationships among or across the triads. A level of interaction, camaraderie, candidness, and sincerity existed throughout the research among and across the triads, even when there were differences of opinion about the beliefs shared. When such disagreements did occur, they were consistently handled with a professional integrity that reflected respect among all members of the triads, an integrity that, in my experience, is a hallmark of the music student teaching triad and the profession as a whole.

During the course of this project, it was increasingly evident that a vital component in bringing the attitudes and beliefs of the music student teaching triad together to improve the student teaching experience was through increasing communication among university supervisors, cooperating teachers, and student teachers relative to expectations and beliefs. The communication that took place among the triads enhanced the student teaching experience in positive ways. It was also evident that any incongruence that may exist between the goals and expectations of cooperating teachers and university supervisors preventing the student teacher from effectively applying content knowledge and skills during the student teaching experience could be avoided through such communication. Figure 25 provides a visual representation of the principal findings of this multiple case research study.

These findings support previous research suggesting that teacher education programs must help teachers develop the disposition necessary to be effective in the learning environments of today (Darling-Hammond, 2006b), and confirm previous inquiries suggesting that teaching
skills were as important as musical skills when gauging effective music teaching (Taebel, 1990; Teachout, 1997; Yarbrough, 1975).

Figure 25. Principal findings of the study

It is important to stress that, although the importance of the findings in this study related to teacher disposition cannot be denied, a discussion of how they can and should be used is in its infancy. In the following section of the chapter, I offer some insight relative to how that discussion should proceed within the context of this study as well as my experience. It is also important to place into perspective the reality that accessing teacher beliefs in an interview situation does not necessarily correspond to the beliefs which are paramount to that teacher’s handling of an immediate and unique professional environment (Woods, 1996). In other words, both pre-service and veteran teachers will likely respond to questions related to generalized beliefs according to what they would like to believe, or what they would like to show they
believe during the course of an interview. Unfortunately, these realities exist as a component of human nature, and were not predominantly considered in this research.

Implications for the Profession

The participants in this study believed musical skills and behaviors to be the least important attribute of an effective music teacher. However, a university curriculum is often focused on furthering the identities of students as performers first and teachers second (Cox, 1997; Isbell, 2008). Building curriculum solely around subject matter, programs of study, and theoretical objectives derived from expert knowledge of the field of music fails to adequately consider the importance of teacher-student interaction within the context of the learning environment. Having the knowledge and skills to teach particular content in particular ways is necessary but not sufficient to ensure that a teacher will employ them in the classroom. The teacher must also have the disposition to do so. Not including the assessment and development of dispositions in the preparation of teachers “is unconscionable and dangerous, since we need to ensure that teachers are likely to apply the skills they have learned in our colleges” (Wilkerson, 2006, p. 3).

One of the most difficult situations faced by teacher educators, including cooperating teachers, is encountering teaching candidates who easily meet the licensure requirements of content knowledge, pedagogical skill, and musicianship, but lack the dispositions essential to effective music teaching. I have come across several candidates like this in my career, both as a cooperating teacher and a university supervisor. In most cases, the candidate altered their professional career path to better fit their personality type. However, there were cases where the candidates stuck to their plan, and, although the process of earning licensure took longer in most
cases, those candidates learned to overcome their deficiencies and most are currently employed in the profession.

The findings from this study corroborate with the efforts that have been undertaken by teacher licensure accreditation agencies. As an endeavor to improve teacher quality, current teacher licensure accreditation agencies such as the National Council for Accreditation of Teacher Education (NCATE), and the Interstate New Teacher Assessment and Support Consortium (INTASC), require assessment of not only the knowledge and pedagogical skills of teacher candidates but also teacher dispositions: the values, commitments, and professional ethics that influence a teacher’s behavior toward the school community. The current focus on teacher quality encourages teacher educators to delve deeper than ever before into which dispositions must be developed to create quality teachers who are prepared to teach in any setting.

The INTASC Principles and Dispositions Indicators included a well-developed list of 10 principles regarding the dispositions and their relation to teacher candidate performance. Ten years later, NCATE revised its standards and included the concept of dispositions. Through this revision, the following definition evolved:

[Dispositions are] the values, commitments, and professional ethics that influence behaviors toward students, families, colleagues, and communities and affect student learning, motivation, and development as well as the educator’s own professional growth. Dispositions are guided by beliefs and attitudes related to values such as caring, fairness, honesty, responsibility, and social justice. For example, they might include a belief that all students can learn, a vision of high and challenging standards, or a commitment to a safe and supportive learning environment. (p. 52)

Advocates of including dispositions in the NCATE Standards maintain that dispositions are essential to effective teaching, and help to answer the question of whether teachers are likely to apply the knowledge and skills they learn in teacher preparation programs to their own
classroom teaching. They also may indicate whether or not teachers are “likely to do what we taught them to do when we are no longer watching them” (Wilkerson, 2006, p. 2). Wilkerson continued by stating, “dispositions are, in the long run, more important than knowledge and skills.”

Those who are charged with the task of training future music educators should view their course content in that training as inquiry rather than content based on an already established body of knowledge based on the experiences of the professor. A methods class has the potential to have a galvanizing effect on pre-service teachers’ learning, and ultimately their sense of ownership and belonging in the music education profession. Scheib (2012) suggested several methods of achieving this, including the use of problem-posing, student-led debates, small group cooperative learning projects, journaling, field experiences, peer teachings, and portfolio assessment. Portfolios hold promise for assessing and demonstrating teacher dispositions.

As many opportunities as possible must be created for pre-service music teachers to ascertain their beliefs about teaching and learning. Similarly, those who educate music teachers should be in a constant state of approaching their own identities as musicians and teachers. In an effort to apply the best practice of identity work and application of work that bridges research and pedagogy, and to bring all the things we are to the education of those who will teach music, Bernard (2005) suggested that teacher educators should continually be open to the possibility of the evolution of who they are in their classrooms.

Professional development initiatives above and beyond student teaching should become the norm for music teacher induction, such as the use of a wide variety of settings for observation, hands-on experiences, and model schools for internships, much like what occurs in the field of medicine. All too often, pre-service music teachers make far-reaching decisions too
early in their undergraduate programs before truly understanding themselves or the requirements of specific teaching positions within the profession (i.e., general music, orchestra, band, choir, middle school, high school, higher education). In order to develop the desired positive dispositions in teacher candidates, a variety of experiences and scenarios should be purposely provided during pre-service training that would assist in the development of desired teaching dispositions so that candidates are as well-versed as possible in the rigors of the profession.

To facilitate teaching candidates in making informed decisions regarding their place in the music education profession, teacher educators should be proactive in guiding pre-service teachers to a deeper understanding of the dispositional demands of diverse teaching positions through observations, field interviews, and multiple, diverse field placements (e.g., culture, grade level, socio-economic level) during the course of the teacher preparation program. In addition, music teacher educators need to be mindful that their own expectations may suppress or promote pre-service teachers’ natural teaching styles.

Teacher educators should take great care in not encouraging stereotypes and biases during the pre-service training program. This is far easier said than done, especially in the field of music where most, if not all, of the clientele has likely been the subject of a considerable amount of stereotyping and bias prior to entering their undergraduate training program. The expectations during undergraduate coursework and field experience (including student teaching) should be flexible enough as to allow for expressing creativity and individuality, and those charged with the training of future music educators must emphasize the notion that a wide range of dispositions is acceptable and that desirability is often only a matter of degree. I have always been fascinated to find myself mimicking the teaching style of a former teacher as well as witnessing many of my former students mirroring the teaching style that I projected during their
undergraduate training. This can be a humbling experience and not always an awful phenomenon, especially when the teaching style proves effective.

Music teacher training programs should establish networks with graduates for the purposes of evaluating as well as revising those programs and easing the critical early years of transition into the profession. Under competent and extended mentoring and experience in the field, young music educators are likely to become increasingly aware of the skills, behaviors, and overall demeanor vital to be effective. It is necessary that researchers continue to study the assessment of dispositions and work to find a common definition. In addition, the use of a common instrument would assist in removing confounding factors such as lack of definition and a clearly defined list of dispositions.

Pre-service music teachers should self-reflect upon their dispositions and how they affect their own teaching styles as well as their interactions with their peers and their professors. As they engage in reflection and express desire to change some of their own undesirable dispositions, they should be encouraged to develop concrete action plans to address them with the help of university professors, workshops and clinics, professional journal reading, and journaling. If extreme changes are deemed necessary, individual professional counseling can prove helpful.

Music teacher training programs must be thoughtful and deliberate about not only the experiences of their students, but also how their students are supported. Thoughtful self-inquiry and reflection must also be included within the experiences of pre-service teacher candidates. In order to assist teacher candidates in gaining the ability to make connections between theory and the practice they encounter in the field, pre-service preparation curricula should work to provide systematic and intentional field experiences. Dispositions, whatever they may be, can be
developed through “carefully constructed challenges offered in the context of a supportive, collaborative, and reflective learning environment” (Curran & Murray, 2008, p. 116). The notion of dispositions is different in every program as well as in the background and experiences each student teacher in music holds. John Dewey, in the manner of a visionary, noted, “The self is not something ready-made, but something in continuous formation through choice of action” (Dewey, 1893, p. 652).

The Governmental Quest for Teacher Effectiveness

Awareness of teacher effectiveness and all of the residual issues surrounding it have been intensified by the efforts of governmental legislation. The American Association of Colleges for Teacher Education (AACTE) and the Council for Chief State School Officers (CCSSO) have collaborated to develop a national pre-service teacher performance assessment for teacher preparation. This assessment is available to institutions across multiple states, and is focused on developing a nationally available pre-service assessment for teacher preparation programs to use in program improvement, licensure, and accreditation. Recently, the Teacher Performance Assessment changed its name to edTPA, with the intent of capturing the educative intent of the initiative. A visual overview of the teacher performance assessment system currently being utilized by several states as part of the pre-service teacher licensing requirements can be found in Appendix H.

Beginning in September 2013, a new test series, the OAE (Ohio Assessments for Educators), began to replace the Praxis II series as the required Ohio educator licensure tests, except for world languages. The new OAE are designed by a standardized testing service to measure professional, pedagogical and subject-specific knowledge and skills. The testing requirements are dependent on licensure type. These assessments include multiple-choice
questions and, depending on licensure type, constructed-response assignments. Passing status is based on a candidate’s performance across all sections of an assessment.

What is not possible for these assessments to measure is that teacher candidates, along with having content and pedagogical knowledge, should show, beyond responding to an assignment, that they care about their students, believe in fairness, and know that all students have the ability to learn. As the standards for teaching preparation programs continue to be refined, we need to remember what is perhaps the most important factor in teaching effectiveness—a caring teacher who is capable of making students feel that they matter, while at the same time doing everything necessary to encourage student growth as well as musical development. In other words, the types of dispositions believed most important to effective teaching by the three music student teaching triads in this study.

As strategies to improve education in the United States, educational policy makers, with the advent of the federal *No Child Left Behind Act* of 2001, introduced both the concepts of *adequate yearly progress*, based on annual testing, and *highly qualified teacher*, based on teacher credentials. Highly qualified teachers were those holding at least a bachelor’s degree, fully licensed or certified by the state in the subject matters they were teaching, and able to demonstrate competence in their subject areas. Ultimately, these factors alone were thought to be insufficient for teacher effectiveness, resulting in many teacher evaluation systems designed to measure a far more complex array of skills, including planning, organizational, instructional, and assessment skills, in addition to teacher dispositions (Tucker & Stronge, 2005, p. 6).

Systems for evaluating teaching performance have recently been implemented, such as the Ohio Teacher Evaluation System (OTES) that are designed to provide teachers with a more detailed insight into their performance, with the intent of focusing on their strengths and
opportunities for improvement. Appendix I lists the seven standards currently in use for the OTES.

The resulting teacher performance ratings (*Ineffective, Developing, Skilled, Accomplished*) from the OTES are determined through professional growth plans and several observations from local administrators, which comprise one-half of the final rating. The other half of the final rating relies on student growth measures, which calculate the amount of growth students achieve over the course of one year of instruction. Most educators would agree that they are responsible for student learning; however, the profession as a whole has avoided evaluations based on measures of student learning, sometimes with good reason, given the unfair approaches often proposed (Tucker & Stronge, 2005). The development of fair approaches in assessing teaching effectiveness is ongoing in school systems and educational programs across the country.

Teacher evaluation is a major component of the educational agenda today, and despite the concerns and criticisms that are often voiced, it is a reality. There is a lot at stake with this current system of teacher evaluation. Final ratings of teachers appear likely to become part of decisions related to salary, teaching assignments, and decisions on lay-offs. The current contract negotiations in my own district reflect that very likelihood. Teacher rating labels could be made publicly accessible through various sources, and the potential for harm is immeasurable, particularly with regard to promising young teachers, who are often struggling to gain the necessary experience to define themselves as teachers. Policymakers view this data-driven approach to evaluating teacher performance as a critical step in filtering bad teachers out and rewarding good ones. There are those within the profession, however, who see it as a flawed attempt at quantifying something that is not easily quantifiable—the art of teaching.
The current climate of teacher assessment is one that will require an unprecedented level of professional accountability on the part of music educators, far beyond the performance levels of their ensembles. New evaluation processes hold the potential to build an unparalleled understanding and awareness of the knowledge and skills students acquire through a high quality music education, and accountability measures could potentially provide a level of support to the music education profession never before realized. Those possessing the personality traits and demeanor necessary to make meaningful connections will likely be successful in traversing this new era of accountability.

Effective teaching is a complex formula that requires a command of subject matter, knowledge of how students from varying backgrounds learn, the ability to manage the classroom, and the ability to make human connections with students. Music teachers are effective as a result of how various personal and professional factors combine and how they are put into practice in the classroom or rehearsal hall. Based on the results of this study exploring the beliefs of effective music teaching as well as my experience in the field in each of the three roles investigated in this study, I would argue that the evaluation procedures necessary to truly measure teaching effectiveness in music would possess a complexity that would render the process nearly impossible to objectively measure.

It is necessary to look at total student behavior when judging teaching effectiveness, student behaviors that reflect a loyalty to the teacher as well as a sincere dedication to their goals. These are difficult to objectively measure and cannot be realized unless the teacher conveys the disposition necessary to enable students to succeed and that open opportunities for positive social learning environments capable of providing meaning, consensus, and purpose for students, regardless of the teaching context.
I acknowledge the importance of a level of accountability on behalf of teachers, administrators, and local districts; however, I am concerned that states and districts appear to be undertaking evaluation efforts quickly rather than correctly and in the best interests of students. Many of my administrative colleagues equate the current evaluation efforts to building an airplane while in flight. Rules and mandates are literally changing by the day, yet the outcome has the potential to have serious adverse effects on many levels of education, most notably the students whom teachers are hired to serve. Local educational leaders have been hired to train local administrators and professional educators in this top-down approach to teacher assessment. It is apparent to those of us who are active practitioners in the field, however, that these instructors seem to be perpetuating careers that have little or no connections with real students in actual classrooms.

I have experienced few teachers in the field who have not been concerned with continuously improving the effectiveness of their instruction and who have not had the best interests of their students as their motivation. If developing effective teachers is truly the goal of the current systems of reform, I would suggest that rather than continuing the current high-stakes, financially burdened and politically charged system of teacher evaluation, school districts be provided the resources to afford continuous and relevant professional development for teachers that address their skills, knowledge, and growth, regardless of their subject area.

There is little doubt that the quality of the teacher in the classroom/rehearsal hall is a critical factor in determining if students are receiving a meaningful education. This is supported through teacher education literature (National Council for Accreditation of Teacher Education, 2002; Sanders & Horn, 1998; Wright, Horn, & Sanders, 1997). However, the values and principles that guide professional conduct and development (i.e., dispositions) are just as critical
to effective teaching as are skills and knowledge (Wadlington & Wadlington, 2011).

After the first several rounds of the formal Ohio Teacher Evaluation process, my teacher performance rating, along with many of my professional colleagues is accomplished, which would indicate that we are effective. However, I believe that my effectiveness wanes from day to day, class to class, and from moment to moment. What rarely diminishes is my ability to maintain human connections with students, whether they are my own or those I have never met before, as in the case of adjudicated events or guest conducting appearances. In other words, I believe that I possess a disposition for teaching that truly cannot be accurately measured by the assessment processes currently be undertaken, a disposition that trumps any and all other categories on the assessment “checklist” that my administrative assessors must use.

If an assessor would follow me for an extended period of time rather than simply focusing on one class period for a formal assessment of my abilities as an effective educator, the resulting data would likely prove more authentic. Those of us who are teaching professionals should have the opportunity to self-reflect and assess as part of enhancing the overall evaluation process, making it more impactful to teachers as well as their students. This will likely never occur due to the highly politically charged landscape of teacher assessment.

Dispositions are shaped by attitudes and beliefs, which are deeply affected by individual personality traits or characteristics (Damon, 2005), and a standardized method of measuring the impact of those dispositions within the specific and specialized context of an educational environment does not exist, nor do I believe it possible. Countless classroom teachers as well as music educators impact student lives beyond test scores every day in ways that cannot be objectively measured. I would contend that, until methods are found to measure that impact, we re-evaluate the debatably counterproductive methods toward accountability that are currently in
use in the name of public and political culpability. It is time to allow teaching professionals in all disciplines to lead the charge, and for political professionals to search for ways to assist that endeavor, or simply to stay out of the way.

**Recommendations for Future Research**

This research was designed to examine the beliefs of effective teaching among three cases of a student teaching triad in music, and the study sample was limited both demographically and geographically. The results are not widely generalizable, and the methodology employed was of an entirely qualitative design. The results could be used in a more linear, quantitative or mixed design that could elicit a larger sample, producing results that might be generalizable to a larger population. The findings from this study could also be a catalyst for a survey design with the possibility of a much larger and more diverse participant population.

This study could be replicated by utilizing cases from a different geographic or demographic area. It could also be duplicated and extended by targeting other stakeholders in the educational process as participants, resulting in a larger amount of cases—for example, administrators, parents, and students. Future research could also examine the longitudinal development of beliefs from pre-service through in-service teaching. Research assessing the skills and characteristics necessary to effectively address the needs of culturally and musically diverse students might also prove of value.

While the sample for this project was purposeful and adequate in answering the research questions, it should be noted that it was rather homogenous. This research could be extended across a more diverse population of participants. It would be interesting to discover if other
factors (such as culture and socioeconomic level) play a role in the beliefs that participants hold of effective music teaching.

A study focusing on how various university curriculum address teacher disposition would be a good follow-up to this study, as would research that investigates how student teachers self-evaluate their effectiveness during field work. It would be of interest to determine what, if any, specific teacher dispositions were important to be developed in specific levels of teaching (elementary, middle, or high school) as well as specific content areas (general music, choral, or instrumental). A multiple case study design exploring the music teacher hiring practices of local school boards and how the findings of this study of beliefs align with those practices would also prove enlightening, as would a study looking into the causes of music teachers being released from their positions.

Researchers should continue to study the assessment of teacher dispositions and work toward finding a common definition. In addition, the use of a common instrument would assist in removing confounding factors such as lack of definition and a clearly defined list of dispositions. The list in this project that was the result of data collected could be considered ambiguous, at best. Before researchers can begin assessing dispositions, they must agree upon a clear definition for teacher dispositions and create a consistent way of assessing those dispositions. By exploring current assessment practices, teacher educators might begin to formulate consistent ways to assess desirable dispositions in pre-service teachers, as well as provide a common language across all elements of teacher education, which might encourage faculty and clinical instructors to discuss important, previously unclear issues.

The occupational identities held by the participants in this study undoubtedly affected the manner in which they responded to sharing their beliefs of effective teaching. A study
investigating the occupational identities of active music educators as well as pre-service music educators and the impact that those identities have on beliefs of effective teaching would be an engaging contribution to the existing research of Cox (1997), L’Roy (1983), Roberts (1991), Benyon (1998), and Isbell (2008).

**Background and Experience as a Window to Meaning**

This is the value of the teacher, who looks at a face and says there’s something behind that and I want to reach that person, I want to influence that person, I want to encourage that person, I want to enrich, I want to call out that person who is behind that face, behind that color, behind that language, behind that tradition, behind that culture. I believe you can do it. I know what was done for me. (Maya Angelou, 1998)

The power of an effective teacher is something all of us have experienced and understand. I was fortunate in having numerous exceptional teachers in several subject matters who made school an exciting and interesting place, teachers who possessed a passion for the subjects that they taught and a genuine care for the students with whom they worked, and who recognized a potential in me that I continue to realize. It was through them that I gained the inspiration to pursue a career in teaching music, a decision that continues to richly reward me. Although I still remember things that they said or did, my memories of their actual teaching are ambiguous at best. I am quite certain, however, that each of them was able to affect me in countless intangible ways. They were, I believe, effective teachers.

My background as a music educator could be considered rather diverse. During a 25-year career, I have taught general, instrumental, and choral music at the middle and high school levels. I have also served as an associate director of bands at the university level, where my duties included teaching methods courses to undergraduate music education majors and supervising student teachers in music. In addition, I have held leadership positions at the district and state levels in my state professional music education association, and have had the privilege
to serve as an adjudicator, clinician, and guest conductor at numerous local, district, and regional festivals in eight states, including my own.

It would be an understatement to acknowledge that I have experienced a richly rewarding and varied professional career. It would also be an underestimation to concede that my perspective of music, education, and life itself is anything but ordinary. I experienced a heartbreak relatively early in my career that left me unsure of how to even breathe, let alone grieve. It was through profound sadness that I discovered how to recognize the inherent joy in allowing myself to be completely vulnerable in this profession, opening a unique lens to teaching that has affected me throughout my career, particularly in the manner with which I approach the human beings whom I am charged with providing an education in music.

I have been gifted with musicianship, and hold a reputation in our profession of someone with outstanding musical skills and behaviors. The path to my current position has been anything but ordinary, and I have experienced *success* at every level, whether it be as a high school and middle school band director, university teacher, or elementary general music teacher. However, my professional success matters little to the students I teach, especially the younger ones. What matters to them has nothing to do with my successes—it has to do with their successes and the joy that we find together along the way.

I returned to public school teaching nine years ago, replacing a legendary master teacher who was retiring. I recall being very concerned that I would not meet the expectations of my students when compared to my predecessor. What I discovered was the contrary, and would have a defining impact on my professional life. It did not seem to matter to those students how successful my predecessor was, or how successful I was in my university career, or what I knew,
where I had taught, or the positions that I held. What mattered—truly mattered—was that I cared about them.

The musicianship of a teacher matters a bit more with high school students, but if the demeanor necessary to connect with them doesn’t exist, effectiveness is not likely to occur. I do believe that the musicianship of a music educator matters. However, making human connections with students is critical if there is any chance of sharing that musicianship in an effective manner with students. I certainly was not the best musician on the faculty of the music school where I taught. However, to this day there are former students in the music profession who would consider me to have been effective during my tenure in higher education. I credit that perception of those students largely to my ability to make connections with them during their undergraduate experiences, or, the personality characteristics and demeanor that I possessed during my tenure there.

I often encounter music teachers from my past in various settings, and find it remarkable and somewhat humbling that many of them would not likely be as effective today as I believe they were when I was a student. They remain marvelous musicians and have much to offer in terms of content, but most seem unable to relate to the students of today. I hold only the highest respect for them, but cannot help but be of the opinion that it is time for them to move on and open up opportunities for the next generation of leaders. I do not consider myself as experienced in the profession as some of the people to whom I am referring, yet even I recognize at times that I need to work a bit harder to make connections with students. If I did not have younger children of my own, I believe that task would be immeasurably more challenging!

I have had the opportunity to be associated with and observe countless effective music educators at varying stages of their careers and at nearly every level of the music education
discipline—music educators teaching in classrooms, on football fields, in boiler rooms, hallways and on podiums, teaching everything from 10-year olds to produce their first tone on the clarinet mouthpiece to inner-city youth the proper bow technique for the violin, from an elite university wind ensemble to a fourth-grade recorder ensemble. My associations with effective teachers through the years have impacted me in countless ways, helping to define who I am and what I believe today in terms of teachers and how they teach. There is no one recipe for effective music teaching—if a dozen teachers were observed in similar teaching contexts, there would likely be 12 radically different teaching approaches. The results may be similar, but the individual approaches entirely different.

A strong knowledge of content and of techniques, materials, and methods contributes to, but does not ensure teaching effectiveness, nor does a high level of musical skill. Certainly a music teacher must know his or her subject matter thoroughly and practice the techniques within the context of their teaching environment that are generally recognized as desirable for successful teaching, but this is where theory ends and teaching begins. There are intangible elements that exist in truly effective teachers, however, and I believe that they are, more often than not, innate as well as un-teachable.

Every year young music educators graduate and begin their careers, filled with unbridled enthusiasm and a desire to enlighten students. However, many will enter the profession with a highly constricted mental construct of how they believe things should and will be. Their material as well as their delivery is tightly organized with little flexibility, and they are of the mindset that one or two explanations and examples will work for all. I have observed teachers, not only entry-level, who appear to be teaching into a mirror, believing what should be said will be said—
and letting students take it from there. If the response from students is not a positive one, the ineffective teacher assumes that they lack talent, are slow, unintelligent, or simply do not care.

In reality, teaching contexts in which young teachers often find themselves placed is one that bears little or no resemblance to the aesthetically rewarding and inspiring world that played a role in shaping their desire to pursue music education as a career in the first place. Many unqualified beginners leave the field; those who remain and acquire professional knowledge and skills through required advanced degree programs eventually catch up. However, programs as well as students are often left without effective leadership in the process.

An effective music teacher is one who is able to maintain a firm understanding of the musical skills and behaviors as well as the non-musical skills and behaviors necessary to effectively deliver instruction, with the understanding that these behaviors are only the beginning. In order to reach their full potential, effective teachers are consistently sensitive to feedback from students. The reflection in action piece from the research of Donald Schon (1983) that characterized effective teachers as having an awareness of the decisions they are making and the changes that are taking place in light of the feedback they are receiving as they work, applies here.

**Final Thoughts**

This project began with a sincere desire to discover what members of three music student teaching triads in music believed effective music teaching to be as well as to investigate if there were ways to bring those beliefs together to enhance the student teaching experience. Having served in all three triad roles during my career, I have often reflected on the characteristics of effective teaching, and those reflections have intensified during times of educational reform such as we are currently experiencing in the field of education.
It was during times of working directly with student teachers as a university supervisor or cooperating teacher that I have reflected the most. Through the student teacher evaluation process, I discovered that a lack of certain dispositions was often what prohibited a teacher in making the connections with students that was necessary to positively affect learning. In the absence of the appropriate demeanor, it mattered little what the teacher had to offer in terms of musical or non-musical skills. In post-observation conferences, student teachers would often ask for my feedback of their conducting technique. My response would usually be that I was not at all concerned with their conducting, but their ability to make connections with the students on the other side of the baton—their teaching!

I remain blessed with opportunities to work with student teachers in my classroom, and most come to me with an amazing amount of musical talent and the ability to perform at a very high level on an instrument or with voice. They also come with a wealth of knowledge relative to music history, music theory, and the principles of teaching and learning. It is rare, however, to find a pre-service teacher possessing the innate ability and demeanor to make effective connections with students. There is often a disconnect, and those who fail to recognize and make the necessary adjustments often struggle during their experience. Those who are innately able to make connections or who realize dramatic improvement during their training often realize success. I often gauge the demeanor of a pre-service music teacher by whether or not I would desire them to be teaching my own children. Rarely am I affected by the musicianship of that teacher—I am far more affected by their demeanor.

The degree of influence that a teacher has on their students calls us to understand what teachers need to do to effectively promote positive results in their lives, both in and out of the classroom/rehearsal room. This understanding should be based not only on what the research
has shown, but what practitioners and stakeholders, including pre-service teachers, believe to be significant in the preparation and practice of teachers.

Effective teachers have the personality characteristics and demeanor that resonate with students, much like a quality instrument realizing the full potential of tone, in contrast to an ineffective teacher who could be likened to an inferior instrument realizing only a semblance of that potential (teaching into a mirror). Along the way, effective music teachers also find ways to resonate with parents, colleagues, and administrators while making a meaningful difference in the lives of their students through music.

The findings of this study as well as my experiences in a wide variety of educational contexts support the notion that, regardless of the age group, level of the ensemble, difficulty of the literature, or experience level of the teacher, one thing has remained constant—the importance of the teacher to make connections, or to resonate, with their students. Musical skills or non-musical skills and behaviors are only a part of the equation in effective music teaching. I have witnessed amazing musicians failing miserably in teaching contexts, just as I have witnessed rather ordinary musicians excelling and building extraordinary consensus within their programs, districts, and communities.

Certain personality characteristics and demeanors of effective teachers afford them the opportunity to enrich the human experience, dictating their effectiveness and ultimately their successes or failures, regardless of the teaching context. A teacher who conveys enthusiasm and competence for their content area may well transfer those feelings to the students, and how that teacher relates to them has an impact on their experience. Personality and demeanor is of primary consideration when evaluating the effectiveness or lack of effectiveness of a music teacher. I am not aware of a music teacher failing as a result of a lack of musicianship. I have,
however, known many who have failed as a result of the inability to make appropriate human connections, and the findings of this multiple case study support that knowledge.

This experience has been rewarding, enlightening, and inspiring, and I am grateful to the members of the three cases in this study for their willingness to share their beliefs of effective teaching with me. Sharing beliefs can be intimidating, especially for students in the midst of their supervisors and cooperating teachers. In each group setting, I was impressed with the environment of respect as well as acceptance of beliefs. Even when two participants held differences of opinion, the ensuing discussion was healthy, and provided insightful inquiry through interaction.

Although I believe that the personalities and demeanors of the effective teachers with whom I have been associated in my life had an enormous impact on their teaching, I made a sincere attempt during this research to withhold any pre-existing bias I that may have held as I conducted interviews. I worked to act as a facilitator during the interview process, nothing more. While this was challenging at times, I believe that this multiple case study was successful in revealing beliefs of the skills and characteristics necessary for effective music teaching.

The objective of this project was to improve music teacher preparation and to build consensus among those who are involved in the preparation future professionals in the field of music education. My desire was that the clarity emerging as a result of this research would have a positive impact on those charged with preparing future music educators as well as the profession at-large. If nothing else, this project serves to support the belief that teacher personality and demeanor are of fundamental importance in determining the effectiveness of a music educator.
APPENDICES
APPENDIX A

KENT STATE UNIVERSITY INSTITUTIONAL REVIEW BOARD APPROVAL

RE: Protocol #12–098 entitled “Beliefs of Effective Teaching Among Members of the Music Student Teaching Triad”

I am pleased to inform you that the Kent State University Institutional Review Board has reviewed and approved your Application for Approval to Use Human Research Participants as Level I/Exempt research. This application was approved on February 23, 2012. Your research project involves minimal risk to human subjects and meets the criteria for the following category of exemption under federal regulations:

· Exemption 1: Research conducted in established or commonly accepted educational settings, involving normal educational practices.

***Submission of annual review reports is not required for Level 1/Exempt projects.

If any modifications are made in research design, methodology, or procedures that increase the risks to subjects or includes activities that do not fall within the approved exemption category, those modifications must be submitted to and approved by the IRB before implementation.

Please contact the IRB administrator to discuss the changes and whether a new application must be submitted. It is important for you to also keep an unstamped text copy (i.e., Microsoft Word version) of your consent form for subsequent submissions.

Kent State University has a Federal Wide Assurance on file with the Office for Human Research Protections (OHRP); FWA Number 00001853.

If you have any questions or concerns, please contact me by phone at 330–672–2704 or by email at Pwashko@kent.edu.

Respectfully,
Kent State University Office of Research Compliance
224 Cartwright Hall | fax 330.672.2658

Kevin McCreary, Research Compliance Coordinator - kmccrea1@kent.edu
330.672.8058

Laurie Kiehl, Research Compliance Assistant - lkiehl@kent.edu
330.672.0837

Paulette Washko, Manager, Research Compliance - Pwashko@kent.edu 330.672.2704
APPENDIX B

RECRUITMENT SCRIPT

My name is John Veneskey, and I am currently a candidate for the PhD in Music Education degree from Kent State University. I would like to invite you to participate in my research study to investigate beliefs of effective music teaching. Your university supervisor and the coordinator of music education have identified you as a possible participant.

As a participant, you will be asked to participate in a two group interviews and an individual interview. Each interview will be approximately ninety minutes in length. The study will begin on April 2, 2012, and end at the conclusion of your student teaching experience.

There are no risks to this study beyond what you might experience in everyday life. Although not likely, some of the questions you may be asked may cause you to be uncomfortable.

Your participation in this study would be greatly appreciated, as it will be a critical component of my dissertation, the culminating requirement of the PhD curriculum at Kent State University. If you would like to participate in this research study, please contact me at jveneskey@southrange.org, or by phone: 330-518-3840.

Do you have any questions? Please feel free to contact me or you may contact my advisor, Dr. Craig Resta, at cresta@kent.edu, or 330-672-4803.
APPENDIX C

INFORMED CONSENT TO PARTICIPATE IN RESEARCH

Study Title

“BELIEFS OF EFFECTIVE TEACHING AMONG MEMBERS OF THE MUSIC STUDENT TEACHING TRIAD”

Principal Investigator

John Veneskey, PhD Candidate — Kent State University

Purpose

An important aspect of preparing future music educators should include an effort to assist them in better understanding their own beliefs of just what effective teaching is as well as what it can be. Such inquiry would be of benefit to the pre-service teacher as well as the cooperating teacher and university supervisor. Leading the educational experiences of the pre-service teacher’s path should be informed by an understanding of the beliefs they bring with them upon entering the degree program as well as conceptions that they have formed during their field experiences.

Those charged with the design and implementation of the undergraduate training curriculum for pre-service music teachers are often those who are also serving as university supervisors during the student teaching experience, may choose to examine how those conceptions that pre-service teachers hold interact with the course experiences that they are required to complete prior to their field work. By aiming to understand beliefs of effective teaching and the ways they are impacted by educational experiences, we will be better equipped to address, influence, encourage, and re-direct pre-service teachers in ways that will help them become successful and “to be themselves as teachers” (M. Schmidt, 1998).

Procedures

Data collection will take place solely at the university site, and will consist of individual, small group interviews, and a final focus group interview using a digital recorder. I will also take field notes and review certain documents such as field assessment forms and student teacher journals.

I will provide you with a transcript of each interview via e-mail attachment, and allow you the opportunity to add, subtract or clarify its content.
Audio Recording

All interview sessions will be recorded using a portable digital audio recorder. You will have the opportunity to review any and all recorded interviews prior to their being transcribed. The interviews will be transcribed verbatim, and then stored safely and securely by me.

Benefits

An awareness of those beliefs among all who are involved in the pre-service music teaching experience (student teacher, cooperating teacher, and university supervisor) would be of potential benefit to all. University supervisors, who are typically the same personnel who teach undergraduate methods courses, may discover how the beliefs among pre-service teachers as well as those of cooperating teachers interact with the course experiences provided for them.

Risks and Discomforts

There are no unusual risks in this study beyond what might be experienced in everyday life. Although not likely, some of the questions you may be asked may cause you to be uncomfortable.

Privacy and Confidentiality

Study related information will be kept confidential within the limits of the law. All data collected as well as any identifying information will be kept in a secure location and only I will have access to the data. You will be identified using pseudo-names in any publication or presentation of research results. Participants and the institutions to which they are affiliated with will not be obvious to the outside reader. All recordings and transcriptions will be stored safely and securely by me.

Voluntary Participation

Taking part in this research study is entirely up to you. You may choose not to participate or you may discontinue your participation at any time.

Contact Information

If you have any questions or concerns about this research, you may contact John Veneskey (PhD candidate) at 330.518.3840, or Craig Resta (dissertation advisor) at 330.672.4803. The Kent State University Institutional Review Board has approved this project. If you have any questions about your rights as a research participant or complaints about the research, you may call the IRB at 330.672.2704.

Consent Statement and Signature

I have read this consent form and have had the opportunity to have my questions answered to my satisfaction. I voluntarily agree to participate in this study. I understand that a copy of this consent will be provided to me for future reference.

Participant Signature  Date
APPENDIX D

WAIVER OF DOCUMENTED CONSENT—GROUP INTERVIEWS

Study Title

“BELIEFS OF EFFECTIVE TEACHING AMONG MEMBERS OF THE MUSIC STUDENT TEACHING TRIAD”

Principal Investigator

John Veneskey, PhD Candidate — Kent State University

Purpose

An important aspect of preparing future music educators should include an effort to assist them in better understanding their own beliefs of just what effective teaching is as well as what it can be. Such inquiry would be of benefit to the pre-service teacher as well as the cooperating teacher and university supervisor. Leading the educational experiences of the pre-service teacher’s path should be informed by an understanding of the beliefs they bring with them upon entering the degree program as well as conceptions that they have formed during their field experiences.

Those charged with the design and implementation of the undergraduate training curriculum for pre-service music teachers are often those who are also serving as university supervisors during the student teaching experience, may choose to examine how those conceptions that pre-service teachers hold interact with the course experiences that they are required to complete prior to their field work. By aiming to understand beliefs of effective teaching and the ways they are impacted by educational experiences, we will be better equipped to address, influence, encourage, and re-direct pre-service teachers in ways that will help them become successful and “to be themselves as teachers” (M. Schmidt, 1998).

Procedures

Data collection will take place solely at the university site, and will consist of individual, small group interviews, and a final focus group interview using a digital recorder. I will also take field notes and review certain documents such as field assessment forms and student teacher journals.

I will provide you with a transcript of each interview via e-mail attachment, and allow you the opportunity to add, subtract or clarify its content.
**Audio Recording**

All interview sessions will be recorded using a portable digital audio recorder. You will have the opportunity to review any and all recorded interviews prior to their being transcribed. The interviews will be transcribed verbatim, then stored safely and securely by me.

**Benefits**

An awareness of those beliefs among all who are involved in the pre-service music teaching experience (student teacher, cooperating teacher, and university supervisor) would be of potential benefit to all. University supervisors, who are typically the same personnel who teach undergraduate methods courses, may discover how the beliefs among pre-service teachers as well as those of cooperating teachers interact with the course experiences provided for them.

**Risks and Discomforts**

There are no unusual risks in this study beyond what might be experienced in everyday life. Although not likely, some of the questions you may be asked may cause you to be uncomfortable.

**Privacy and Confidentiality**

Study related information will be kept confidential within the limits of the law. All data collected as well as any identifying information will be kept in a secure location and only I will have access to the data. You will be identified using pseudo-names in any publication or presentation of research results. Participants and the institutions to which they are affiliated with will not be obvious to the outside reader. All recordings and transcriptions will be stored safely and securely by me. Because you are participating in a group discussion, I cannot guarantee confidentiality. However, all participants are asked to keep any information discussed in this group and the identity of the participants confidential.

**Voluntary Participation**

Taking part in this research study is entirely up to you. You may choose not to participate or you may discontinue your participation at any time.

**Contact Information**

If you have any questions or concerns about this research, you may contact John Veneskey (PhD candidate) at 330.518.3840, or Craig Resta (dissertation advisor) at 330.672.4803. The Kent State University Institutional Review Board has approved this project. If you have any questions about your rights as a research participant or complaints about the research, you may call the IRB at 330.672.2704.

“Beliefs of effective teaching among members of the music student teaching triad”

_______________________________  _______________________
Participant Signature                Date
APPENDIX E

AUDIO RECORDING CONSENT FORM

BELIEFS OF EFFECTIVE TEACHING AMONG MEMBERS
OF THE MUSIC STUDENT TEACHING TRIAD

JOHN VENESKEY, PRINCIPAL INVESTIGATOR

I agree to participate in audio-recorded interviews about beliefs of effective teaching as part of this project and for the purposes of data analysis. I agree that John Veneskey may record these interviews. The dates, times and places of the interviews will be mutually agreed upon.

____________________________________    ____________________
Signature                                      Date

I have been told that I have the right to listen to the recording of the interview before it is used. I have decided that I:

_____ want to listen to the recording     _____ do not want to listen to the recording

Sign now below if you do not want to listen to the recording. If you want to listen to the recording, you will be asked to sign after listening to them.

John Veneskey may / may not (circle one) use the recordings made of me. The original recordings or copies may be used for:

_____ this research project _____ publication _____ presentation at professional meetings

____________________________________    ____________________
Signature                                      Date

Address:
APPENDIX F

SAMPLE INTERVIEW QUESTIONS

Interview questions adapted from the following sources:


Group interview (90 minutes in length — University site)

• Demographic information collected, consent forms reviewed, initial questions.
  o Name, gender (Pseudo names were generated for the purposes of this study)
  o Specialty/emphasis area (band, choral, strings)
  o Position (Student teacher, university supervisor, cooperating teacher)
  o Educational background
  o Years of experience/levels taught

• Leading question:
  o “I am working from the assumption that an effective music teacher is one who is able to establish high musical standards and expectations for his or her students. What is your reaction to that statement?

• Subsequent questions:
  o Is maturity and self-control necessary to be an effective teacher?
  o Is the ability to motivate students necessary to be an effective teacher?
  o Are effective teachers respectful of students?
  o Is confidence a necessary trait for teaching effectiveness?
  o Is patience a necessary virtue of effective music teaching?
  o Is knowledge of a variety of performance literature necessary to be an effective music teacher?
o Do you think that having a positive attitude is critical to effective music teaching?

o Is having a working knowledge of technology necessary in order to be an effective music teacher?

o How important is professional appearance and behavior (e.g., dress, language, attitude) to being an effective music teacher?

**Individual interviews (90 minutes in length — University site)**

- **Leading question:**
  
  o At our Initial group interview, we discussed some fundamental beliefs that you hold about effective music teaching. Today, I would like to continue that conversation by asking you some more questions related to your beliefs of what effective music teaching is.

- **Subsequent questions:**
  
  o How important are organizational and planning skills to effective music teaching?
  o Is it necessary to deal effectively with discipline in order to be an effective music teacher?
  o Do effective teachers provide clear verbal instructions?
  o Are effective music teachers flexible and adaptable with their class/rehearsal time?
  o What are your thoughts and beliefs relative to assessment and grading procedures in the effective teachers’ classrooms?
  o The following skills and behaviors have been identified in previous research related to effective teaching. What are your beliefs about each of these?
    
    - Instructional/rehearsal pacing
    - Eye contact
    - Questioning skills
    - Creativity and imagination
    - Sense of humor
    - Patience
    - Conducting gestures
    - Piano skills
  o Is a thorough knowledge of music theory and history necessary to be an effective music teacher?
  o How important is the ability to model/demonstrate each instrument or sing appropriately to effective teaching?
  o Is the musicianship of the teacher directly related to his or her effectiveness?
  o Do effective teachers adapt instruction to accommodate varied styles of learners?
    
    - Have you had to make modifications in your teaching to accommodate special learners?
    - Can you give me an example?
    - Was it effective? Why or why not?
  o Effective teachers are able to single out problem students for scrutiny during class/rehearsal. True or false?
• Why?
• Music teachers must relate lessons to students’ lives and involve social interactions to be effective. True or False? Why?

Focus Group Interview (90 minutes in length — University site)

• Leading statement:
  o I would first like to thank you all for your participation in this study. My hope is that the findings may help to further bridge the gap between student teachers in music and those that prepare them for the profession.
  o During our individual interviews, you shared with me your thoughts and beliefs regarding some fundamental skills and behaviors that have been linked to effective teaching. Today I would like to ask you a few more questions as well as some questions related to how you view yourself.

• Subsequent statements and questions:
  o Do you believe being a reflective music teacher makes you an effective music teacher?
  o Do you think having knowledge of non-teaching issues that affect the music education profession is important to effective music teaching?
  o Listen to the following statement: Music teachers who are sensitive to the social dynamics of student relationships in their class/rehearsal rooms are more effective. Do you agree?
    • Why or why not?
  o You are walking by the door of a music teacher and you notice an inordinate amount of unorganized noise emanating from the room. Is that teacher an effective teacher?
  o Are there effective music teachers in your educational background?
    • Describe one or two characteristics of that/those teacher(s).
  o Who was your primary influence in pursuing a degree in music education?
    • Tell me about him/her.
  o Consider these occupations: Music teacher, teacher, educator, conductor, musician, performer, musical artist.
    • Of those occupations, how do others see you?
      • Why?
    • Of those occupations, how do you see yourself?
      • Why?
  o Do you have any questions of me, or is there anything else any of you would like to say before we wrap things up?
APPENDIX G

ACTUAL INTERVIEW QUESTIONS

• I am working from the assumption that an effective music teacher is one who is able to establish high musical standards and expectations for his or her students. What is your reaction to that statement?
  o How important are organizational and planning skills to effective music teaching?
  o Is it necessary to deal effectively with discipline in order to be an effective music teacher?
  o Do effective teachers provide clear verbal instructions?
  o Are effective music teachers flexible and adaptable with their class/rehearsal time?
  o The following skills and behaviors have been identified in previous research related to effective teaching. What are your beliefs about each of these?
    • Instructional/rehearsal pacing
    • Eye contact
    • Questioning skills
    • Creativity and imagination
    • Sense of humor
    • Patience
    • Conducting gestures
    • Piano skills
  o How important is the ability to model/demonstrate each instrument or sing appropriately to effective teaching?
  o Is the musicianship of the teacher directly related to his or her effectiveness?
  o Do effective teachers adapt instruction to accommodate varied styles of learners?
  o Do you believe being a reflective music teacher makes you an effective music teacher?
  o Are there effective music teachers in your educational background?
    • Describe one or two characteristics of that/those teacher(s).
  o Who was your primary influence in pursuing a degree in music education?
    • Tell me about him/her.
  o Consider these occupations: Music teacher, teacher, educator, conductor, musician, performer, musical artist.
    • Of those occupations, what do most other people see you as?
    • Of those occupations, what do you see yourself as?
APPENDIX H

THE OHIO EDTPA FORMULA

Content retrieved from https://www.ohiohighered.org

The Teacher Performance Assessment System

**Embedded Signature Assessments**

- Child Case Studies
- Analysis of Student Learning
- Curriculum/Teaching Analysis

**The Capstone Teaching Event**

Teaching Event Demonstrates:
- ☑ Planning
- ☑ Instruction
- ☑ Assessing
- ☑ Reflecting
- ☑ Academic Language

Observation/Supervisory Evaluation & Feedback
Standard One: Students
Knowledge of how students learn and of student development

Standard Two: Content
Knowledge of content

Standard Three: Assessment
Knowledge of assessment types

Standard Four: Instruction
Alignment to school and district policies and academic content standards

Standard Five: Learning Environment
Fair and equitable treatment of all students

Standard Six: Collaboration and Communication
Clear and effective communication

Standard Seven: Professional Responsibility and Growth
Engagement in continuous, purposeful professional development

APPENDIX I

OHIO TEACHER EVALUATION SYSTEM STANDARDS

(Adapted by John Veneskey from http://education.ohio.gov)
REFERENCES


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