MUSIC TEACHER PERCEPTIONS OF INQUIRY-BASED LEARNING IN THE
SECONDARY SCHOOL MUSIC ENSEMBLE CLASSROOM

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MUSIC TEACHER PERCEPTIONS OF INQUIRY-BASED LEARNING IN THE SECONDARY SCHOOL MUSIC ENSEMBLE CLASSROOM

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Abstract

The National Coalition for Core Arts Standards (NCCSA) adopted new standards for theatre, dance, media arts, visual arts, and music in 2014, which emphasized that music teachers expand teaching styles and pedagogy beyond rehearsal techniques, and asked teachers and students to make connections beyond merely creating sound with instruments or voices. In a discipline that has traditionally been teacher-centered, there is limited use of constructivist instructional approaches, such as inquiry-based learning and allowing time and psychological space for students to ask questions that go beyond the realm of pure musical technique during class time. Therefore, this qualitative collective case study examined perceptions and implementation strategies of educators to instruct with an inquiry approach. Using a collective case study design, data were gathered from 11 participants who taught large-ensemble (band, orchestra, or chorus) music in a secondary school setting. Participants consented to a classroom observation and a semi-structured interview. Data were collected through audio recordings and transcripts of the interviews, and with the Electronic Quality of Inquiry Protocol (EQUIP) instrument. Artifacts such as field notes, artifacts, analytic memos, and a reflexive journal were collected and kept throughout the study. An inductive approach to analysis of data gathered from the interviews and observations was used to explore constructs, themes, and patterns. Four thematic findings
emerged: teacher identity; philosophy, attitudes and beliefs; perceptions of inquiry; and obstacles to inquiry. The significance of each theme and its implication for music education researchers and music teacher practitioners were discussed and offered.
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SECONDARY SCHOOL MUSIC ENSEMBLE CLASSROOM

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CHAPTER ONE: INTRODUCTION TO THE STUDY

The National Coalition for Core Arts Standards (NCCSA) adopted new standards for theatre, dance, media arts, visual arts, and music in 2014 (www.nationalartsstandards.org). For theatre, dance, media, and visual arts, committees of 11 to 22 K-12 educators researched, developed, and created expansive standards (Shepherd, 2014). Each discipline encompassed numerous aspects of the art form; theatre included acting, costuming, and set design, but the standards for theatre encompassed all of the components. The music committee however, was comprised of 81 educators, and divided music into seven different disciplines: General Music Pre-K-2, General Music 3-5, General Music 6-8, Music Performing Ensembles, Music Harmonizing Instruments, Music Composition/Theory, and Music Model Cornerstone Assessments, giving the appearance that the standards for music did not cover all of these topics in the manner and spirit of the other disciplines. This signified some of the fractures that developed in music education over the past six decades (Detels, 1999). As early as the 1950s, music educators pushed to split into specializations of vocal, instrumental and general music, thereby preparing new teachers to train students in separate disciplines within music (Leonhard, 1999).

In doing so, teachers engendered an “elitist virus” (Leonhard, 1999, p. 3) that favored instructed students who excelled in vocal or instrumental music but left the notion of “music for all children” behind (Leonhard, 1999). This elitist value “contributes to the development of students who learn only to perform and rarely develop the broad understanding of music that constitutes music literacy” (Leonhard, 1999, p. 3). By creating the specialization of music teachers, the discipline has become divided by educators competing for recognition for ‘their’
programs that any sense of common purpose has completely dissipated, and our students’ greater education suffers (Leonhard, 1999).

It is possible that the newer National Standards for Music Education could signal motion toward unification among these eight different areas of specialization. These standards generated by and agreed upon by the committee of specialists in the field of music education created an umbrella for music teachers that expands beyond rehearsal techniques and places more significance on the ability of teachers and students to make connections beyond creating sound with instruments or voices.

This is a departure from how most music teachers were educated. For example, Shieh and Allsup (2016) suggest that most teachers of music ensembles teach under the impression that technical skill promotes musical independence for students, no matter how a technique is taught (Shieh & Allsup, 2016). Musical skill is not ignored in the National Standards. It is only one of a number of standards, just as technical skill is one of a number of necessities for musical literacy. As early as 1969, Regelski recognized the need for a different approach to music education to foster higher levels of engagement in the classroom as a way to create a lifelong interest in music for everyone. The newer standards work towards this as demonstrated by Anchor Standard #11, which requires students to “relate artistic ideas and works with societal, cultural and historical context to deepen understanding” (Shepherd, 2014, p.1). This may be uncharted, uncomfortable territory for many ensemble directors.

Although music educators have been trained to develop technical skills, educators in all disciplines, academic disciplines have shifted away from this educational paradigm, to move toward inquiry-based instruction. For example, literature addressing inquiry in science is has been defined as “…first, as each student’s ability to define and conduct scientific investigations
and, second, as the processes of inquiry that facilitate the student’s mastery of scientific concepts” (Scott, 2007, p. 35). Music teachers oft times see questions as interruptions and unnecessary (O’Toole, 2005), assuming that teachers will impart the required knowledge to facilitate the performance at the appropriate time. Most music teachers still heavily rely on the teacher-centered classroom (Allsup, 2016; Allsup & Benedict, 2008, Barry & Henry, 2015; Scruggs, 2009).

Rationale for Selecting the Topic

Other academic disciplines have moved past teacher-driven instruction as a best practice and embraced student-centered approaches to learning, but music education has lagged behind. Reimer (1989) recognized a shift in general educational practice, citing a return to teaching thinking, rather than training students. Many music educator training programs focus on the practice of training student musicians, rather than guiding students to explore and comprehend the theory, thought, and aesthetics involved in their music education (Jones, 2007). Consequently, music teachers easily fall into teaching music the way they were taught music, rather than understanding and applying music education theory to their own pedagogy and working towards meeting the musical needs of students and the school community (Jones, 2007). While other academic disciplines have adjusted to a changing social structure, music education has remained mired in the style of music in which educators were trained and are the most comfortable, notably, folk music, art music in the tradition of western European composers, and questionable impressions of the two styles. (Kelly-McHale, 2018; Leonhard, 1999; Tobias, 2017). There is a need for music educators to make major advances in pedagogy to reconnect to public education in the 21st century. Dewey (2005) recognized the task of fine arts philosophers as one that should “restore continuity between the refined and intensified forms of experience
that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience” (p. 1). In music education, as in any academic discipline, there can often be gaps between theory and practice.

This study was motivated by my experience in settings outside of schools as a professional musician. In working in a real-world context for years as a conductor, singing coach, and singing instructor, I witnessed the importance of inquiry in accordance with the importance of skills, not only in performances but in how it was integral to the creative and expressive lives of performers. The most successful performers were ones who spent time investigating non-musical aspects of their craft as well as the musical skills. The non-musical aspects informed skillful performances and set those performers above the rest. Success often breeds a desire to continue to grow. As a teacher, I was interested in exploring how inquiry could be brought into the classroom in developmentally appropriate ways for students to become better informed and better equipped musicians and consumers of music.

Statement of the Problem

Some music educators suggest that music is a discipline that has traditionally been teacher-driven, there is a resistance to constructivist instructional approaches, such as inquiry-based learning, and allowing time and psychological space for students to ask questions that go beyond the realm of strict musical technique (Allsup & Benedict, 2008; O’Toole, 2005; Reimer, 1989; Scott, 2006; Scruggs, 2009). Music teachers, while lamenting their perceived marginal status in the K-12 overall schema, remain mired in outdated pedagogies, even though Regelski (1969) recommended problem-solving approaches to the music educator profession more than 50 years ago, and this recommendation is continually echoed by others (Boardman, 1989; Zimmerman, 2002).
Significance of the Research

Music educators have found need to fight for parity with other disciplines for decades. While most music education advocates have looked to outside sources for causes and answers, there is a paucity of research examining solutions from within the discipline of music education. This study’s author hopes to contribute to that gap in the literature with an eye towards the ways that music teachers aid in developing independent musicians and life-long lovers of music.

Brief Definition of Key Terms

1. **Attitude**, defined by Allport (1935) is “a mental and a neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual’s response to all objects and situations with which it is related. Gall, Gall, and Borg (2007) posited, “Attitudes are considered to have three components: affective . . . cognitive . . . and behavioral” (p. 221).

2. **Behaviorism** is a learning theory that assumes a child responds to environmental stimuli to acquire knowledge. A child begins as a tabula rasa. Behavior is shaped through reinforcement, both positive and negative. Both increase the probability that the antecedent behavior will happen again. Like reinforcement, punishment, both positive and negative, decreases the possibility that the behavior will occur again. Positive signifies the application of a stimulus; Negative signifies the withholding of a stimulus. Learning is classified as a change in behavior in the child (David, 2007).

3. **Belief** is a “deeply personal” concept or idea with “stronger affective and evaluative components than knowledge” (Pajares, 1992, p. 309). Teachers beliefs are focused on his/her work, students, subjects, responsibilities which are relatively constant (Pajares, 1992). The main formative factors of beliefs are family, education, culture,
society, reflection, life experience, as well as the process of socialization at school (Ročâne, 2015).

4. **Case Study Research** “is a qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case-based themes” (Creswell, Hanson, Plano, & Morales, 2007, p. 73, emphasis in original). This study employed a collective case study, bound by participant employment position and grade level (Goddard, 2009).

5. **Constructivism** is a learning theory that assumes that knowledge is constructed through a child’s active interaction with the environment, and that meaning is constructed with the acquired knowledge. Social constructivism also assumes that learning is a social activity, and that the role of the learner is active, not passive (Webster, 2011). Wiggins (2015) further defined and described the importance of constructivism in music education:

- Learners actively engage in real-life, relevant, problem-solving experiences that enable them to construct and act on their own understanding.
- Learners work with “‘big ideas’ or primary concepts” in ways that foster thinking.
- Learning experiences are contextual and holistic in nature.
- Learners have ample opportunity to interact with peers and teachers.
- Learners’ own ideas are central to the learning/teaching process.
- Learners are aware of goals and of their own progress toward those goals.
• Assessment of learning is embedded in and emerges from the learning experience.

(p. 26)

6. **Ensemble** is defined, for the purposes of this study, as large-group band, orchestra, or chorus classes.

7. **Independent Musician** refers to one who “leave[s] the classroom both willing and able to apply what they have learned” (Schuler, 2011, p. 2). There is a new emphasis in public education on thinking and giving students skills to become life-long learners, not just ‘workers’ in school, doing what they are told and working towards what facts they will be tested on (Ritchart, 2015). This signals a major shift in education; one that Reimer (1989) calls a return “to the cultivation of human reason, intelligence and cognition, in their richest senses, as the point and purpose for the education enterprise” (p. 29). For the music educator, this aligns with the goal of creating independent musicians. This implies that once students leave the classroom after graduation, they are “willing and able” to be involved in music for the remainder of their lives, not limited to the role of performer, but as one who appreciates and can relate to music as it exists in their world. Shieh and Allsup (2016) argue that independence is fostered by providing experiences that allow people to make decisions that matter. In a teacher-centered discipline, such as the secondary ensemble classroom, there is little opportunity for students to make decisions. Shieh and Allsup support this claim thusly: “…independence might well be the exhortation that students make musical decisions that matter, an experiential process that is markedly different than conventional standards about what students show know and do” (p. 2).
8. Inquiry-Based Learning is based in a constructivist epistemology, which espouses that knowledge is formed by the individual, within the context of their own lives. Further, social constructivism suggests that truth is created through consensus and communication with others. Learner perspective informs the acquisition and use of knowledge because “learners personally imbue experiences with meaning” (Walker & Lambert, 2002, p. 26). For the purposes of this study, the definition used is “a range of pedagogical approaches that centers on learners constructing knowledge through active investigation (Jennings, Jennings, & Mills, 2010). Further, “inquiry is learning by questioning and investigation; the questions asked and means for investigation are vast, nonlinear, and idiosyncratic” (Shore, Birlean, Walker, Ritchie, LaBanca, & Aulls, 2009, p. 141).

9. Music Literacy is the capacity to comprehend a broad array of music as it occurs with an expansive span of contexts. It concerns a person’s capacity to create meaning from musical encounters and to employ music as a means of individual expression. “It means understanding the organization of music across a time and place, the conventions and cultural characteristics of music, and its role in the lives of people. It means knowing enough about music to function with a certain amount of musical independence – and knowing enough about music to value it in one’s life.” (Wiggins, 2001, p. 3). Literacy is much more than decoding. It includes elements of comprehension, understanding, communication, and sense-making of a text. Text, according to Shore et al., is “the object of the user’s (student’s) literate behavior, can take the form of a printed word or image. Text may also be defined more abstractly
as the conceptual content that is learned” (2009, p. 140). Music is a text, in its written and aural forms.

**Overview of the Methodology**

Using a collective case study design, data were gathered from 11 teacher participants. Each participant took part in a semi-structured interview and a classroom observation. Artifacts such as teacher-designed rubrics were collected, and a reflexive journal was maintained throughout the study. An inductive approach to content analysis of data from interviews and observations was used to explore constructs, themes, and patterns. The researcher employed triangulation, member checking, rich and thick description, and reflexive journaling to ensure validity and reliability.

**Brief Review of Related Literature**

Performing ensembles, whether professional, recreational, or school oriented, are traditionally executed from the top down. A conductor selects repertoire, controls rehearsals from the podium, and is in charge of performances. Individual instrumentalists (including singers), are expected to be proficient in musical skills and to execute direction from the conductor as laborers (O’Toole, 2005). National Standards for Music Education, developed and adopted in 1994 ([https://nafme.org/my-classroom/standards/national-standards-archives/](https://nafme.org/my-classroom/standards/national-standards-archives/)), expanded the expectations of music educators to include “creativity, analysis, listening, and cross-curricular connections in addition to performance” (Hansen & Imse, 2016, p. 21). While these standards were a step forward for music education, they still relied heavily on teacher-driven instruction, and there was no emphasis on student-driven, inquiry-based learning (Hansen & Imse, 2016). With the adoption of the 2014 National Standards for Music Education, more emphasis was placed on student-driven learning. Attention was given to the process of music-
making rather than the product, and students were called upon to exhibit metacognitive skills in performance classes (Hansen & Imse, 2016). This is in alignment with the Education for Student Success Act (Every Student Succeeds Act, 2015) and the 2015 revisionary Elementary and Secondary Education Act (Brenchly, 2016) for all core curricular standards (Hansen & Imse, 2016).

The social structure of our society has and continues to evolve. With the expanding diversity of the population in public schools in America, music education needs to expand to include all students (Benedict, Schmidt, Spruce, & Woodford, 2015; Leonhard, 1999; Talbot, 2018). With technological advances of computer programs that allow anyone with an interest to compose, and access to almost all types of music through the Internet, students in the 21st century consume and interact with music much differently than those in the 20th century.

Music teachers are trained to teach skills and technique to students who excel at performing (Leonhard, 1999; Tobias, 2013). By espousing this pedagogical practice, they develop “students who learn only to perform and rarely develop the broad understanding of music that constitutes music literacy” (p. 3). Leonhard calls for music teachers “to lead students toward real music literacy, including the ability to think about the music they perform or hear in school and relate it to essential aspects of human endeavor, such as history, geography, or the other arts” (p. 4).

Reimer (2004) agrees with the concept that music education is more than performing as an instrumentalist or chorister. “At present, we tend to regard ‘being musical’ as being a performer, the success one achieves in performance being the single true measure of one’s musical potential” (p. 2). Reimer identified the 1994 National Standards as recognition that there are many ways people experience and interact with music in the world outside of schools.
Echoing Leonhard’s views on expanding music study past traditional western Europe musics, Reimer believed that we are responsible for reaching and teaching all students, and to do that, we must expand our repertoire of study to include popular music – “the music of our culture” (p. 4). Others have also advocated for the inclusion of popular music in schools (Beauregard, 2019; Isbell, 2007)

In the ensemble classroom, student engagement is a major key to success in all aspects of process and product. Student engagement in the ensemble means being actively involved with the music (Reimer, 2003). Active involvement also embraces cognitive awareness to truly heighten student engagement. Scruggs suggests a number of constructivist practices to boost student engagement. Student musicians are highly capable, but because of the way most ensemble classrooms are run, rarely get to prove their capabilities (Scruggs, 2009). Leadership is primarily displayed by the adult teacher/conductor in the room.

The idea of an independent musician is oxymoronic, in light of the way traditional ensemble classes educate students. Classes taught in the traditional manner foster dependence on the conductor. For example, most, if not all, ensemble classrooms are set up with all student chairs facing the conductor’s podium so that all attention is on the conductor at all times (Scruggs, 2009). The thought of any questions outside of what is being rehearsed in the moment is considered an interruption and distraction by the conductor (O’Toole, 2015). The conductor sees himself as the arbiter of any musical decisions, from repertoire to rehearsal to performance (O’Toole, 2015). Musicians are expected to be “docile, complacent singers (O’Toole, 2015, p. 1) who carry out the instructions of the conductor. An independent musician then, is considered to be one who is knowledgeable enough to know how to do what is asked for by the conductor. Shieh and Allsup advocate for a wider definition of independence. “Independence today must
also include the curiosity and ability (the “willing and able”) to create and innovate music with such forms, through such forms, and beyond such forms (2016, p. 2). This does indeed, call for a different approach to the ensemble classroom from traditional teacher-centered methods.

This literature, and much more, are indicative of music education philosophers, theorists, and academicians. There is, however, little literature to be found from music education practitioners in the field.

**Research Questions**

The following questions guided this study:

- What does the inquiry-based secondary ensemble classroom look like?
- What are the perceptions of secondary ensemble music educators of inquiry-based pedagogy in their classes?
- What are conditions that allow or inhibit implementation of inquiry practices in the secondary ensemble classroom?

**Review of Current Research Process**

At the commencement of the research process, the primary source of information was the Western Connecticut State University (WCSU) Library page. The WCSU Library page was accessed and articles and databases were used. Once the databases were selected, the advanced search was chosen and the following parameters were selected: full-text, peer-reviewed journals, references available, publication date set from 1990 to the present, and PDF full text. The resulting hits were assessed to determine their relevance to the present study. The peer-reviewed studies were related to the phenomena and the themes and were given further investigation. Qualitative, quantitative, and mixed-methods studies were utilized to allow for consistent and reliable supporting literature. The literature assisted the researcher to understand historical and
current trends, issues, and theories in depth as they pertain to the study’s objective and participants. This process was continued for multiple terms. The most common search terms utilized were inquiry, inquiry in music, problem-based learning, project-based learning, constructivism, didactic instruction, inquiry design, cooperative teaching, and inquiry-based instruction.

**Framework of Research Design and Data Analysis**

The research design was based in collective case study, grounded in the work of Merriam (2009) and Stake (1995), and drawing on Yin’s (2014) perspective. In constructing this study, Merriam’s (2009) constructivist attitude to qualitative research and Stake’s naturalistic perspective on data-gathering guided the design. In considering the appropriate study for a case-study design, Yin (2014) defined the strength of the design as the “ability to deal with a full variety of evidence,” including, but not limited to interviews and observations. Data analysis was conducted in a manner consistent with an inductive thematic approach, as defined by Saldaña (2016).

**Methodology**

**Description of the Setting, Context, Participants, and Sampling Procedures**

The research study took place in the lower Hudson Valley region of New York. The lower Hudson Valley abuts the upper reaches of New York City, and for many, serves as suburban communities to Manhattan. The sample was taken from schools in Westchester, Dutchess, and Orange counties. The schools in this area were diverse in size, population, and socio-economic statuses.

Participants were teachers in either instrumental or vocal secondary school ensemble classrooms. Sampling was based on network purposive sampling (Merriam, 2009). Early
participants in the study as well as other teachers and administrators were asked to identify other teachers in the Hudson Valley who may be interested in being participants in this study. Because the study was examining diverse perceptions and attitudes regarding inquiry-based instruction, all secondary school ensemble teachers were considered valuable, viable participants, regardless of positive or negative feelings regarding said instruction.

Research Design

This study utilized a qualitative collective case study with a phenomenological approach to assist the researcher in understanding the perceptions, attitudes, and experiences of secondary music ensemble teachers regarding inquiry-based learning in ensemble classrooms. Stake (2005) described the purpose of a case study “to investigate a phenomenon, population, or general condition” (p. 437). The primary objective for utilizing a collective case study method is to investigate cross-case comparisons and derive generalizations from the complete quintain to comprehend the phenomenon deeply from a range of perspectives (Goddard, 2009). The cases for this study were individual music educators who taught in a secondary school ensemble setting. Goddard (2009), in defining collective case study research noted “even though the quintain or collection is the main focus of the research, each case is still studied in an in-depth manner” (p. 192). In addition to individual interviews with each teacher, the Electronic Quality of Inquiry Protocol (Marshall, Smart, & Horton, 2009) was employed to aid the researcher in measuring the quality of inquiry for each classroom observation.

Sources of Data

Utilizing a collective case study design, data were collected from 11 participants. Employing a purposive sample, participants were selected who taught music in a secondary school situation, with a principal teaching assignment in the large-ensemble classroom, teaching
band, orchestra, or chorus. Participants took part in a semi-structured interview protocol and consented to a classroom observation. Data were collected through audio recordings and transcripts of the interviews, and with the Electronic Quality of Inquiry Protocol (EQUIP) instrument as a means to measure the use of inquiry during classroom observations. Artifacts such as field notes, artifacts, analytic memos, and a reflexive journal were collected and maintained throughout the study (Bailey, 2018; Merriam, 2009; Stake, 1995).

**Data Collection Tools**

**Interview protocol.** A semi-structured interview protocol to conduct interviews with participants was developed and employed, in an effort to understand the lived experience of the participants, discover the meaning they make of their experience, and to determine the essence of the combined experiences (Seidman, 1998). The purpose of the interview protocol was to (a) discover participant background in music education, which informs current practice; (b) explore participant perception of personal practice in the field and how it is informed by National Core Arts Standards and best practices and (c) discover participant feelings, thoughts, and perceptions of inquiry-based instruction in the ensemble classroom. The interview protocol consisted of 9 questions (Appendix A). Items were included to establish participant ensemble contextually as a student and a teacher. These data were important to develop an understanding of participant background that is vital to the development of the musician and the educator. Items explored participant current practice, perceptions of music education best practices, and how participants employed best practices in their classrooms. Finally, items probed into participants’ definition of inquiry-based instruction. Questions examined participant experience with inquiry-based instruction as a student and as a teacher, and studied personal perception, feelings, and thoughts.
and use of inquiry-based instruction in participant current practice. Interviews took approximately 40 minutes and were recorded and transcribed for data analysis.

**Electronic Quality of Inquiry Protocol (EQUIP).** Data collection involved classroom observations, using the Electronic Quality of Inquiry Protocol (EQUIP), as an observation tool (Marshall, Horton, Smart, & Llewellyn, 2008) (Appendix B). The EQUIP instrument is an inquiry-based instruction protocol, utilizing a descriptive rubric for recording data. It was designed to appraise teacher classroom practice, the effectiveness of professional development, and to facilitate teachers’ understanding and use of inquiry-based learning (Marshall, Smart, & Horton, 2009).

While there are numerous other instruments that measure inquiry or classroom instruction, the instruments cited by Marshall measure other constructs more fully, such as standards achievement, classroom management, constructivist classroom issues, or broader perspectives of instruction (Marshall et al., 2009).

The *Time Usage Analysis* portion of the instrument allows the observer to record how time is being spent in a given lesson. There is a clear and concise codebook for categorizing segments of activity in a class session.

The instrument measures four constructs (instructional factors, discourse, assessment factors, curriculum factors) of inquiry-based instruction to measure the constructs.

Scores for each construct are totaled for a comprehensive score for the construct being measured. An area is provided for researcher comments to justify the score for each construct. Scores for each construct are tallied, and then a holistic score is figured, based on the level of inquiry observed in the lesson for that construct (Marshall, Horton, & White, 2009).
EQUIP was developed to measure “the quantity and quality of inquiry in K-12 math and science classrooms” (Marshall, Smart, & Horton., 2009, p. 300). This instrument is appropriate for all teachers, students, disciplines, and classrooms.

Interrater reliability was found to be moderate to substantial with Cohen’s kappa. Confirmatory factor analysis (CFA) confirmed content and construct validity (Marshall, et al., 2009). Indicators were studied for internal consistency, measured by Cronbach’s alpha (α). The α-value exhibited a range from 0.880-0.889. Individually, for science, the α-value spanned from 0.869-0.874, and for math, 0-823-0.861, showing that the instrument items work as a whole, and for separate disciplines (Marshall et al., 2009)

Data Analysis

Data were examined and analyzed through a qualitative lens, in an effort to describe the lived experiences of the participants, both common and uncommon to each other. (Merriam, 2009). This constructivist epistemology is aligned with the inquiry-based learning under investigation.

Data analysis involved creating separate cases for each educator and then analysis across all cases (Stake, 1995, 2005; Yin, 2014). Individual data points were coded and analyzed utilizing a constant comparative method (Miles, Huberman, & Saldaña, 2014). Themes were developed and triangulated inductively from the music teacher observations and interviews (Patton, 1990). Data were organized, coded and analyzed using the most recent version of NVivo software (QSR International, 2018).

Data Collection Procedures and Timeline

Participant recruitment took place during January and February of 2019, along with collection of appropriate permissions from participant district administration and consent from
participants. Music teacher participants \( n = 11 \) were observed in a classroom setting, giving the researcher the opportunity to collect data by observing participants’ practice in front of students, utilizing the EQUIP instrument to gather data.

Immediately after the classroom observation took place, participants were interviewed with the researcher-developed semi-structured interview protocol exploring music teachers’ understanding of, participation in, and feelings about inquiry-based learning in music ensemble courses. Observations and interviews took place in March and April of 2019, according to participant availability.

**Summary**

Numerous factors have an effect on music teacher readiness, willingness, and openness to the employment of an inquiry-based approach in their classrooms. Special attention must be paid when investigating teacher identity, experiences, attitudes and beliefs, that may inform their perception to inquiry. The next chapter addresses, in depth, the theory and literature on which this study was based.
CHAPTER TWO: THEORY AND LITERATURE REVIEW

This chapter provides the procedure used in the selection process for the literature review and the relevant research related to the study. The research segment included a summary of studies by researchers that attempted to describe how music teachers develop their identity and how identity influences views on inquiry; how a music teacher’s personal philosophy of music education affects their perspectives on inquiry; empirical studies that provide insight into benefits of inquiry in academic disciplines including music, and finally, music education philosophy and academicians views on obstacles to using inquiry in the music ensemble classroom.

Review Process

At the beginning of the research process, two sources of information were used: the WCSU Library page and the UConn Library page. WCSU was used to investigate what information was available and gave a starting position from which the researcher probed deeper using the library tools. The WCSU search was modified by opening settings and altering them as follows: search articles allowing 20 results per page, display only English results. Result sorting was done by relevance, with time preference from 1990 to the present. The research was further refined by limiting results to those with associated Portable Document Format (PDF) files. In conjunction with the WCSU Library page, the UConn Library page was used to retrieve articles, studies, and papers that were not available through the WCSU Library. The researcher found that with the above limitations and using ‘inquiry-based learning’ as the search term, EBSCO returned 25,318 hits, in order of relevance. Setting the subject major heading to music education further narrowed the results to 1,020 hits. In order to refine the search further, the terms ‘instrumental music’ and ‘music ensemble’ were added. This addition returned 15 and 5
hits, respectively. The resulting hits were assessed to determine their relevance to the present study.

This process continued for multiple terms. The most common search terms utilized by the researcher were: constructivism in science, literacy, inquiry, mathematics, social studies, visual arts, and music education; inquiry-based learning; inquiry-based teaching methods; and inquiry in science, English language arts, mathematics, social studies, social sciences, engineering, visual art, music, music ensembles and instrumental music.

**Theoretical Foundation**

In describing a need for educational reform in the early 20th century, Dewey (1938) claimed that tradition in public education dictated that “subject-matter as well as standards of proper conduct are handed down from the past” (p. 2), implying that students are vessels to be filled with knowledge. Dewey defined the pupils’ attitudes as “one of docility, receptivity, and obedience” (p. 2). This expectation and teaching method are commonly utilized in classrooms in 21st-century public schools. Brooks & Brooks (1999) recognized that educators frequently present content knowledge with the expectation that students identify and replicate the knowledge with which they have been presented. Despite the call in education for more creative teaching pedagogy, conventional questioning methods often ask students to merely provide the ‘proper’ or ‘accepted’ answer. Creative music teachers according to Abramo and Reynolds (2014), “(a) are responsive, flexible, and improvisatory; (b) are comfortable with ambiguity; (c) think metaphorically and juxtapose seemingly incongruent and novel idea in new and interesting ways; and (d) acknowledge and use fluid and flexible identities” (p. 37). Traditional teaching methods are valued by many for classroom management purposes (Brooks & Brooks, 1999). Many classrooms in North America fundamentally discourage creative teaching methods.
and require students to learn in virtual isolation on tasks that require lower-level thinking skills, rather than higher order cognition (Brooks & Brooks, 1999). While learning is primarily a social activity where students can learn from each other as well as the educator, classrooms do not always reflect that aspect of learning. This creates a behaviorist approach to teaching and learning that is based in stimulus/response techniques in which students are trained to provide responses believed to be the right responses by the teacher (von Glasersfeld, 1989). Success in school is assessed by acquisition of the approved curricular content and has very little to do with comprehension, understanding, and critical and/or creative thinking (Brooks & Brooks, 1999).

Nowhere is this more obvious than in the band, chorus, and orchestra classroom. Tradition in the field of large-ensemble music education has been didactic and teacher-centered, and some argue, behaviorist by nature (Broomhead, 2005; Richerme, 2011). Class, referred to by most music educators as rehearsal, is almost always conducted with a leader-follower approach, in which the teacher-conductor assumes the role of creative interpreter, and the students serve in the role of executors of the conductor’s creative decisions by providing correct responses to visual stimuli. The teacher-conductor stands in front of an ensemble and employs students as tools to bring his or her vision of a musical work to life, guiding individuals by presenting information, providing direct instruction from the podium, evaluating performance, and giving feedback to improve the performance (Rosenshine, Froehlich, & Fakhouri, 2002; Reimer, 2012). Large ensemble instruction is imitative, and the people, both students and teachers, that it draws are people who are satisfied with the status quo (Detels, 1999). Large-ensemble music teachers tend to teach the way they were taught, and while their lives may have been transformed by music, they were not taught to delve into the music any further than the physical aspect of creating sound (Austin, Isbell, & Russell, 2010; Roberts, 1995; Scheib, 2006).
Jackson (1989) referred to this as a *mimetic tradition*, which could be equated to a behaviorist theory of learning, and a world away from what Dewey thought education should be (Freire, 2018; Woodford, 2004).

Conversely, a constructivist approach may result in a *transformative tradition* (Jackson, 1986). In contrast to a behaviorist approach, constructivist theory posits that knowledge is constructed by learners. Kauchak and Eggen (1998) defined constructivism as a “view of learning in which learners use their own experiences to construct understandings that make sense to them, rather than having understanding delivered to them in already organized form” (p. 184). Fundamental to the constructivist theory are the social interactions with teachers and other students, which promote learning as a social, communal endeavor and as a culture of sharing knowledge (Bruner, 1986). Brooks and Brooks (2001) defined tenets of constructivist teaching:

- Teachers seek and value their students’ points of view.
- Classroom activities challenge students’ suppositions.
- Teachers pose problems of emerging relevance.
- Teachers build lessons around primary concepts and “big” ideas.
- Teachers assess student learning in the context of daily teacher.

The large-ensemble classroom, unlike the traditional English language, biology or other sciences, social studies, and mathematics classroom, is based on student dependency on each other to succeed. This is, in essence, the basis of social constructivism. Vygotsky (1930) asserted that students learn from more knowledgeable peers in describing the zone of proximal development. In the scheduling of most large-ensemble classes, students from multiple grade levels, ages, and experience work together. The structure of the classes dictates that students must work together and learn from each other. According to Vygotsky (1930), “Every function in the child’s
cultural development appears twice: first on the social level, and later, on the individual level” (p. 48). In the ensemble classroom, once the skill is learned in the group, possibly from another section or individual musician, a student may be able to transfer that knowledge into his own performance later on in class and performance.

Assessment, in the form of performances, is not done on an individual basis with a pencil and bubble sheet hiding answers from the neighboring student who has not studied; instead, it is performed by the entire ensemble working together to provide a pleasurable, and sometimes even informative, listening experience for an authentic audience. The social constructivism aspect of learning in the large-ensemble is not emphasized. In fact, it is largely unrecognized by music educators and students alike, because the traditional master-apprentice approach places the power of instruction firmly in the hands of the teacher-conductor (Allsup, 2016).

In defining a constructivist approach in music education, Wiggins (2009) observed that:

[C]onstructivist teaching is more about a way of being than it is an approach. It is genuinely seeing yourself (as a teacher) as working side-by-side with thinking individuals whose ideas matter – in fact, whose ideas are central to the learning/teaching process in which you are engaged. (p. 23)

Constructivist learning theory calls for a paradigm shift in the ensemble classroom that, while possibly causing disruption to music educators, could also create more active learners by discovering where student interest lies and designing curriculum that moves student learning forward from where they live, musically (Shively, 2015). This shift could indicate a modification in curriculum that could offer pathways for students to “provide avenues for students to discover and investigate musical issues or problems, and thereby deepen content knowledge and performance capabilities.” (Scott, 2011). Understanding music requires deeper
knowledge than just the physical aspect of creating sound. The current music education system leaves little room for inquiry in the ensemble classroom; in fact, it aggressively inhibits student investigation during class. The North American tradition of music education has been based in performance since the 1930s (Detels, 1999). Roberts (1995) described this performance tradition saying, “by ‘performance’ I mean nothing more than the knowledgeable blowing of a trumpet or the singing of a song” (p. 66). Too often, this is still the case. While other academic disciplines have started to embrace more inquiry-based methodologies, music education has remained mired in tradition (Allsup, 2016; Allsup & Benedict, 2008; Reimer, 1989; Reimer, 2004; Woodford, 2004;).

Inquiry learning encompasses a broad array of student-centered learning and teaching approaches, including discovery learning, problem-based learning, project-based learning, and problem finding. Ultimately, the goal of inquiry learning is to create inquirers who acquire factual and conceptual knowledge by thinking and doing, rather than hearing and seeing (Aulls & Shore, 2008). “Many kinds of traditional instruction and inquiry instruction leave learning how to inquire to the student or agencies outside the school from home to private art or music teachers, rather than including it as part of the classroom teacher’s responsibility for promoting inquiry learning” (p. 16).

In the classroom, the goals of inquiry include attaining traditional knowledge while learning how to think like an inquirer, and how to go about theorizing, problem solving, researching, and synthesizing information to that knowledge acquired by inquiring is able to be used in a functional manner (Aulls & Shore, 2008). Further, inquiry centered on social constructivism requires dialogue between participants, for example student to student, student to
teacher, and teacher to student, and scaffolding of knowledge for individual learners when the

task cannot be completed by the student alone (Shore, 2011).

In creating the Electronic Quality of Inquiry Protocol (EQUIP), Marshall, Horton, and
White produced a rubric to create both a benchmark and a roadmap to improve the quality of
inquiry learning and instruction in classrooms (2009). Exemplary inquiry, according to
Marshall, Horton, and White, is defined as “student-centered, students active in constructing
understanding of content, rich teacher-student and student-student dialogue, teacher facilitated
learning in effective ways to encourage student learning and conceptual development,
assumptions and misconceptions are challenged by students and teacher” (p. 3). This definition
was used as the model for inquiry in this study.

Inquiry in Music Education

While inquiry is an important component of education in disciplines outside of music
education, my search did not reveal any research that explicitly used the terms inquiry. However,
music educators have discussed terms that overlap with the concept of inquiry. They are a
general discussion of constructivism, problem-based learning, and comprehensive musicianship.

Constructivism

Performing ensembles, whether professional, recreational, or school oriented are
traditionally directed from the top down (Reimer, 2003). A conductor selects repertoire, controls
rehearsals from the podium, and is in charge of performances. Individual musicians are expected
to be proficient in musical skills and to execute direction from the conductor as instruments of
sound production (O’Toole, 2005). National Standards for Music Education, developed and
adopted in 1994, expanded the expectations of music educators to include “creativity, analysis,
listening, and cross-curricular connections in addition to performance” (Hansen & Imse, 2016, p. 21).

While these standards were a step forward for music education, they still relied heavily on teacher-driven instruction, and there was no emphasis on student-driven, inquiry-based learning (Hansen & Imse, 2016). The 1994 standards were written as behavioral objectives, which stayed true to what knowledge students must have. The standards indicated what students must be able to do in order to exhibit that they are competent in the skills and knowledge framed by content standards (Goals 2000, p. 4). In analyzing the standards through a behaviorist perspective, they seem to imply that there is a linear approach to learning music that includes specific procedures, educator accountability, and substantiation to the fact that learning music is quantifiable and therefore, a necessary basic discipline to be included in the curriculum, just the same as mathematics, sciences, language arts, and social studies (Benedict, 2006). With the adoption of the 2014 National Standards for Music Education, more emphasis is placed on student-driven learning. Attention is given to the process of music-making rather than the product, and students are called upon to exhibit metacognitive skills in performance classes (Hansen & Imse, 2016). This is in alignment with the Education for Student Success Act and the 2015 revision of the Elementary and Secondary Education Act for all core curricular standards (Hansen & Imse, 2016).

Music teachers are trained to teach skills and technique to students who excel at performing (Leonhard, 1999). By espousing this pedagogical practice, music educators develop musicians who play or sing well, but are narrowly focused on this single aspect of music literacy. This could be likened to literacy educators teaching students to decode and read aloud the materials they are asked to read, but not asking the students to comprehend the words, sentences,
and paragraphs being read. Further, the practice of focusing on high-achieving performers disregards students who may not be the ones who excel as singers or instrumentalists. Music education in the ensemble classroom could be seen as an elitist discipline in that regard (Woodford, 2004). Leonhard (1999) called for music teachers “to lead students toward real music literacy, including the ability to think about the music they perform or hear in school and relate it to essential aspects of human endeavor, such as history, geography, or the other arts” (p. 4).

Reimer (2004) agrees with the concept that music education is more than performing as an instrumentalist or chorister. “At present, we tend to regard ‘being musical’ as being a performer, the success one achieves in performance being the single true measure of one’s musical potential” (p. 2). Reimer identified the 1994 National Standards as recognition that there are many ways people experience and interact with music in the world outside of schools. Echoing Leonhard’s views on expanding music study past traditional western Europe musics, Reimer believed that music educators are responsible for reaching and teaching all students, and to do that, they must expand their repertoire of study to include popular music.

In the ensemble classroom, student engagement is a major key to success in all aspects of process and product. Student engagement in the ensemble means being actively involved with the music (Scruggs, 2009). Scruggs suggested a number of constructivist practices to boost student engagement. Student musicians are highly capable, but because of the way most ensemble classrooms are run, rarely get to prove their capabilities (Scruggs, 2009). Leadership is primarily displayed by the adult teacher/conductor in the room. If a goal of music education is to successfully create musically literate, independent musicians, teachers might find ways for
students to be engaged in more ways than to perform as passive instruments in their learning process.

The idea of an independent musician is oxymoronic, in light of the way traditional ensemble teachers educate students. Most, if not all, ensemble classrooms are set up with all student chairs facing the conductor’s podium, so that attention is on the conductor at all times (Scruggs, 2009). The thought of any questions outside of what is being rehearsed in the moment is considered an interruption and distraction by the conductor (O’Toole, 2005). The conductor sees himself as the arbiter of any musical decisions, from repertoire to rehearsal to performance (O’Toole, 2005). Most ensemble directors consider musical independence to be when a musician is able to make informed musical behavioral choices in a group setting where the instructions are given in a universal language that has been developed over centuries by people in power (Allsup, 2016). Musicians are expected to be passive, contented performers who carry out the instructions of the conductor (O’Toole, 2005). An independent musician then, is considered to be one who is knowledgeable enough to know how to do what the conductor asks. Shieh and Allsup (2016) advocate for a wider definition of independence. “Independence today must also include the curiosity and ability (the “willing and able”) to create and innovate music with such forms, through such forms, and beyond such forms” (p. 2).

Constructivism in music education is a difficult concept for most ensemble teachers to reconcile, due to the traditional methodology of the discipline. Producing sound, either by singing or playing an instrument is a physical, hands-on activity that can be conflated with student engagement (Berg, 2008). Scott called this pseudo-constructivism (2011). Because one can observe students physically participating in the act of making music, ensemble classes give the appearance and impression of sustained high student engagement in a constructivist
atmosphere, yet the environment is still teacher-centric (Scott, 2006). When the ensemble teacher makes every artistic decision for the ensemble, students are engaging in a behavioral stimulus-response pattern that does not ensure that deeper thinking is happening for the students (Scott, 2011). The following are two examples of constructivist learning in music education.

**The Comprehensive Musicianship through Performance (CMP)**

Sindberg (2007) characterized the Wisconsin CMP Project as a “framework for planning instruction in school ensembles that promotes a holistic form of music learning” (p. 29). The CMP is centered on five point: analysis, outcomes, strategies, assessment, and music selection (O’Toole, 2003).

O’Toole suggests that teachers spend time analyzing a score because it provides a multitude of ideas for teaching a piece of music creatively, provides insights into music vocabulary to give to students, aids in memorizing and internalizing the music, and suggests that by understanding how the music is constructed, the teacher can make informed choices when introducing and rehearsing the music (2003).

Outcomes are defined as what the “teacher…prioritizes…students should know, be able to do, understand, appreciate, even value” about the music they are studying (p. 25). O’Toole broadly divided outcomes into three categories. First, skill (perceptual-motor) outcomes, including proper technique in using the voice or instrument. Second, knowledge outcomes, or comprehension of how music functions in a theoretical manner and historical context. O’Toole considered knowledge as “[t]he ability to define text painting, to recognize polyphonic or homophonic textures, to label the themes in a symphonic movement, to identify triads, or to critique a performance using precise musical vocabulary” (p. 26). Third, affective/aesthetic outcomes, that deal with students “affective responses, attitudes, values, desires, commitments
and tastes” toward music (p. 27). O’Toole considered these outcomes to be the reasons students are drawn to study music; these outcomes are the humanness of the connection to music, and frequently considered to be the aesthetic qualities that are integral to the study of music. O’Toole further separated affective outcomes into four categories: The Composer’s Craft, The Meaningful Performance, Building the Community, and Personal Knowledge. The first two examples were highly based in musical outcomes, as in use of dynamics as expression, and using proper music vocabulary to describe emotional effects between sections of a piece. Building the Community and Personal Knowledge were defined in more interdisciplinary terms, asking student to explore topics of group identity, creating group goals based on the last performance, and relating personal experiences to a piece of music.

The third point, strategies, is defined as “designing the creative journey students will take on the path to performing with greater understanding” (p. 43). Within this, O’Toole advocates for student-centered constructivist learning strategies, similar to inquiry-based learning, such as interpreting text (both vocal and instrumental musicians); writing assignments with prompts including rehearsal strategies, suggestions, musical moment evaluations; inviting student opinion on musical expression decisions; student conducting; students leading sectional rehearsals; small-group evaluations of large-group performances through class discussions, written comments, and small-group discussions, and creating officers for the groups to plan events and group activities (2003).

Assessment in the CMP model is both formative and summative. The importance of assessment in this model is in providing systematic feedback, including student feedback in the assessment, and creating meaningful norms for grading (O’Toole, 2003). The CMP subdivides assessment into expanding musical knowledge, evolving as a musician, and playing/singing with
understanding. The importance of assessment in the CMP model can be found in advocacy for music education, and development and retention of lifelong musicians. The model also strives to use assessment as a tool to demonstrate the “concepts, skills, attitudes, and appreciation for a basic form of human interaction” to administrators and parents (p. 69). The CMP provides a number of pencil-and-paper tests, rubrics, Likert scales, graphic rating scales and descriptive rating scales for skills and technique; suggestions for journal entries and portfolio exercises, and musical development rating scales to be completed by students and teachers. CMP also gives an example of a practice log to be kept by students and affirmed by parents.

Finally, music selection, the fifth and final point of the CMP model was described as an opportunity to choose curriculum and textbooks for their ensembles. CMP considers music selection to be vital to music education because the music selected should offer a variety of concepts to teach and should provide a number of diverse outcomes (O’Toole, 2003). Therefore, CMP contends that music repertoire must be of highest quality, and identify with these characteristics: uniqueness, good form, good design, unpredictability, depth, consistency, good orchestration/voicing, worthy text, and transcendence.

Berg and Sindberg (2014) studied eight student teachers who attempted to implement CMP during student teaching. They found that “Cooperating teacher modeling of CMP-based teaching and mentoring style, methods course CMP-based activities, and student teacher disposition were factors that enabled some student teachers to implement CMP-based activities” (p. 61). Some of the limitations included limited rehearsal time, limited skill performance level of students, and lack of modeling from cooperating teachers and university faculty. While this study is about the implementation of CMP by student teachers, these sort of barriers that inhibit and conditions that allow practicing music teachers to implement inquiry.
In referring to inquiry, as defined by Marshall, Horton, and Smart (2009), particular aspects of CMP are highly based in inquiry-learning, such as the outcomes labeled: Building the Community, and Personal Knowledge, as well as involving students in creating and engaging in assessment. Analysis, Outcomes, and Music Selection still depend heavily on teacher-centered activities.

**Problem and Project-based Learning**

Problem-based learning is an educational approach that embeds instruction in real-world problems. Laprise (2018) suggests that problem-based learning “has three main characteristics: (1) it is organized around a relevant and holistic problem scenario, (2) it engages students as active stakeholders, and (3) it uses teachers as facilitators who coach students’ thinking and inquiry” (p. 49). Tobias, Campbell and Greco (2015) similarly define project-based learning as:

1. central to the curriculum;
2. organized around driving questions that lead students to encounter central concepts or principles of a discipline;
3. focused on a constructive investigation that involves inquiry and knowledge building;
4. student-driven, in that students are responsible for making choices and for designing and managing their work; and
5. authentic, by posing problems that occur in the real world and that people care about. (p. 40)

Blackwell and Roseth (2018) studied the implementation of problem-based learning in an instrumental methods course as part of a music teacher preparation program. The students reported increased confidence in their playing ability and increased motivation, but “found this approach somewhat haphazard and unstructured” (p. 55).

Project-based learning falls squarely into the Marshall, Horton and Smart (2009) definition of inquiry used for this study, in that it is student driven, student-centered, requires
students to be active in constructing comprehension of content, and asks the teacher to step away from the podium and facilitate student learning and conceptual development. Moreover, designed well, project-based learning allows students to explore music in authentic situations other than performances, and in an interdisciplinary manner.

A preliminary review of literature provided insight into the need for this study and served to build a theoretical framework. Data analysis allowed for themes to emerge and offered the opportunity to delve deeper into the literature that supported the emergent themes of teacher identity, attitudes and beliefs, perceptions of inquiry, and obstacles to inquiry.

**Music Teacher Identity**

Research in music education suggests that teacher identity is socially constructed (Austin, Isbell, & Russell., 2012; Bernard, 2004; Bouij, 1998; Isbell, 2008; Roberts, 1991; Russell, 2012). People hold multiple identities and envision provisional selves that they negotiate through identity construction (Austin, et al, 2010). Some of the major influences that persuade young musicians to study music education are their performance experiences in secondary school and outside of school, and the role models they found in school ensemble directors and studio or private teachers (Austin, et al., 2010; Ballantyne, Kerchner, & Aróstegui, 2012; Dolloff, 1999; Draves, 2012; Roberts, 1995). The profundity of the effects of music on prospective music teachers leads them to “duplicate their personal histories on behalf of a new generation of learner, passing on traditions that gave meaning to their lives” (Allsup, 2016, p. 74).

**University Preparation**

Most students who continue on to study music education felt that their lives were changed by music (Ballantyne, et al., 2012; Roberts, 1995). The aesthetic philosophy of the arts espouses the belief that “we can depend on music for its power, its joy, its comfort, its
nourishment; all those gifts that music offers in a way nothing else can” (Reimer, 2003, p. 60). Students may want to continue in music because of Csikszentmihalyi’s theory of flow, which focuses on a search for a sense of happiness, and activities that produce such intense gratification that nothing else seems to matter in that moment (Davis, 2004). Students return to flow experience because they are pleasurable. When students return to the experiences that provide them with the feeling of flow, their skills for those activities increase, and they are able to take on more difficult challenges (Turino, 2008). The question that never seems to get answered is Why do these activities make one happy? What happens in the musician’s body or mind to create the feeling of “nothing else matters”?

University preparation for music teachers focuses on the narrow performer skill set, which enhances the musician aspect of identity. By doing so, the prospective educator continues to increase the skills and techniques which ultimately provide the flow experiences through the familiarity of music. The challenge of developing as an educator, which may be uncomfortable for one who has focused so much time and energy on the musician-self, may be set aside. The majority of music education programs are housed in university schools of music, instead of in education departments. While this structure reinforces the flow experience and strengthens the identity of musician; it does little to prepare prospective music teachers to develop their teacher identities.

Draves (2012) conducted a qualitative study of high school students planning a career in music education to examine their perspectives on the influences they experienced. Participants identified high school teachers, community music teachers, and private lesson instructors as major influences. Participants were also involved in a number of performance ensembles outside of school and held leadership positions both in school and external musical
groups, including opportunities to teach music in a variety of settings. A further influence was “praise from the director, and sometimes peers, during outreach honor choir rehearsals” (p. 359). It was noted that these participants did not identify praise for their teaching ability, but for their performances. All the participants identified a love of music as an influence in their decisions to become a music teacher, in that they each wanted to keep music as part of their lives and saw music education as a way to achieve that goal.

In Dolloff’s (1999) collective case phenomenological study of pre-service music educators, the knowledge that music education students hold about teachers and teaching, and the impact of that knowledge on the practice of teacher education in music was explored. Dolloff’s data collection, along with interviews, also asked participants to recall and write stories of influential teachers, create metaphors for themselves as teachers, and draw pictures of the ideal teacher. In the interview process, she asked participants to reflect on each story, metaphor, and drawing. Data analysis revealed that teacher images are a product of the culture, including institutionalized schooling, homes and families, and the arts and media. Teachers become “role models for students’ image of self-as-teacher” (p. 194). Unpleasant experiences with teachers are also impactful models. This can be as influential as the positive role models that are experienced. Dolloff also discovered that teacher identity is influenced by portrayals of teachers in films, television shows, books, and other media sources. Paradigms of the occupation of teacher are embedded in both understated and significant manners and become influential in the construction of teacher identities.

Because of the major influences of teachers and performance experiences, prospective music teachers embody at least two identities, musician and teacher, from an early age in their careers. Isbell (2008) asserted that students entering the field can hardly be expected to
understand what their mentors and influences have negotiated and constructed. He maintained that two identities of musician and teacher are so divergent from each other that they do not serve the same purpose.

Upon entering university music programs, these students find that music schools privilege the performance major to the education major (Pellegrino, 2009). This creates an expectation that music students become expert performers as well as teachers, unlike other subject areas where teachers are not expected to be a function of the subject that they teach. A mathematics teacher or science teacher are not required to be a mathematician or scientist, while a music teacher is not only expected to be a performer, they may not get hired if they cannot show proficiency as a performer-musician (Roberts, 1995).

To investigate the occupational identity of undergraduate music education majors, Froehlich and L’Roy (1985) conducted a mixed-methods study of 39 pre-service music education students. In agreement with other studies, most of the participants had chosen to study music by the age of 14 and had decided to study music education near the time of high school graduation, with that decision highly influenced by music teachers and music experiences in school. When asked about the importance of skills needed to teach effectively, “work skills were primarily understood as performance skills rather than those more typical of teachers” (p. 69). Since university programs elevate the musician identity, and ties to education outside of the music building are weak, Froehlich and L’Roy found that “professional training seemed to have resulted in a shift from education to performance” (p. 79). To add to the insecurity of new music education students, Bouij (2004) went so far as to assert that “[s]everal of the students also want to be musicians but fail in the entrance audition for the university performer program, and then choose what seems as the second-best alternative” (p. 5).
The hierarchy within the university places demands on students, used to being recognized as excellent performers, to maintain that standard while fulfilling education requirements. University music faculties have convinced a number of college administrations that the study of and “teaching of music is ‘special’ and dependent upon special knowledge and skills that are only available in a Faculty of Music Setting” (Roberts, 1995 p. 31), setting music education students apart from other students studying to be teachers of other subjects, effectively establishing the isolation of music teachers in public school systems. Music teacher education programs focuses on subject skills and content knowledge of music (Natale-Abramo, 2014). The silo effect of the hard boundaries of education accentuates an elitist nature of music education, and when combined with the emphasis on the musician-performer identity, leaves pre-service music educators with a lack of reality when entering the work force in public schools (Bouij, 1998; Bouij, 2004; Mark, 1998; Roberts, 1991; Woodford, 2004). Music education programs do not address the development of teacher role-identity, which makes creating that identity difficult once music teachers are negotiating all the stresses of a new teaching job (Bouij, 1998; Bouij, 2004; Dolloff, 1999; Mark, 1998; Roberts, 1991; Woodford, 2004).

**In-service Occupational Identity**

Teachers must also navigate not only their own self-constructed role-identity, but the role-identities placed upon them by school stakeholders, including parents, administrators, teachers in other subject areas, and school boards. Bouij (1998) identified three occupational identities based on constructs that music teachers negotiate: musician identity, self-perceived teacher identity, and teacher identity as inferred from stakeholders.

There are two main expectations from stakeholders: that of performing ensemble director or that of teacher focused on the academics of music education (Scheib, 2003). Most often, the
former takes precedence as the stakeholders’ core belief regarding the purpose of music in schools. Frequently, the role of music is utilitarian to the immediate school community, for entertainment purposes at sporting events, PTA affairs, or school board meetings, and the like (Detels, 1999). For the emerging music teacher, fresh from university, this utilitarian expectation can cause unexpected stress as role conflict. Scheib (2003) claimed that role conflict transpires when two or more conflicting expectations are directed at an individual which cause psychological struggles. Pre-service music teachers deal with those role messages in music education programs when receiving the message that one must be a performer first and an educator second. With the move into public schools, the message changes; one must be an educator. Performer identities are non-essential in school systems. The prominent perception of music teachers is that other stakeholders do not see them as musicians (Russell, 2012). Consequently, one’s musician identity may need to be compromised to meet the needs and interests of students (Dalladay, 2015). Leonhard (1982) described the compromises a new music teacher must make:

As a result of a long series of compromises, the present music teacher education program results in a human product whom the applied music specialist considers less than adequate as a performer, whom the musicologist considers deficient as a musical scholar, whom the theorist views as lacking in basic musical skills, and whom the school administrator considers unprepared to relate music to the total school program. The graduate himself is placed in the unenviable position of having tried to please everybody and having pleased nobody. (p. 245).

Teacher identity informs much about what a music teacher believes is important for their students to know. The musician-performer identity that a teacher has been developing strongly
influenced the teacher’s personal attitudes and beliefs of music education and attitude toward the field. Allsup (2016) declared “Every music-teacher educator, furthermore, recognizes that preservice music-education majors are often driven by a desire to duplicate their personal histories on behalf of a new generation of learner, passing on traditions that gave meaning to their lives” (p. 74). Woodford (2004) also posited that pre-service and in-service teachers “narrowly conceive of themselves as performers and performance teachers,” and see themselves as “practitioners charged with acquiring and replicating traditional performance and teaching methods,” embracing the utilitarian philosophy of music as school entertainment and community promotion (p. 23).

Teacher identity is a significant factor in an educator’s construction of their perceptions of inquiry. Their experiences, starting with elementary school, inform how they view inquiry overall, and whether they value a need for it in their own practice. How then, can prospective music teachers be made aware of ways to teach and learn music in an expanded way from the ways they may have experienced it? How can pre-service teachers become cognizant of practices that deepen the music-learning experiences? In what ways can administrators aid in inviting in-service teachers into the general curriculum?

**Attitudes and Beliefs**

Music education in North America has been traditionally based in performance. Detels (1999) claimed, “the education offered in the eighteenth-century singing schools was predominately practical and performance oriented; that is, it was designed to produce adequate musical performances rather than any more general understanding of music” (p. 63). These schools were not part of colonial public schooling, but they were intended to produce singers who could read music and lead the psalm-singing for religious services (Gates, 1990; Mark
Those sacred performances were part of the cultural fabric of society. People were expected to be able to contribute to social functions as part of a participatory performance culture. Participatory performance is defined as a practice where there are no “artist-audience” differentiation; participants and potential participants perform different roles. The aim of participatory performance is to deepen a sense of community among participants. The principal goal is to get as many people involved in some performance capacity as possible (Mark 1998; Turino, 2008).

Lowell Mason, largely considered to be the person responsible for music education in public schools, espoused the philosophy that “it is not musical art or science, but through these, man’s moral nature that should be benefitted” (Scanlon, 1942, p. 25). Mason understood the immediate gratification that music provided, but he felt that it was important that educators were aware of the larger scope of the benefits of music. He viewed the study of music as having three levels: the sensual, the intellectual, and the artistic, and that only the educator that understood the larger view of music understood music as an instrument capable of refining humankind’s emotional or moral being (Scanlon, 1942).

In the late 19th century, John Philip Sousa was largely responsible for popularizing the music that became an important strain of North American music education. Sullivan (2017) recognized four factors that brought music into the public schools as a school-day subject. Foremost was the changing face of how music was consumed. Technology such as the radio, advanced the decline of live music performance by large wind bands since people could listen to music of different styles at home. The discovery of a British method of large-ensemble instruction inspired the arrangement of American music classes, and finally, military musicians returning home after World War I were in need of employment. Sousa trained 3,000 musicians
at the Great Lakes Training Station. A number of those musicians went on to become music teachers in the schools and trained their bands in the same manner in which they were trained. Cultural popularity of band music waned as the 20th century moved forward. Detels (1999) described the dominance of this large-ensemble music as being responsible for creating a school-music-culture, in that it has little to do with music outside of schools today. School administrators appreciated the large-ensemble classes from a practical standpoint: many students could be placed under the instruction of a single teacher, and that teacher could then promote the school through musical performances for the school and for the greater community. This charge came at a price for music teachers. Expectations for music programs became one of excellence in performance while limiting opportunities for teachers to teach anything other than skills and limited repertoire through rehearsal techniques (Detels, 1999). This hearkens back to Mason’s level of the sensuous, but never moving forward into the intellectual or artistic levels of music study. For students and teachers that responded to the success of performance, the music education system worked to replicate itself by emboldening and lifting up those teachers and students that enjoyed the large-ensemble class approach, while ignoring non-performance based musical knowledge and skills (Detels, 1999).

Most music teacher-conductors understand their jobs as one in which they need to train students to perform in concerts and contests. This, in turn, propagates pre-service teachers’ narrow notion of what they feel their students need to know and do, and therefore, how they need to teach their students (Detels, 1999). The opportunity to teach past either skills and the sensuous is most often ignored. But when music educators teach music with no intellectual weight, they are in danger of encouraging the utilitarian, entertainment perception of music with their students, the school community, and the larger society in which they live and work.
Reimer (2003) stated that without a “sense of inherent value of our work,” educators can easily teach at the level of the trees instead of the forest, and without a strong sense of purpose, “music teachers can begin to doubt their value as professionals and as individuals” (p. 4). Reimer believed that “a goal is needed that focuses efforts toward something more satisfying than another concert, more meaningful than another contest, more important than another class, broader than another lesson or meeting or budget or report” (p. 4).

As many music teachers focus solely on skills and neglect any critical or creative thinking skills, it leads students to the physical activity of creating sounds, “and a neglect of philosophical questions and historical information that would add intellectual meaning to the performing experience” (Detels, 1999, p. 25). Performing music without being aware of the context of the repertoire has become acceptable in the school-music culture. Without knowing the context of the piece, the inherent meanings of the music become lost. Inherent meanings include the historical, traditional, and social situations that surround the creation and performances of all musics (Reimer, 2012). Too often, a majority of music teachers teach as though music exists in a vacuum, with no connection to the meanings to which Reimer referred.

The argument from many teachers is that the emotion or feeling we experience comes from the music itself, and that the ideas, information, vocabulary, facts, history, cultural background, context, theory about music have nothing to do with the performance. Reimer claimed, “All those learnings (knowing about and knowing why) serve a purpose – the purpose of enhancing the quality of the direct engagement with the sounds of music themselves – of knowing within music” (p. 95). Those associated learnings about music inform and affect music performances. When music educators detach practice from intellectual inquiry, it can create a mechanistic, methodological approach to making music, especially when it is disengaged from any sort of
conversation about what the arts mean to us (Detels, 1999). An over-emphasis on skills is detrimental to the holistic education of students. Reimer (2004) described music teaching in its current state more as training than education because teachers fixate on fragments, frequently disregarding or even excluding the wholes. The emphasis on performance that most music teachers have experienced constructed their philosophies of teaching and curriculum. Detels (1999) called for an expanded music curriculum that connected more to language, social studies, math, science and other arts classes instead of training students like athletes, focusing only on physical skills and techniques necessary for performance.

The concept of less talk and more performing to create successful musicians is deeply embedded in music education. “Practice”, the watchword and fallback term for music teachers, translates to “play and perfect your technique on your own” to students. It is also a term used by the athletic skills to which Detels (1999) referred. The behaviorist, skill-based education that music educators received left little room for constructivist perspectives in most teachers. In a study exploring pedagogy in a high school composition class, Abramo and Austin (2014) found that the music teacher, successful in the teacher-centered ensemble classroom, struggled in a less formal, student-centered classroom. The participant in the study felt the use of dialogue and small-group problem-solving was inefficient use of class time and caused him to question his identity as a classical musician and the effectiveness of social-constructivist strategies.

Goolsby’s (1996) study of 60 instrumental music teachers of varying years of experience found that student teachers talked the most, leaving less time for playing; experienced teachers balanced class time better between warmups and rehearsal (playing) time, using nonverbal modeling and got students on-task faster and talked the least. Experienced teachers allowed the students to play for longer periods. When they stopped the ensemble, the breaks were for
significantly shorter periods than student teachers or novice teachers. The experienced teachers also conveyed musical concepts in a non-verbal fashion than the student and novice teachers.

In a study of 44 novice music teachers, Duke, Prickett, and Jellison (1988) described the ensemble classroom instruction as one that “involves the active overt participation of all students throughout the learning process. The very nature of music instruction embodies an ongoing alternation between teacher instructions and student performance trials” (p. 268). The authors compared the music class to the academic classroom, where students respond individually when and if they respond at all. The study was focused on pacing of instruction in the ensemble classroom. The researchers reported that the faster paced lessons provided twice the performance (playing/singing) time than the slower paced lessons. Consequently, they indicated that the faster-paced classes were consistent with the concept of more effective rehearsals.

The issue with the Goolsby (1996) study and the Duke, Pricket, and Jellison (1998) study is that the researchers involved saw performing as the single form of student action in the classroom. In a behaviorist-based classroom, this may be true. In a constructivist classroom, the teacher may talk less as well, but students could be actively involved in a variety of ways, including, but not limited to, dialogue with each other, dialogue with the teacher, research, discovering and solving problems, thus learning content deeper than the physical act of making sound.

Music teachers’ attitudes and beliefs, like their identities, are formed long before they decide to become music educators. Experiences with music classes, starting as early as elementary school and continuing on, are major deciding factors that inform music teacher’s attitudes and beliefs about what they conceive to be important for their own students to learn or understand. In what ways can we develop inquiry experiences in conjunction with performing to
aid in the evolution of pre- and in-service teachers’ attitudes and beliefs regarding music education?

**Perceptions of Inquiry**

Inquiry-based learning is not a new concept; Dewey (1938) espoused a belief in what has been sometimes identified as inquiry-based learning, placing emphasis on process in conjunction with product. Numerous academic disciplines, including sciences, social studies, language arts, mathematics, and music have been called upon to employ inquiry in the classroom on all levels, from local to international (Saunders-Stewart, Gyles, & Shore, 2012). Consequently, much empirical research centers on these academic domains.

**Empirical Studies**

Empirical evidence has shown inquiry to have positive effects in the field of science education (Aulls & Shore, 2008; Levy, Thomas, Drago, & Rex, 2013; Saunders-Stewart, et al., 2012). Saunders-Stewart, et al. (2012) created an inventory of literature profiling studies of inquiry in science, amassing 200 articles and discovering 23 themes, 14 of which showed evidence of positive shifts in student learning. Some of the themes included (a) acquisition of facts or knowledge, (b) improved achievement, (c) development of intellectual or thinking skills, (d) positive attitude toward subject or learning, (e) motivation (f) task commitment, and (g) generation of questions; curiosity.

In a large-scale quantitative experimental study designed to compare the effectiveness of student-centered instruction and teacher-centered instruction in science, data were collected from 125 fourth and fifth grade students (Granger, Bevis, Saka, Southerland, Sampson, & Tate, 2012, p. 105). The researchers defined the differences in student-centered and teacher-centered instruction by who was responsible for ‘sense-making’ in the two approaches. In the teacher-
centered instruction method, teachers disseminated information to the students via direct instruction, textbooks, or teacher-guided step-by-step activities. Student-centered instruction placed the onus of sense-making directly on the students, with the teacher acting as a facilitator. Data collected included “measures of student characteristics and learning and teacher characteristics and fidelity to the instructional approach” (Granger, Bevis, Saka, Southerland, Sampson, and Tate, 2012, p. 105). The study yielded two major findings: student-driven instruction provided better development of students who were proficient in science, and “scientific practice such as using models and evidence is important for developing more scientifically proficient students” (Granger et al, p. 108).

Studies in the areas of language arts showed major improvement in student motivation and engagement (Brown, 2004), transforming a stilted, uncaring classroom into a vibrant learning environment. Levy, Thomas, Drago, and Rex’ (2013) study of inquiry-based learning in the language arts classroom suggests that inquiry has the potential of transforming the subject into being about “how English education involves reading, writing, and reasoning in societally acceptable ways, and how some groups and individuals’ experiences, perspectives and opinions are differently valued in schooling and society” (p. 400).

Gallagher and Stepien (1996) conducted a quantitative pre- post-test study of secondary school sophomores, and the effect of inquiry-based learning in social studies. The 93 males and 74 females were randomly assigned to treatment and control groups. The treatment group studied the same topics as the control groups, but with inquiry-based methodologies of instruction. While the control groups were provided with traditional dialectic teaching methods and textbook readings, the treatment group had no assigned textbook readings assigned, although the textbook was available as a resource. The treatment group was responsible for creating
questions, gathering data, presenting information to the class and resolving problems that they were presented with or discovered on their own. This methodology promoted higher-order thinking skills for the treatment group. The control group was taught in a traditional teacher-directed manner. Higher-order thinking opportunities were provided, but in the context of material presented by the teacher and the textbook. Results of the post-test showed that the treatment group had no loss of content acquisition; indeed, the students in the treatment group had the “highest average gain” of any of the involved groups in the study (p. 270).

Empirical research regarding inquiry in music ensemble classes, however, is minimal. Two studies, Bazan (2011) and McGillen (2007), conducted investigations with middle school band ensembles. Bazan investigated student-directed instruction with seventh and eighth grade band students, using a mixed-methods model. Quantitative data were used to determine appropriate teaching styles of possible participants. Data were gathered through the use of two surveys: a researcher-created survey to gather demographics and Gumm’s Music Teacher Styles Inventory (MTSI) to determine participant-identified preference for either student-directed (SDI) or teacher-directed instruction (TDI) styles. Six teachers with the highest SDI styles were identified, and three participants were selected and studied quantitatively, through observations and videotapes of classes, fieldnotes, and interviews to ascertain teacher perspectives on SDI. Through this investigation, teacher-driven instruction was normative, but participants provided “valuable insight in the potential for student-directed band instruction and perceived constraints limiting SDI” (Bazan, 2011, p. 189).

McGillen (2007) studied an alternate approach to band classes in his qualitative, ethnographic research. The educator in the study completely redefined his ensemble class from a traditional wind instrument approach with method books and conventional band music repertoire
to a class with drum kits, guitars, and vocalists. The repertoire was completely created by the students, with the teacher serving as a facilitator for student creativity. Among the implications McGillen observed were dramatically increased student motivation and creativity by “placing the creative element on an equal footing with the technical and aesthetic, reinforcing the need for a well-rounded education that values the creative development of students” (p. 25).

At the pre-service teacher level, studies are also minimal. In 2004, Burton recognized a need for music educators to pay heed to the trend in undergraduate curriculum and educational system of inquiry-based learning. The Boyer Commission on Educating Undergraduates in the Research University (1998) suggested that undergraduate education in research universities be reformed. The report underscored that research-based learning should be the norm, and that research or creative activities should be incorporated into the undergraduate educational experience (Burton, 2004). Accordingly, K-12 preservice teachers have become a key target group for learning how to conduct research as well as interpret and apply research findings (Kinkead, 2003).

Music educators have traditionally found little to no relevance of research findings to their everyday pedagogical needs and/or practice (Leglar & Collay, 2002). Many in-service music educators lack the skills to employ inquiry-based practice and take no responsibility for conducting research (Reimer, 1992). This could be attributed to two factors. Reimer (1992) and Burton (2004) both believe that the lack of research education at the undergraduate level leaves teachers ignorant to the importance of research and how it could guide curriculum development.

Burton (2004) designed an inquiry-based project for undergraduate music education students to introduce them to music education research. She employed a guided inquiry model in which she showed students how to research and discover inquiries that they might be interested
in studying, providing research materials and guides for her class. She facilitated peer-review class sessions, and let the students design the steps to reach the presentation. A rubric was provided that defined the evaluation process for their research summaries, posters, ability to engage the audience with their topic, and their professional demeanor (Burton, 2004). The project culminated in an academic poster session with an authentic audience. Upon completion of the project, students were enthusiastic not only about research, but about inquiry-based learning. The students found the challenge of developing their own topics and the depth of knowledge necessary to talk about those topics with an audience outside of the class participants exciting and fulfilling. Burton recognized that this project was only an introduction to inquiry-based learning and that to develop music teachers with an inquiry mindset, it is crucial that inquiry practices are incorporated through the entire undergraduate music education curriculum.

Freer (2017) studied six undergraduate and four graduate music education majors in a mixed-method research study designed to measure the influence of an inquiry-based learning approach on music education student reports of self-efficacy, motivation, and career-specific identity. The study focused on a redesigned choral music methods course that transformed a traditional didactic college course into a class based on inquiry-based learning strategies. The primary research question centered on content-knowledge acquisition and student self-reported affective response to the redesigned course. In the restructuring of the course, the instructor relied on feedback from mentor teachers in urban districts where the university students had been placed for practicum studies. The comments from the mentor teachers identified a divergence between the curriculum of the methods class and the reality of teaching in an urban school setting, including budget issues, scheduling issues, low student motivation across grades pre-kindergarten through 12, enrollment decline in the choral programs, and student-teacher
capabilities to incorporate popular music in the choral music curriculum. The instructor rebuilt the curriculum in an inquiry-based learning/teaching model where the students were presented with problem statements and multi-tiered projects. While assessing student work was difficult in this non-traditional class format, it was suggested by students that the instructor offer formative assessments during the semester.

The class evaluations in the semester previous to the redesign of the course earned a mean average at 3.2 out of 5.0, with the majority of comments referring to the high number of assessments as an impediment to sustained learning. In the restructured course with the same instructor, the mean average rose to 4.9 out of 5.0, with comments centering on the benefits of being placed in a situation in which one must solve real-world problems and feeling prepared to meet challenges on which the traditional methods class did not focus.

Empirical studies have shown that most academic disciplines have found success in deeper student learning by shifting to inquiry-based learning techniques and strategies. The social-constructivist perspective of inquiry in music education is largely put aside, due to music teacher’s not seeing a need or use for it in their own classrooms. However, when music teacher education programs introduced problem-based learning to their own students, they found a meaningful increase in confidence in dealing with real-world problems before they entered the work force. How then, can we shift the perspectives of pre- and in-service music teachers regarding the use and need for inquiry-based learning?

**Obstacles to Inquiry**

Traditional music education gives severely limited room for inquiry-based learning in the large ensemble classroom. Detels (1999) claimed, “Our system of musical education does little
to encourage that spirit of inquiry; rather, it serves actively to discourage it” (p. 74). This is due, in large part, to performance-oriented goals that have informed so much of the tradition.

**Conductor-Driven Teaching**

The North American tradition of large-ensemble music education is based on a leader-follower. Reimer (2004) asserted, “The Western classical tradition, in its large-group contexts, usually entails a leader-follower fashion, with the teacher-conductor, as the leader, holding the power of making creative interpretation, and the students, as the followers, fulfilling the leader’s requirements” (p. 114). Achievement of that goal involves very little to no dialogue from the students. In fact, dialogue is primarily discouraged, and any verbal communication in the performance classroom is, for the most part, a monologue from the teacher-conductor. The one-direction communication exhibited in the performance classroom is, in Allsup’s (2016) view, when “the teacher issues communiqués and makes deposits which the students patiently receive, memorize, and repeat” (p. 84). Many teacher-conductors consider their gestures non-verbal communication. The communication being demonstrated effectively removes any responsibility of higher-level thinking from the students. When higher-level thinking is detached from practice, it culminates in an excessively technical approach to making music among pre-college and college age students (Detels, 1999). This practice results in a utilitarian philosophy of music education where teachers spend class time preparing students for concerts, competitions, and public performances, and ignoring the historical, contextual, and philosophical aspects of music that would enhance those performances. This approach to music education emphasizes extrinsic motivation, in the way of awards, accolades, and praise from music teachers. The intrinsic motivation one learns from a more aesthetic philosophy is left wanting.
The narrow focus of music teachers as specialists has created a barrier for inquiry. Allsup (2016) described the path to becoming a music teacher as one of ‘induction,’ where the apprentice studies under a master, carefully working on his craft for years, where there is little space for outside exploration. Only exemplary performers can become teachers, so the performance tradition continues to form the spine of music education. Detels (1999) contended that performers may not be the best-suited candidates for roles as music teachers because their orientation tends to be more physical than intellectual, and that performers favor the unadventurous route, because they were trained in the master-apprentice model. Because the performer-teacher generally has a more practical focus, he teaches very little beyond what is represented in the score. He, as a rule, does not understand or explain the historical performance practices, or the historical, societal, or cultural context in which the piece was composed. Often, this is the information that could make the performance more meaningful to both the performer and the listener.

Reimer (2003) explained that creating a performance is informed partially by the musical reality of the composer, and includes the greater societal, cultural, and musical reality of the composer’s lifetime and experiences. An understanding of those factors advises an artist’s musical interpretation and create musical meaning to the musical notation on the page. While a performer may understand those contextual factors, the performer himself lives in a different context; his life and performance context do not reflect that of the original composer. Therefore, “Two worlds of musical thinking, doing, and feeling merge in the act of performance. A new, unique musical event occurs” (p. 113). When apprentices are, at best, given bits of information by the master in regard to the musical meanings in the process of rehearsing a music performance, there is little to no chance that they will understand the context in which the piece
was composed, nor will they understand the benefits of developing a context for their own performance.

**Specialization and Isolation**

Secondary public education in North America is based on a single-discipline structure, taught by those who have specialized in that discipline (Detels, 1999). This practice dates back to the Renaissance, and at that time, was beneficial in advancing knowledge in the separate disciplines (Detels, 1999). Hundreds of years later, the specialists’ focus has become so narrow that there is little opportunity to share knowledge across disciplines (Detels, 1999). One of the issues with the structure of education in America is the silos of disciplines in which students learn. Within this hard-boundaried configuration, there are seldom opportunities to contemplate interdisciplinary methods or units of study, regardless of how beneficial they may be to arts and other academic disciplines. (Detels, 1999). These hard-boundaries of academic specialization and single-disciplinary practice have relegated the arts to a lower stratum, in that the arts are considered to be based in feeling, not reasoning (Reimer, 2004). Unlike the subjects perceived to be reason-based, music specialists constantly struggle to prove the worth of their programs, without truly understanding deeper values music education espouses. With the tradition of the large-ensemble as a showpiece for the district to the community, and an emphasis on concerts and contests, and the training most music teachers experience, the justification for the importance of music have become just that: excellence in performance. The hope is that the more profound values would somehow become more obvious and prevail (Reimer, 2004). The issue is that music specialists have long since lost the deeper values, though they are sensed, murkyly, just out of reach. Reimer asserted, “A time for candor presents itself, when the question can no longer be avoided: ‘Just what is it about my work that really matters?’” (p. 4).
In a single-disciplinary structured educational system, specialists characteristically work to preserve or augment the influence and status of their discipline (Detels, 1999). Music teachers, for the most part, do so by emphasizing the differences in music from the other disciplines. Reimer (2004) alleged that music educator’s propensity to allow the greater world of philosophy and pedagogy outside of music education to go on without being involved, keeps music education on the periphery of the school culture of which it is a part. By denying change surrounding the discipline, music teachers place themselves on the fringe of education. Frequently, music teacher opine that administrators do not understand the discipline; that music is different from other disciplines. Bernard and Abramo (2015) cited a music teacher who felt that:

I think music teachers too often think that nobody understands them, they’re their own thing and the disconnect themselves from the larger school culture and that’s a problem. And we as a filed, we keep saying, “nobody understands me.” And you want your music administrator to observe you because they understand you, but that’s insular. I think as music educators, we need to be aware of not only the culture of our school, but what’s going on in education. We need to open our eyes a little bit more and be ready and willing to see what’s happening around us and situate ourselves in that. So, I think in some ways, only having music people observe music people perpetuates the isolation. (p. 40)

The paradox is that music teachers complain about being inconspicuous and isolated in the greater education community, and struggle to make the discipline more important while at the same time, are able to ignore the demands placed on academic specialists and continue to teach music in the traditional manner, regardless of social, cultural, technical, and research-based
developments (Detels, 1999; Reimer, 2004). School building administrators who recognize good instruction can engage educators in a practice of inquiry, self-reflection, and improvement, which benefits the entire school community (Reinhorn, Johnson, & Simon, 2017). As long as music teachers exist on the outskirts of the educational community, they are limited to what they can contribute to the entire school. Reimer goes further in saying, “It would seem reasonable to assume that music educators broadly grounded in understandings about education in its larger dimensions ‘would be enabled to be more effective, more thoughtful, more influential citizens within their schools and communities” (p. 8). The separation that music educators perceive begins at the university level is a source of specialists feeling a need to struggle for recognition in the larger educational system (Reimer, 1992).

In a world where not only education is changing, but popular music has continued to evolve, the narrow focus of traditional music education is slowly becoming a liability. Historically, specialization was not a concern for aspiring band directors, because the system of music education in the public schools were established and conventional (Allsup, 2016). With the unprecedented rise of the popularity and accessibility of digital music platforms where anyone can create, compose, and record music, and the inevitable decline of the popularity of traditional band and choral music, music teachers must embrace a broader spectrum of music to become more sought-after in the public schools. Allsup (2016) argued that, “a twenty-first century music teacher should not be identical to one from the 1970s” (p. 82). Yet most university models of music education cling to traditional instructional methods and pedagogy over inquiry-based instruction, while scholars are struggling to intellectualize the role of music education in an evolving society (Woodford, 2004). Consequently, the majority of music
teachers are still emerging from a traditional university music educator training, unsuspecting that the world they are about to enter is vastly different from that which they were trained.

In the traditional teaching of music, where excellent performance is the primary goal, teacher specialization has created exceptional levels of virtuosity concerning research and practice. It has also contributed to the separation of music teachers from other arts teachers, and from interaction from other academic disciplines, and other activities inside and outside of school (Detels, 1999). The result of this isolation has been an ever-widening gap between arts specialists and the public that has in turn been devastating to community perceptions and public and support for arts education. Woodford (2004) warned that emphasis on techniques, skills, and performance can lead to sustained segregation and marginalization of music education from the school community and the larger community outside of the school.

**Efficiency, Size of Classes**

The objective of performance has overwhelmingly informed the traditional large-ensemble classroom pedagogy. One of the ways music teachers achieve that mission is through time-management. The reputation of excellence of large-ensembles in North America stems largely from the skill of teacher-conductor in using class time efficiently. Efficiency, in this instance, is defined by students playing and performing as much as possible during a class period. Students are not encouraged to explore their own thoughts as much as they are expected to adhere to the teacher-conductor’s thoughts (Allsup, 2016). The students, or apprentices, are not responsible for thinking, but for doing. The realm of the teacher-conductor, or master, is a fixed one. The norms of this type of classroom have been established for decades. The proficiency of the master is objectively identified, and the objectives of the class are assessible and concrete. The master works in a learning environment where he keeps prodigious control
In classrooms that can reach upwards of 80 students, frequently with instruments in their hands, the master-apprentice approach seems an effective way to maintain control. In the true sense of the traditional classroom, both music and otherwise, this model places higher value on correct answers and appropriate technique at the expense of unplanned student interaction. This model is in direct conflict with a laboratory conception of dialogue (Allsup, 2003). In describing a laboratory environment, Allsup described resources Dewey identified needed for the active growth of children, preluding the tenets by saying “dialogue is always a great place to start any lesson” (p. 94)

1. **Communication.** The social aspect of learning: the urge to share.
2. **Inquiry.** Asking questions and solving problems: the desire to find out.
3. **Construction.** Shaping materials, finding divergent means: the need to make.
4. **Artistic expression.** The aesthetic domain: the urge to say something new, to reveal an aspect of one’s self. (p. 94)

Three of the above points use words that speak to dialogue: communication, share, ask, say. In the conductor-driven classroom, again, dialogue is discouraged. Anything that detracts or distracts from the conductor’s intent is considered to be inefficient.

The perception of obstacles to inquiry-based learning in the ensemble-classroom are numerous and readily identified, with the primary argument being that of traditional teaching methods being successful over decades. In addition, specialization of music teacher education, isolation of music teachers, lack of efficiency, and size of classes were identified as barriers to inquiry-based teaching and learning in the ensemble classroom. In what ways, then, can music teacher educators and pre- and in-service teachers address these perceived obstacles and work through them to deepen student learning? How do music teachers create a new unique musical
education event by combining/utilizing what we already have and what our students need by including intellectual inquiry into our large-ensemble education?

Summary

In summary, the literature shows that there are numerous factors which shape a teacher’s understanding of inquiry-based instruction in academic disciplines, including identity construction, personal attitudes and beliefs of music education, perceptions of inquiry in numerous academic disciplines including music, and impediments to using inquiry in music ensemble classrooms. Some educators have made attempts to implement inquiry in music education, using different but overlapping terminology, but it is still not the norm in music teacher education. Limited research exists from the perspective of music education practitioners in the field. The next section addresses the method of the study.
CHAPTER THREE: METHODOLOGY

Overview

The purpose of this study was to explore the perspectives of practicing secondary school music teachers regarding their perceptions of inquiry-based learning in the secondary ensemble classroom. The collective case was bound by the participants’ employment in public school secondary ensemble music education. The research explored teachers’ perceptions of inquiry-based learning and how they believed it was beneficial or prohibitive to teaching their curricula. The research was a collective case study grounded in the work of Merriam (2009) and Stake (1995). In designing this study, Merriam’s (2009) constructivist approach to qualitative research and Stake’s naturalistic, yet disciplined perspective on data-gathering guided the methodology. In discussing the appropriate study for a case-study design, Yin (2014) discussed the strength of the design as the “ability to deal with a full variety of evidence,” (p. 11) including, but not limited to interviews and observations.

Data analysis was conducted in a manner consistent with an inductive thematic approach, as defined by Saldaña (2016). This chapter more fully describes and develops each component of the research methods utilized for this study.

Research Design

The study utilized a qualitative, collective case study with a phenomenological approach to assist the researcher in understanding the perceptions, attitudes, and experiences of secondary music ensemble teachers about inquiry-based learning in ensemble classrooms. Stake (1995) describes the purpose of a case study “to investigate a phenomenon, population, or general condition” (p. 437). In the manner of a case study, which Merriam (2009) describes as “an intensive, holistic description and analysis of a single, bounded unit” (p. 203), the collective case
study is also bounded. “Rather than focusing on single events or contexts, the researcher is seeking a better understanding of the quintain or collection of categorically bounded cases” (Goddard, 2009, p. 192).

As Stake (2005) defined selecting cases for a collective case study, he stated “The individual cases share a common characteristic or condition. The cases in the collections are somehow bound together. They may be members of a group or examples of a phenomenon” (p. 5-6). The cases for this study were individual music educators who teach in a public secondary school ensemble setting in the lower Hudson Valley in New York State.

The researcher followed Merriam’s steps of qualitative design: identify the research problem, construct research questions, conduct a literature review, and select a purposive sample (2009). For this qualitative study, however, the order of the steps was shifted to allow for themes to emerge during data analysis. The literature review followed data analysis, allowing the researcher to review literature to support the themes that surfaced in that process.

**Identify the research problem**

The development of the research questions allowed the researcher to identify the problem, or issue. Stake asserted “Issues draw us toward observing, even teasing out, the problems of the case, the conflictual outpourings, the complex backgrounds of human concern” (1995, p. 17). The researcher ascertained issues of inquiry-based learning in secondary school ensemble classes from the perspectives of teachers of said classes.

**Construct research questions**

After identifying the research problem, the researcher designed questions for “getting from here to there, where here may be defined as the initial set of questions to be answered, and there is some set of conclusions (answers) about these questions” (Yin, 2014, p. 26). The
research questions served as a lens for field observations and the development of a semi-structured interview protocol, providing “scaffolding for the investigation and the cornerstone for the analysis of the data” (Anfara, Brown, & Mangione, 2002, p. 31). The research questions were:

- What does the inquiry-based secondary ensemble classroom look like?
- What are the perceptions of secondary ensemble music educators of inquiry-based pedagogy in their classes?
- What are conditions that allow or inhibit implementation of inquiry practices in the secondary ensemble classroom?

Conduct a literature review

A preliminary review of the literature was conducted in order to discover a need for the study, build a theoretical framework, and to “make the case that the [present] study is necessary, urgent, and important to undertake” (Merriam, 2009, p. 72). The early investigation into the literature provided background knowledge for discovering and constructing a theoretical foundation for the study. While there was an abundance of empirical research in inquiry-based learning in other academic disciplines like science, math, social studies and English language arts, there was a paucity of research in music, and an even greater dearth of research in the large-ensemble sub-category of music education.

After the themes that emerged from the data analysis were identified, the researcher utilized the library database from Western Connecticut State University to search for primary resources, including empirical research reports, theoretical articles, literature review articles, and reports on professional practices and standards (Galvan, 2006). These data were used to inform
and support the themes of teacher identity; teacher philosophy, attitudes and beliefs; perceptions of inquiry; and obstacles to inquiry that had emerged.

The in-depth literature review can be found in chapter two of this dissertation. The review was conducted after data collection and data analysis and was connected to the results of the study.

**Theoretical framework**

Lysaght (2011) stressed the importance of a theoretical framework because it “reflects important personal beliefs and understandings about the nature of knowledge, how it exists…in relation to the observer, and the possible roles to be adopted, and tools to be employed consequently, by the researcher in his/her work” (p. 572). The theoretical framework for this study provided an underlying structure, and a scaffolding for all aspects of the research (Merriam, 2009).

Tradition in the field of music education has been didactic and teacher-centered. A teacher-conductor stands in front of an ensemble and brings his or her vision of a musical work to life, guiding a class by presenting information, providing direct instruction from the podium, evaluating performance, and giving feedback to improve the performance (Allsup & Benedict, 2008). Jackson (1986) referred to this as a “mimetic tradition,” which could be equated to a behaviorist theory of learning.

This study utilized a lens of a transformative tradition (Jackson, 1986) to examine teaching methods in the large-ensemble classroom. The goal of the transformative tradition includes and extends past performance skills and uses such skills as a stepping-stone for students to create their own knowledge and understanding.
Constructivist theory assumes that knowledge is constructed by learners. Kauchak and Eggen (1998) define constructivism as a “view of learning in which learners use their own experiences to construct understandings that make sense to them, rather than having understanding delivered to them in already organized form” (p. 184). Fundamental to the constructivist theory are the social interactions with teachers and other students, as “learning . . . is a communal activity, a sharing of culture” (Bruner, 1986, p. 127).

An in-depth theoretical review can be found in the first part of chapter two of this dissertation.

**Instrumentation**

One classroom observation was conducted for each participant in real world settings. During the 40-minute observations, the researcher utilized accurate documentation in the form of a research journal and the Electronic Quality of Inquiry Protocol (EQUIP), and member checking to ensure credibility and dependability. The EQUIP is an inquiry-based instruction protocol, utilizing a descriptive rubric for recording data. It was designed to appraise teacher classroom practice, the effectiveness of professional development, and to facilitate teachers’ understanding and use of inquiry-based learning (Marshall, Smart, & Horton, 2009). The EQUIP was developed to measure “the quantity and quality of inquiry in K-12 math and science classrooms” (Marshall et al., 2009, p. 300). The researcher used the instrument primarily as an observation tool to accurately record classroom activity and to recognize the levels of inquiry being used in each participant lesson. Refer to Appendix B for a copy of the EQUIP and permission to reproduce the instrument in this dissertation.

While there are numerous other instruments that measure inquiry or classroom instruction, the instrument cited by Marshall et al. (2009) measure other constructs more fully,
such as standards achievement, classroom management, constructivist classroom issues, or broader perspectives of instruction more fully.

The *Time Usage Analysis* portion of the EQUIP instrument allows the observer to record how time is being spent in a given lesson. There is a clear and concise codebook for categorizing segments of activity in a class session.

The instrument measures four constructs (instructional factors, discourse, assessment factors, curriculum factors) of inquiry-based instruction to measure the constructs. Scores for each construct are totaled for a comprehensive score for the construct being measured. An area is provided for researcher comments to justify the score for each construct. Scores for each construct are tallied, and then a holistic score is figured, based on the level of inquiry observed in the lesson for that construct (Marshall, Horton, & White, 2009).

Interrater reliability was found to be moderate to substantial with Cohen’s kappa. Confirmatory factor analysis (CFA) confirmed content and construct validity (Marshall, et al., 2009). Indicators were studied for internal consistency, measured by Cronbach’s alpha (\(\alpha\)). The \(\alpha\)-value exhibited a range from 0.880-0.889. Individually, for science, the \(\alpha\)-value spanned from 0.869-0.874, and for math, 0-823-0.861, showing that the instrument items work as a whole, and for separate disciplines (Marshall et al., 2009). The instrument was not tested individually for the discipline of music.

A semi-structured interview protocol was developed by the researcher in order to conduct interviews with participants. The interview data were collected in an effort to understand the lived experience of the participants, discover the meaning they make of their experience, and to determine the essence of the combined experiences (Seidman, 2013). The researcher followed Merriam’s (2009) recommendations for a semi-structured interview protocol. The researcher
created a list of 9 open-ended questions to guide the conversation. The flexibility provided by the semi-structured protocol created the space to explore, probe, and extend participant dialogue, providing deeper, more reflective information. Warren (2001) explained the selection of qualitative interviews when “topics of interest do not center on particular settings but their concern is with establishing common patterns or themes between particular types of respondents” (p. 85). The purpose of the interview protocol was to: (a) discover participant background in music education, which informs current practice; (b) explore participant perception of personal practice in the field and how it is informed by National Core Arts Standards and best practices; and (c) ascertain participant feelings, thoughts, and perceptions of inquiry-based instruction in the ensemble classroom. Interviews took place immediately after the observations, in a location of the participants’ choosing: usually their office or a quiet classroom where there were minimal disruptions.

The interview protocol consisted of nine open-ended questions. Items were included to establish participant ensemble context as student and a teacher. These data were important in developing an understanding of participant background that is vital to the development of the musician and the educator. Items explored participant current practice, perceptions of music education best practices, and how participants employed best practices in their classrooms. A sample question was: “What is your experience with inquiry-based instruction as a teacher? As a student?” Refer to Appendix A.

Finally, items probed into participants’ definition of inquiry-based instruction. Questions examined participant experience with inquiry-based instruction as a student and as a teacher, and explored personal perception, feelings, thoughts, and uses of inquiry-based instruction in participant current practice.
Purposive sample

The population was sampled using purposive sampling. Patton (1990) claimed “Qualitative inquiry typically focuses in depth on relatively small samples…selected purposefully” (p. 169). The smaller samples used for qualitative study requires that the participants in the purposive sample must be “information-rich” in order to achieve the depth for which one is striving. Patton (1990) characterized those cases as “those with which one can learn a great deal about issues of central importance to the purpose of the research” (p. 169). Purposive sampling is selected when one is “develop[ing] a deeper understanding of the phenomena being studied” (Gall, Borg, and Gall, 2003, p. 164). The researcher employed a combination of intensity sampling and typical case sampling. Through intensity sampling, the researcher strove to examine the phenomenon intensely, but not extremely. In the endeavor to distill the intense sample, the researcher also utilized typical sampling, which “illustrates or highlights what is typical, normal, or average” (Patton, 1990, p. 180). The purposive typical and intensity sample processes yielded 11 secondary public school music teachers ($n = 11$), whose primary teaching assignment was in a large-ensemble classroom in band, orchestra, or chorus.

The researcher explored teacher perceptions of inquiry methodology and its utilization in music ensemble classrooms in public secondary schools. The participants’ teaching assignments and the location of the schools in which teachers were employed acted to bound the research.

Settings and participants

Across the state of New York, there are 732 school districts, and 4,432 public schools. The largest high school in New York enrolls 5837 students while the smallest enrolls 21 students (BOCES, 2019). In the area defined as the lower Hudson Valley of New York State, there are 66 public school districts (Figure 1). They represent towns or cities ($n = 66$) as well as counties ($n =$
3). Each of these secondary schools employs a minimum of 2 music ensemble teachers. The New York State School Music Association (NYSSMA), does not publish, either in hard-copy or digitally, a directory of members. Therefore, the researcher visited each school district website and compiled a database of secondary music educators for each district (n = 159).

**Sampling**

Invitations to participate in the study were issued via email to each of the 159 music educators in the area defined by the study. At the time of the emailing, 21 teachers responded and 16 agreed to participate in the research study. As the scheduling of observations and interviews progressed, 5 teachers found the observation/interview scheduling difficult, and removed themselves from the study, leaving the final sample for the study at 11 participants. The 11 participants represented 7 of the 66 school districts in the defined area. The schools in this study represent schools in the mid to lower enrollments in the state. According to the New York State Education Department (BOCES, 2019), the student population of these schools run between 830 and 1517 students. Larger schools have advantages that smaller schools have difficulty with including, but not limited to, larger student populations to draw from for elective classes, more flexible scheduling, better scaffolding of curriculum for music classes, and larger budgets with which to fund the music programs (Bloch & Taylor, 2018; Johnson, 2017). A visual representation of the relationship between setting, sampling, and participants is provided in Figure 1.
**Figure 1.** Description of setting and participants

**Description of Case**

The participants were selected and bounded by discipline of instructions and primary teaching assignment. In the following section, information is shared about participant demographics and background; see also Table 1. All participants are referred to by researcher-created pseudonyms.

Bob was an instrumental teacher at Bach High School, a high-performing affluent district, which was one of the three largest in this research study. He studied at a prestigious
music school in the Midwest, earned his doctoral degree on the East coast, and has taught in the district for 30 years. His rapport with his ensembles was comfortable and relaxed. He spoke confidently about non-verbal communication and the need for students to interpret the conductor’s gestures in a highly musical fashion. Bob’s perspective on inquiry was based strictly on the skills and techniques students need to play instruments better to contribute to the overall sound and interpretation of the conductor’s vision of the music. In addition to his ensemble classes, Bob also taught an Advanced Placement Music Theory class and a Music History class, and small-group pull-out lessons for his students. A pull-out lesson occurs when students come to class during a free period or lunch to work with the teacher on whatever the teacher deems necessary for that student or for those students’ contributions to the large ensemble.

Rachel came to teaching after being a performer for a number of years. Physical issues hampered her performance career, so she turned to education. She started teaching beginning string players while she was pursuing her education degrees, and she moved through teaching middle school to her current position as the orchestral ensemble teacher at Bach High School, where she has been for 5 years. Her teaching style is high-energy, with a smattering of a dry sense of humor with her students. Rachel made it a point to form smaller chamber ensembles for her students to perform in as well as the large ensembles that she conducted. Rachel also taught a mid-level Music Theory class and small group pull-out lessons. Along with her full-time teaching duties, she conducts a local youth symphony in the area. Rachel was highly animated and excited to talk about inquiry learning, and she was curious to learn how other music educators use inquiry learning in their ensemble classes; it is not a style she admittedly was comfortable using.
Dina came to the area after teaching in private parochial schools for 10 years in western New York. Dina had 30 years of experience when interviewed by the researcher. As a student, she attended a parochial school, where she was steeped in traditional teaching methods. When she attended a small Nazarene college, she experienced her first foray into inquiry teaching/learning methods. Her career started as a music teacher for grades K-8 in inner city schools, where the population was very diverse. Dina came to the area 20 years ago as the high school vocal music teacher at Bach High School. Her observation took place with an after-school ensemble; it was a very small class. Many students were off at other club meetings or rehearsals. Dina handled her class with a quiet confidence and created a very safe space for the small number of students to feel comfortable making sounds in front of each other. Alongside Dina’s ensemble classes, she taught a beginning Music Theory course and small group lessons for her high school students.

Kirby was an 11-year veteran of vocal music instruction. He taught in Wagner High School, a high-performing, affluent high school. During his observation, he was preparing one of his ensembles to travel to Paris to sing French classical repertoire with a local Parisian choir. Kirby earned his bachelor and master’s degrees at a prominent music school in the Midwest. He studied vocal music performance and minored in music education. He was in the process of earning his doctoral degree in choral conducting at the time of the observation/interview. Kirby’s demeanor in front of his students was highly professional. His students were treated like professional musicians, and they behaved accordingly. There was very little conversation in the class period, and when there was, it was always teacher directed. Kirby was familiar with inquiry-based practices in theory, but recognized gaps between theory and practice. His focus was highly skill-based, but he described instances where he used inquiry-based discussions to
deepen student learning. He felt strongly that the inquiry model was secondary to the artistic and music-making processes. Kirby taught a piano class in addition to small-group pull-out lessons and his large ensemble classes.

Cavendish was a band teacher at Krupa High School, a mid-size school for this study. His building held both the middle and high school students for his district. He has been teaching full-time for 7 years. He started his teaching career as a part-time teacher in 2003, teaching instrumental music lessons. After earning his teaching certification, he was hired as a full-time instrumental teacher, and then after two years, was laid off due to budget cuts in the district. He worked as a leave replacement and served as a part-time educator in other districts in the area before being hired back as a middle/high school teacher in his original district. He now teaches high school full-time in that district. Cavendish’ approach in his classes is intense without being overwhelming. His energy is high and he keeps the class moving constantly. Alongside his ensemble classes, Cavendish taught small-group lessons. In addition, Cavendish performs regularly with local ensembles, playing a range of music from orchestral to bar bands.

Zane was a vocal music teacher in Krupa High School. Zane has been teaching full-time for 10 years, with a break in the middle of that tenure to earn his master’s degree. Like Cavendish, when he started in his current position, he taught both middle and high school. After three years of teaching both levels, the district hired a middle school vocal music teacher, allowing Zane to focus on his high school classes. Zane’s informal conducting started in his father’s church when he was 15. After earning his bachelor’s degree in music education, he received his master’s degree in musical theatre. That degree greatly informed his perspective on vocal music education and inquiry-based learning. It was very important to Zane that his students understood the decoding process of reading music in order to comprehend the deeper
meanings of expression and communication. Zane’s class was very professionally run, students knew the routines and expectations, and Zane was very aware of the needs of his students. Zane taught small-group pull-out lessons and a piano class in addition to his large ensemble classes.

Keith began his teaching career as an elementary school music educator in Alaska. He spent the early part of his career teaching young children and building band programs all across the country. When he came into his current secondary position, he saw a need to expand the program to differentiate instruction for the levels of skills his students exhibited. Keith had been teaching for 24 years, with the last 10 as the high school band teacher in Joplin High School, one of the larger schools included in this study. Keith’s presence on the podium demanded attention, and his students knew the routines and the expectations set for them. Once class started, there was no talking among students. In fact, there was a large sign at the front of the room reading “Less Talk. More Music. Every Day.” Keith expressed frustration with the concept of inquiry-based learning in the ensemble classroom, yet he exemplified the concept with some of the projects he used with his classes. He also taught pull-out lessons as well as his large ensemble classes.

Evan taught middle school vocal music in the area for the first four years of his teaching career and came to his current teaching position in 2000. He had been teaching for 23 years and teaching in Hamlisch High School for 19. The district where Evan taught was a rural district, and the smallest district examined in this study. Evan has an energetic and open style about his teaching. The students in his classroom were confident and supportive of each other. Like all of the participants in this study, Evan was concerned with making music, but he also stressed the importance of expression through music and his perceived necessity of a sense of community with the ensemble. Evan was aware of inquiry-based learning techniques and exhibited curiosity
about techniques to bring more to his classroom. Along with his music education degrees, Evan also earned a PsyD in Clinical Psychology. His area of research centered on drama therapy for adolescents. Evan, along with his ensemble classes, taught small-group push-in lessons, and acting class, and a piano class.

Paul was an instrumental teacher at Hamlisch High School, working alongside Evan in the same small rural district within the defined geographical area of research. Paul and Evan started in the district at exactly the same time, and they share the same philosophy of music education. Paul started as a middle school band instructor for 4 years before coming into his current assignment as a high school band teacher that he had held for 19 years. Paul served as an assistant principal in his building for one year, and is highly prominent in the teacher’s union, so his perspective on music education in his building is wider than most music teachers’ viewpoints. Paul was influenced by his district’s decision to become an International Baccalaureate (IB) school. The training he received for IB expanded his understanding of inquiry-based learning. Still, he was frustrated about how to use inquiry in his ensemble classroom. Paul was a confident teacher, understanding his students’ need for breaks from playing, and using those breaks to engage students in conversation and establishing a relationship beyond music during class time. Paul taught a Music Theory class, small-group pull-out lessons, and two large ensemble classes.

Kevin was a vocal music teacher at Howe High School, in a larger school district within the defined area of the lower Hudson Valley. He has been teaching for 20 years and started his career as an elementary school vocal music teacher in a small rural district. He described himself as “not a typical chorus guy.” When asked to elaborate, he spoke about his interest in sports and superhero comic books and movies, and his ability to speak on those topics as well as
opera and musical theatre. Kevin’s energy was frenetic and excited, without being out of control. His classroom was very dynamic and messy, with students working on their own while he worked with small groups. Compared with other participants, his level of inquiry was high. He took time to talk with his students and ask a range of lower-level and higher-level questions. Kevin taught a music theory class and small-group pull-out lessons as well as his ensemble classes. Outside of his current teaching position, Kevin also worked for a local college as a choral instructor/conductor.

Ezra was reared in a home rife with music. His father was a band director, and Ezra followed in his father’s footsteps. Ezra taught in one of the smaller districts utilized in this study. He had been teaching for 20 years in Sousa High School. Along with teaching two high school ensembles, a middle school ensemble, and small group pull-out lessons, Ezra also took a leadership position in his building, serving as a K-12 Music Coordinator for all of the music teachers in his district. Ezra had little formal experience with inquiry-based learning, though he was familiar with it through professional development opportunities, as well as one-on-one conversations with a former administrator. He was also very active in youth ensembles outside the district, including honors bands, all-county ensembles where students from many different schools come together to make music together. His classroom demeanor was kind and open, and his students were confident and took direction very well.
**Sampling Methodology.** Unlike case study design, which may focus on the “unusual or rare case, the critical case, and the revelatory case” (Yin, 2014, p. 53), this collective case study was designed to research the perspectives of multiple participants in order to discover similarities and differences among cases. Therefore, the researcher relied on Merriam’s (2009) definition of purposeful sampling that said, “Purposeful sampling is based on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned.” (p. 77). Because of the qualitative nature of this study, this nonprobability form of sampling was appropriate. In an effort to understand the perspective of
teachers working in the field of music education, the focus was on obtaining a typical sample to represent the greater population.

Following Stake’s (1995) recommendation for bounding a case, this study was bound by vocation: music educators whose primary teaching assignment was in the secondary ensemble classroom. The researcher was interested in the perceptions of these participants regardless of length of tenure, level of education, or type of ensemble specialization of the participant.

Data Collection

The study used multiple sources of data to investigate the problem and triangulate the data. The following data collection techniques were used: (a) a semi-structured interview protocol; and (b) a classroom observation. During the course of the interviews, three participants shared artifacts related to their use of inquiry-based learning, as well. Table 2 shows when each data collection activity occurred, followed by the timeline observed for coding procedures.

Table 2

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participant recruitment and scheduling of observations and interviews</td>
<td>December 2018 through February, 2019</td>
</tr>
<tr>
<td>Classroom observations and interviews conducted.</td>
<td>January through May, 2019</td>
</tr>
<tr>
<td>Open coding conducted</td>
<td>May, 2019</td>
</tr>
<tr>
<td>Finished coding</td>
<td>July, 2019</td>
</tr>
</tbody>
</table>

Timing of the data collection was taken into careful consideration, planned and scheduled when teachers were not in immediate preparation for a concert performance.
**Direct observations.** Observations were conducted in the field in participant classroom during a secondary ensemble class of the participants’ choosing. According to Merriam (2009), “observational data represent a firsthand encounter with the phenomenon of interest rather than a secondhand account of the world obtained in an interview” (p. 117). Observations were conducted before interviews, in order to study participant everyday classroom pedagogical techniques. Participants were aware of the focus of the study but were asked to conduct class in the manner in which they usually teach, in order for the researcher to understand the context for data that would be collected in participant interviews. The researcher made direct observations in all 7 schools in which the participants taught.

**Interviews.** The main source of data for this study was based on the interview process. The purpose of the interview was to gain an understanding of participants’ experience, the meaning of those experiences to the participants, and how that meaning shaped the participants as teachers and as people (Merriam, 2009; Seidman, 1998) The researcher took great care to conduct the interview as a conversation, guiding the conversation with pre-planned questions, but keeping a flexibility about the process, allowing for probing of points made during the interview (Merriam, 2009; Miles, Huberman, & Saldaña, 2014; Stake, 1995; Yin, 2014). A pilot study was conducted in January of 2019 to calibrate the researcher’s use of the EQUIP instrument and to refine, improve, and clarify interview questions before proceeding into the fieldwork with participants (Singleton & Straits, 2001; Yin, 2014).

Interviews took between 30 and 50 minutes and were recorded and transcribed for data analysis using the Otter application on an iPad. Data analysis occurred through the investigation of codes that led to the emergence of categories, which were developed into themes (Saldaña, 2016). The Otter application records and transcribes; however, the researcher listened to the
recordings and cleaned the transcriptions before the coding of data began (Miles et al, 2014). This process allowed the researcher to relive the interview by carefully listening to the recording to clarify the computer transcription.

**Physical artifacts.** Three participants, Dina, Keith, and Paul volunteered to share documents that pertained to the study. Merriam (2009, p. 139) described such documents as “*artifacts* [that] are ‘things’ or objects in the environment differentiated from documents that represent some form of communication (e.g. official records, newspapers, diaries).” In these instances, the documents were in the form of rubrics that the participants created for students to self-evaluate their music performances, the performances of their peers, and preparation for said performances, and the teachers to evaluate inquiry-based units of study.

Dina provided the rubric for a problem-based project in which students were asked to function as the director of a vocal ensemble. The problem was presented in the form of a recording of a rehearsal/performance, and students were asked to rate the performance in 3 categories, each with 3 sub-categories, and to identify in the score where particular issues occurred. Finally, they were asked to give suggestions as to how to correct the issues.

Keith offered a rubric that outlined and scored an inquiry-based project for which he placed students into small groups and required them to collaboratively choose a piece of music from a pre-determined repertoire of pieces and prepare it for performance. The rubric called for students to rate each group in 15 categories on a 7-point scale, with 7 being the highest amount of points possible for a perfect performance in a category. Students who did not perform in each group served as raters for the performers.

Paul proffered the block schedule (Appendix E) that the middle/high school followed, presenting the issues and opportunities such a schedule posed to teacher and students. The
schedule was indicative of the amount of time teachers spend with students on a weekly basis. “Long” days students spent 80 minutes in an ensemble class meeting; “short” days offered 40 minutes per period, or no class meeting.

In conducting observations and one-to-one, face-to-face interviews for this study, the researcher-as-instrument became an “observer as participant” (Merriam, 2009, p. 124). As such, the researcher’s goals were known to the respondents in both observations and interviews. Inasmuch as the researcher was in the room, his role was primarily that of observer and data-collector without participating in classroom activities (Merriam, 2009). Post-observation and interview, and throughout the coding/analysis process, the researcher kept a reflexive journal. Because the researcher was close to the topic under investigation, it was important to remain impartial, if not objective (Patton, 1990). The journal was integral to understanding and managing researcher bias. It also served as another source of triangulation to the study.

**Cessation of Data Acquisition**

Ideally, the size of the sample would continue to grow until theoretical saturation occurred (Guest, Bunce, & Johnson, 2006, p. 61). According to Guest et al, “theoretical saturation occurs with all the main variations of the phenomenon have been identified and incorporated into the emerging theory” (p. 65). The nature of the data collection process for this research study called for a proposed number of participants for the purposive sample during the dissertation proposal phase. The sample number selected by the researcher was between 9 and 15 participants, with the expectation that the sample size would provide a reasonable representation of the population under examination. Because research study design, especially for qualitative studies, varies greatly, theoretical and data saturation differs for each study (Fusch & Ness, 2015, p. 1408). Experts in the field of qualitative research defined a range of suggested

For this study, data collection ceased when the 11 participants were all observed and interviewed. Data saturation was recognized when the “new information produce[d] little or no change to the codebook” (Guest et al, 2006, p. 65), and “when experiences of a phenomenon start to become repetitive (Walker, 2012, p. 40). The study design defined a narrow homogeneous population and the scope of the interview questions and the phenomenon under investigation was narrow. This created an opportunity to reach data saturation with the homogeneous sample more quickly than if the study had been more open and exploratory (Guest, et al, 2006).

Analysis of the Data

The data analysis of this collective case study was grounded in the works of Saldaña (2016) and Miles, Huberman and Saldaña (2014) and were examined and analyzed through a phenomenological lens, in an effort to describe the lived experiences of the participants, both common and uncommon to each other (Merriam, 2009). Data analysis began by creating separate cases for each educator, and then conducting analysis across all cases (Stake, 1995, 2005; Yin, 2014). In a quest to investigate the emic aspect of the phenomena, the researcher deconstructed the data and reassembled it to discover categories and themes across the cases (Lincoln & Guba, 1985). He employed an inductive process, examining data points to “build toward theory from observations and intuitive understandings gleaned from being in the field” (Merriam, 2009, p. 15). The data were initially coded using the NVivo Computer-Assisted
Qualitative Data Analysis Software (CAQDAS). When cases were created in the software, interview and observational data were uploaded accordingly. Open coding was conducted according to Merriam’s (2009) suggestions to develop open codes.

Coding began in chronological order, using the date and time of the observations and interviews as the chronology, using the Color Stripe function of NVivo (Figure 2). Open coding allowed for the discovery of codes inductively and heuristically, rather than starting with a priori codes and framing the study with a pre-selected lens (Miles et al, 2014).

![Figure 2. Initial coding using Color Stripes function of NVivo](image)

After developing a list of open codes from all observation and interview data, the researcher sustained the code creation process to highlight the emergent concepts within and between cases, and recoded data points that may not have fit the definition of the initial codes as the concepts shifted and developed throughout the coding process. Listening to interview
recordings to clean the transcripts allowed the researcher to become more familiar with the data by reliving the experience of being in the interview with the participants and refreshing the nuance and finesse of participant inflection and intention. While grounded theory was not the intent of the coding process, the concept of constant comparison (Glaser & Strauss, 1967) was used to evaluate the veracity of the data within the codes, shift data between codes, clarify definitions of codes, and identify new codes as analysis progressed.

After open coding was completed for all observations and interviews, the researcher grouped initial codes into axial codes to develop categories between cases. Saldaña described axial coding as a second cycle coding method, “for the latter stages of data analysis that both literally and metaphorically constantly compare, reorganize, or focus the codes into categories…” (Saldaña, 2016, p. 55). Axial codes were grouped together digitally in the NVivo program, and categories were formed with the axial codes. Categories emerged initially as responses to the research questions (Figure 3).

![Figure 3. Initial categories by research question](image-url)
In the ongoing analysis, categories were compressed into what Saldaña referred to as “Concept Coding” (2016, p. 120). Employing the phenomenological lens of “ferreting out the essence” of the phenomenon (Merriam & Tisdell, 2016, p. 227), the researcher categorized the data across cases to describe the concepts of the “constituent, related elements” (Saldaña, 2016, p. 120). The original 70 categories were collapsed and subsumed into a more manageable 32 categories (Appendix E). Merriam and Tisdell (2016) stated that the smaller number of categories, “the greater the level of abstraction and the greater the ease with which you can communicate your findings to others” (p. 214).

Categories were dismantled from the research question categories and analyzed in an effort to discover themes that supported the scope of the research questions. Themes were developed and triangulated inductively from the music teacher observations and interviews (Patton, 1990). Saldaña stated that theming data “is a strategic choice as part of the research design that includes the primary questions, goals, conceptual framework, and literature review” (p. 200). Convergent themes that crossed sources were used to increase understanding and trustworthiness (Patton, 1990). Data were organized, coded, and analyzed using the most recent version of NVivo software.

The evolution of the process from initial code to theme can be viewed in Figure 4. The researcher employed the procedures defined in the subsequent section to ensure trustworthiness in the study: triangulation, reflexive journaling, and rich, thick description. Participant quotes have not been altered and when given are provided in original form.
Figure 4. Code-to-theme Construction

Triangulation of data was employed to deepen the comprehension of the findings of the study by comparing data collected through observations, interviews, and the reflexive journal. Through triangulation of the data, multiple perspectives were considered to develop the themes that informed the findings of the study (Patton, 1990). Observation data can yield different results than interview data; triangulation allowed the researcher to compare and contrast
differences and similarities of the data sources to strengthen the credibility of the study (Patton, 1990).

**Trustworthiness**

Qualitative research encompasses a number of varied approaches to collecting and analyzing data. A number of instruments may be used, but the primary instrument for data collection is the researcher himself (Krefting, 1991). The researcher in this study was interested in the depth and nuance of the participant perceptions. He spent years being trained, educated, and employed as a musician to listen and understand tone, distinction, and subtleties in human expression, and therefore was qualified to comprehend the refinements of the participants’ responses better than a written instrument (Lincoln & Guba, 1985). Qualitative researchers undertake studies with biases already in place and use one’s unique perspectives to make sense out of collected data (Fraenkel, Wallen, & Hyun, 2012). Therefore, issues of trustworthiness must be addressed in any study to support the data collection process, data analysis, conclusions and findings with as much rigor as possible.

**Credibility.** In keeping with the constructivist epistemology of qualitative research, and the assumption that truth and knowledge are created by the individual analyzing qualitative data from a number of participants, “the researcher’s job becomes one of representing those multiple realities revealed by informants as adequately as possible” (Krefting, 1991, p. 215). Credibility, or truth value, is successful when the descriptions of the context, participants, and findings are recognizable by the reader (Krefting, 1991). To establish credibility in this study, the researcher’s biography (Appendix K) serves as a foundation for understanding musical performance and music education. The data collection process utilized a triangulation of data methods through the use of the EQUIP during field observations, and interviews recorded and
transcribed interviews for both audio and written records from which data were analyzed. The researcher kept a reflexive journal throughout the data collection and data analysis processes as an aid in producing rich, thick descriptions.

**Dependability.** Being able to replicate a case study by a different investigator is the basis for dependability in qualitative research (Yin, 2014). To achieve a high level of dependability, a pilot study was instituted in December of 2018 before the study took place, using a parallel participant to the study for the purpose of refining study protocols before interacting with study participants. The pilot study mimicked the actual study, and pilot study participants provided feedback regarding observation and interview protocols in order to further hone and focus the study procedures. It also served as part of the dependability audit.

A detailed documentation of the triangulated procedures of the study took place throughout the study process. This provided a thick, rich description (Guba, 1981) of the procedures so the study could be replicated accurately with the same cases by another researcher, who in turn could come to the same findings and conclusions (Yin, 2009).

During data analysis, a code-recoding process was employed; data were coded once and then again after an incubation period of two weeks (Krefting, 1991).

**Confirmability.** Neutrality is a concern in any type of study. In this study, the researcher was the primary instrument, so it was impossible to remove contact between the investigator and the participants. Instead, the neutrality, or confirmability focused on the data and interpretation of the data (Guba, 1981). To establish confirmability in this study, the data collection process utilized triangulation of data methods through the use of the EQUIP during field observations. Interviews were recorded and transcribed for both audio and written records from which to analyze data. Reflexive analysis was employed from the beginning of the process,
in the form of a reflexive journal. This analysis was important for keeping the researcher aware of his impact on the data (Krefting, 1991).

**Transferability.** The proposed study employed purposive sampling. The participants were teachers purposely selected because of the subject that they teach and the age of the students they instruct. Guba (1981) believed that the purpose of this type of sample “intends to maximize the range of information uncovered” (p. 86). The purpose of this study was to gain understanding across a wide spectrum of perspectives and allow for insights to emerge from the collected data. By allowing for a variety of perspectives, points that are important and relevant across the gamut of participants can become known (Guba, 1981). Descriptive data collected was thick and rich. Krefting (1991) identified the importance of this in giving others the opportunity to “assess how transferable the findings are” (p. 220). This will allow researchers who may be thinking about transferring this study’s findings to understand the context in which this study was conducted. By doing so, they will be able to comprehensively compare the possible contexts to aid in deciding the degree of fittingness to their own research (Guba, 1981). Krefting (1991) also suggested that an additional aspect of transferability was to “determine if the content of the interviews, the behaviors, and observed events are typical or atypical of the lives of the informants” (p. 221). In this study, the data were typical.

**Limitations**

The limitations of this study were that it was context specific and emic in nature. The findings only pertained to this study. Because of the emic nature and the researcher-as-instrument structure of this study, the researcher identified and monitored his biases throughout the process by means of the reflexive journal and analytic memos (Merriam & Tisdell, 2016). The personal knowledge and passion of a researcher about a topic and/or participant group could
be a drawback to conducting a study. However, those aspects of a researcher can also provide theoretical sensitivity (Zach, 2006). According to Straus and Corbin, sensitivity is defined as “having insight into, and being able to give meaning to, the events and happenings in data” (1998, p. 46). The theoretical sensitivity for this study was recognized initially through the relevant literature, and the researcher’s professional experience and personal interests.

Participant bias regarding the topic could be considered a limitation, however the study was designed to investigate participant perceptions of inquiry-based learning. When participants dismissed inquiry as an important dimension of the classroom, it provided additional material for analysis.

The number of participants was well within suggested guideline by Creswell (2007), Morse (2000), Kuzel (1992), and Yin (2014) to gain a deeper understanding of the phenomenon under investigation. However, the limitation of region could be considered significant. There was diversity in the sample for the region where the study was conducted, however the region is different than other parts of the country, thereby making generalizability of the results impossible. The study could be carried out in other locations as it was designed to expand the data set and data analysis.

**Ethics Statement**

Letters of consent were developed stating that participation was voluntary and the interviews would be audio recorded, and told of the time commitment the interview would require. Participants were notified that all information gathered during interviews and observations would kept confidential. To maintain confidentiality, each participant was assigned a pseudonym. The observation data, and interview transcripts were coded with the corresponding pseudonym. All interview recordings, observation information, and survey results
were kept secure in a locked cabinet in a secure location. All participants were able to terminate their involvement at any time.
CHAPTER FOUR: THEMES

Introduction

The purpose of this study was to explore the perspectives of practicing secondary school music teachers regarding their perceptions of inquiry-based learning in the secondary ensemble classroom. The research explored teachers’ perceptions of inquiry-based learning and how they believed it was beneficial or prohibitive to teaching their curricula. The study design used a collective case study grounded in the work of Merriam (2009) and Stake (1995). The case was bound by the participants’ employment in secondary ensemble music education. An inductive thematic coding method was used. This approach was chosen for its efficacy in answering the research questions: (a) What does the inquiry-based secondary ensemble classroom look like, (b) What are the perceptions of secondary ensemble music educators of inquiry-based pedagogy in their classes, and (c) What are the conditions that allow or inhibit implementation of inquiry practices in the secondary ensemble classroom?

Chapter Four describes the results of the phenomenon under study using two sources: participant observations and participant interviews. Data collection took place from February 2019 to May 2019. During this period, 11 classroom observations were performed of the participants in the field and interviews of each participant were conducted immediately following the observations. The primary source of data acquisition was the participant interviews. Secondary sources were the classroom observations enhanced with some of the participants providing artifacts. The 11 participants were distributed across 7 different data collection sites, providing an opportunity for triangulation across a variety of diverse educational settings.
Table 3

<table>
<thead>
<tr>
<th>Participant</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob</td>
<td>Male instrumental (band) music teacher of 30 years. EdD in Music Education completed. Fine Arts Department Chairperson</td>
</tr>
<tr>
<td>Dina</td>
<td>Female vocal music teacher of 30 years. Master’s degree completed</td>
</tr>
<tr>
<td>Kirby</td>
<td>Male vocal music teacher of 11 years. Master’s degree completed, doctoral work in progress</td>
</tr>
<tr>
<td>Rachel</td>
<td>Female instrumental (orchestra) teacher of 14 years. Began career as performer and transitioned to teaching when she became unable to perform. Master’s degree with some doctoral coursework completed</td>
</tr>
<tr>
<td>Keith</td>
<td>Male instrumental (band) music teacher of 20 years. Master’s degree completed</td>
</tr>
<tr>
<td>Zane</td>
<td>Male vocal music teacher of 14 years. Master’s degree completed</td>
</tr>
<tr>
<td>Evan</td>
<td>Male vocal music teacher of 20 years. Doctorate in psychology completed</td>
</tr>
<tr>
<td>Paul</td>
<td>Male instrumental (band) music teacher of 20 years. Master’s degree completed</td>
</tr>
<tr>
<td>Cavendish</td>
<td>Male instrumental (band) music teacher of 7 years. Master’s degree completed</td>
</tr>
<tr>
<td>Kevin</td>
<td>Male vocal music teacher of 23 years. Master’s degree completed. Also serves as choral director in a local university.</td>
</tr>
<tr>
<td>Ezra</td>
<td>Male instrumental (band) music teacher of 20 years. Master’s degree completed. Also serves as district Fine Arts Administrator</td>
</tr>
</tbody>
</table>

A thematic coding approach to data analysis allowed theoretical concepts and themes to emerge as the research collected data and explored the phenomenon (Saldaña, 2016). The thematic coding approach to data analysis allowed for the finding of open codes, the development of categories, or axial codes, and the emergence of final themes (see Table 4).
The first theme, *Teacher Identity*, emerged from participant stories about their experiences as student musicians, pre-service teacher educators, and professional experiences as both teachers and performers. Two sub-themes that came forth dealt with formation of participant teacher identity, and balance of teacher identity and musician/performer identity.

The second theme, *Attitudes and Beliefs*, emerged via teacher identification of curricular goals and means by which teachers achieve those goals. Three sub-themes that further explained the philosophy, attitudes, and beliefs were curricular goals of participants, traditional teaching, and creative teaching which directly implied themes of behaviorist and constructivist approaches to music education.

The third theme, *Perceptions of Inquiry*, emerged from data elicited by direct questions regarding the perceived need for and use of inquiry in the secondary ensemble classroom. The theme divided into three sub-themes: professional development needs, developmental levels of students and the need for scaffolded instruction to address those needs, and unintended and unrecognized inquiry-based learning in their own practice.

The fourth theme, *Obstacles*, manifested as participants described barriers to use of inquiry in their classrooms/rehearsal spaces, schools, and to the larger community of music education as a whole. The data suggested that there are numerous barriers to utilizing inquiry in the secondary ensemble classroom, ranging from the size of the classes to educator devaluing the benefits of inquiry-based learning. There was a close connection to Philosophy, Attitudes, and Beliefs to this theme.
Table 4

*Final Themes*

<table>
<thead>
<tr>
<th>Theme</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher Identity</td>
<td>Participant explanations of lived experiences that lead to becoming an ensemble teacher.</td>
</tr>
<tr>
<td>Philosophy, Attitudes, and Beliefs</td>
<td>Participant beliefs about their roles as music educators and how they identify and achieve their goals.</td>
</tr>
<tr>
<td>Perceptions of Inquiry</td>
<td>Participant feelings regarding inquiry-based teaching/learning in the ensemble classroom.</td>
</tr>
<tr>
<td>Obstacles</td>
<td>Participant identified barriers to using inquiry-based learning techniques in the ensemble classroom.</td>
</tr>
</tbody>
</table>

**Classroom Observations**

Interviews were the primary source of data. Triangulation from classroom observations were used to verify and provide credibility to the interviews. Observational data, recorded and measured using the EQUIP instrument related most deeply to the sub-theme of Traditional Teaching, and the theme of Perceptions of Inquiry. Each participant taught his or her class from the front of the room, and dominated the talking time, in a traditional large-ensemble format. For the majority of observations, students spoke rarely. When students posed questions, the questions were consistently based in skill or technique required to create the correct sound or expression, as defined by the music notation on the page and the teacher’s interpretation. Questions presented by the teachers were focused on right answers, rather than higher-order thinking skills. On the continuum of inquiry defined by the EQUIP summative rubric, with 1 = Pre-Inquiry, 2 = Developing Inquiry, 3 = Proficient Inquiry, and 4 = Exemplary Inquiry, only two participants, Evan and Kevin, showed a proficiency with inquiry (Level 3) during the
observed lesson, while the remainder of the participants demonstrated developing inquiry (Level 2) as described in Table 5.

Table 5

<table>
<thead>
<tr>
<th>Participant</th>
<th>Summative view of Instructional Factors</th>
<th>Summative view of Discourse Factors</th>
<th>Summative view of Assessment Factors</th>
<th>Summative view of Curriculum Factors</th>
<th>Overall View of Lesson</th>
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<td>Paul</td>
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<td>Kevin</td>
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<td>Ezra</td>
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The connection to traditional teaching observed in the classes also spoke to the participants’ perceptions of inquiry. Large-ensemble music teachers shift focus to more intense rehearsals as they get closer to performance dates. Observations were scheduled at a non-performance-intensive time to see participants teach under less stress, and during a time that Rachel referred to as ‘gravy,’ in the school year. Rachel recognized that, if one was going to employ inquiry in their classroom, this was the time of year to do it. However, traditional teaching methods were still the foremost source of learning during these class sessions.

In the following section, these themes will be explained in greater detail and depth. Participant quotations ground the analysis and is representative of the whole participant group, unless noted otherwise.
Theme One – Teacher Identity

The theme Teacher Identity emerged from participant explanations of their lived experiences as student musicians, pre-service teacher educators, and professional experiences as both teachers and performers. Two sub-themes that came forth dealt with construction of teacher identity, and balance of teacher identity and musician/performer identity.

Sub-Theme: Construction of teacher identity. The participants shared personal stories about their own experiences in high school and college, which formed their initial conceptions of what it meant to be a music teacher and greatly influenced their personal philosophies and pedagogies in music education. None of the participants stated that they had experienced any inquiry-based learning in ensemble situations as students in elementary, middle, or high school. Only two participants, Keith and Zane, were able to identify opportunities provided for inquiry in ensemble classes in college: Zane in undergraduate work and Keith during his graduate studies. None of the participants recalled experience with inquiry-based learning in any other subject areas in middle or high school. Bob and Kirby both recalled seminar classes or graduate classes where inquiry techniques were used in non-music classes.

Cavendish described his teaching experience thus far as modeled after the “way I must have experienced them as a kid coming up.” In observing Cavendish’s ensemble class, it was clear that his experience as a student could be described as traditional. He went on to say that “what more can we do in terms of presenting basic musical knowledge and history and kind of incorporating those elements into teaching. I don't think that's changed from when I was a kid, or from just from previous 20-30 years ago, to now”
Dina attended a parochial school. Her experience as a student, similar to the majority of participants, was defined by direct instruction, not just in music, but in all disciplines. “I went to Catholic Elementary, so definitely anti-inquiry. Don't ask any questions; Here's the answer.”

Some participants stated that the influence of their early experiences as student musicians taught them what not to do as a music educator. Ezra spoke of another successful band director/clinician and his own experience, stating “how he rehearses the group is much different than how I would do it. And there isn't open-ended questioning. It is directed from the podium, very traditional. I think that's pretty much what I grew up with as well, you know, from youth orchestras, through my own high school wind ensemble.”

Paul spoke of the inspiration and great experiences he had in both high school and college, and the importance of the techniques and pedagogy he learned from his teachers and professors, but because the profession is steeped in traditional teaching methods, he had no exposure to inquiry-based learning during his pre-service education and very little in his masters studies, positing “…this ensemble teacher in college is really inspiring because of this, and because of that, so you pick that up. So of course, where have we picked [inquiry-based learning] up? And we haven't.”

Bob spoke of his college ensemble experience, asserting “I go back to my Midwest training where you were told what to do. And if you didn't do it, you were punished.” Like Ezra, he learned what kind of educator he did not want to be through that experience, stating “But I certainly came out of there going. ‘I don't want to be like this.’”

Kirby spoke of his pre-service education and experience with inquiry, stating “At [university] in my ensemble classes, and indeed in my conducting classes, choral literature, it
was straight up good old-fashioned lecturing, you know, as direct instruction. There's no inquiry-based anything.”

Zane’s experience, while not necessarily inquiry-based, was different than the previous traditional behaviorist dispositions to pre-service music teacher education examples. In describing his college choral ensemble experience, Zane averred, “I think that did shape a lot of what I do now. It wasn't just ‘Here's the music. Learn the music. Sing this crescendo. Don't sing this crescendo’ kind of stuff. And there wasn't a lot of feedback. We weren't talking back to [the professor] often, unless it was “sing ‘do’” or whatever. But there was a lot of higher-level thinking that was causing our brains to turn, other than just singing the music.” Zane felt that his choir director taught choir like a private voice lesson. Since the vocal students in his college all learned the same vocal technique, the choir director was able to access the information students were learning individually to expand how they thought about singing in an ensemble. Consequently, students were to think deeper about what they were doing in the chorus classroom. Zane acknowledged that all the students were building on previous knowledge of basic music skills that had become organic in the singers in the class.

Cavendish’s college band ensemble experience was reflected in his teaching. Of his involvement in college jazz band, he stated “But I remember in college. We didn't always play enough. And it was very frustrating.” During the observation of his class, it became obvious that Cavendish remembered that experience. His students played for a majority of the class time, and talking was kept at a minimum from the podium. The only speaking observed was Cavendish giving direct, skill-based instruction.

In Evan’s classroom observation, Evan asked a senior student who was planning a career in music education to facilitate the first twenty minutes of his upperclassmen ensemble,
including a vocal warm-up and part work on one of the pieces on which the chorus was currently working. His student demonstrated a strong knowledge of teaching in the style of what he had experienced in his high school courses, which was very traditional. In the same manner, Paul asked a student in his underclassmen ensemble to conduct a class warm-up during the researcher observation period. The student demonstrated an understanding of what she had seen modeled in class by her instructor.

Participant stories highlighted the continued experience of traditional teaching methods from high school through college, which informed the second sub-theme under Teacher Identity.

**Sub-Theme: Balance of teacher identity and musician/performer identity.**

Participants’ experience as performers of music informed how they approach a class. Participants considered a conductor and teacher to be the same in an educational setting, and yet do not consider them the same in a professional setting. Classes in most participants’ parlance are not classes but are rehearsals. In a traditional rehearsal, neither the conductor or the ensemble members ask questions. Bob stated, “when you conduct…when you are running a rehearsal, you don't put things in to an interrogatory. You don't go ‘What is the best way to make this phrase better?’” In a professional situation, this is expected. Schools, however, are not professional performance spaces. Posing problems properly to lead students to higher-level thinking is the responsibility of the teacher and is a more long-term goal (Bernard & Abramo, 2019).

Standing on the podium in the center of the room was a comfort zone for participants, according to tradition and experience. Paul posited, “It is the easiest thing in the world for me to stand in front of the kids for 40 minutes and not say anything about the pieces and assuming that the kids are at a level where they can play them. And I feel like that's a much easier approach.”
Rachel also declared, “Taking yourself out of the center is hard to do when you're conducting an ensemble.”

In the same manner of balance, participants equate rehearsing and teaching as the same activity, and yet most do not consider a rehearsal to be a place to ask questions or be more active than producing sound. Keith put it quite succinctly when he pointed out the sign in front of his classroom, noting, “Well, you can see it on my wall. ‘Less talk. More music. Every day.’ That's kind of our mantra.” He went on to say, “I have pretty strict rules and procedures in these large ensembles. You have to. There's no talking really, and I don't want to field the individual questions. I tell students, ‘can you talk me one on one for that? We can deal with that in lessons. I mean, if it's kind of general-based, I'm fine with that. I will sometimes say, ‘What are your questions?’”

Kirby described his idea of the perfect rehearsal as, “it should be a very social, joking around, light-hearted situation where we're rehearsing, rehearsing, rehearsing, we crack a joke, we have a little bit of fun, we get right back on task. That's the goal.”

Many secondary ensemble teachers instruct classes other than the ensembles they are assigned to teach. Dina teaches music theory classes, small group lessons, and music appreciation classes as well as her choral ensembles. In discussing lessons that she taught, Dina stated, “It depends what class you're talking about. In a rehearsal, I don't know that I would call it a lesson.”

Kevin also serves on faculty in a small, but prestigious college in the Hudson Valley. His perspective was different in that he saw students coming to college ill-prepared for the rigors of the music program. “And I remember prior to me getting to [this college] they used to basically, just plunk out the notes. Plunk out the notes? What the hell's the point of that? It’s like you're just
spoon-feeding them. You're not teaching them.” Consequently, he prepares his high school
students differently. During the observation of his classroom, Kevin kept a high pace with all his
activities. Unlike the traditional ensemble classroom, his room was messy and loud with
students engaging with material while Kevin worked with different groups or sections of
students. Students were able to figure out difficult passages in their own vocal lines because
Kevin stressed sight-reading activities as part of the class period. When he brought his students
together, he asked for responses that gave student opportunities to express their opinions of the
work that was going on: “Name three things that we did well in that passage” and “What are
three things that we could work on to make this piece sound better?”

Music teachers frequently teach more than one grade level of students. Ezra taught both
middle and high school. He felt that there were advantages and disadvantages to his situation.
He serves as his own feeder program, so if his students like him in sixth grade, he is likely to
keep them going forward. He is also responsible for keeping his program alive. He scaffolds his
grade level ensembles so that “in sixth grade, I’m teaching them how to
rehearse.” In a
traditional ensemble class that means students “learn that [the] rehearsal is directed by the
conductor.” He felt that as they get older “they’ve been set up with that understanding…now
they can take a larger part in the rehearsal.” In rehearsing (teaching) his high school ensembles,
“I try to let the students come to the realization about what they should be doing as often as
possible” but found that “it’s impossible when you’re working on high level music; the concepts
have to be given to the students.”

Some participants realized the need for teaching, rather than rehearsing. Paul spoke of
teacher observations and how administrators like the activity of students in his band class. He
felt that “we have to actually remember to try to talk a little bit, because if we don’t, maybe the
kids aren’t taking away any sort of knowledge other than just regurgitating music that’s in front of them.”

Zane modeled life-long learning for his students and built a relationship of trust with his students. When students were nervous about trying new techniques, Zane declared

[I] went through all the reasons and I was very clear. I tried to be as transparent as possible. This is an experiment for me. I’ve never done this before. We’re going to work through this together. If we don’t like it, meaning you and I, we don’t have to do it, but you need to give me two or three weeks to make sure it works first.

Zane worked more as a facilitator when trying out the new technique, inquiring of the students, “I asked the kids ‘Are you hearing this difference? What are you hearing?’ so again, we weren’t just doing it. We were working through it together as a group and listening.”

Music educator identity was a strong influence on how teachers approached their ensemble classes. Construction of music teacher identity begins while teachers are still students and informs how one views teaching in an ensemble. Further, music teachers are trained first to be performers, then how to be teachers. Balancing those identities also has an influence on the construction of teacher identity, and informs the next theme, Attitudes and Beliefs.

Theme Two – Attitudes and Beliefs

The traditional philosophy of ensemble music education is to bring about the vision of the director; there is no time for discussion or disagreement with the authority figure on the podium. The learning involved in this paradigm is strictly to follow the gestures and commands of the authority figure without understanding the ‘why’ involved in making music. This theme surfaced through participant discussions regarding outcome goals teachers implicitly set for students, and through observations of participants in action during class sessions. Observations
data provided information and triangulated interview data about participants’ personal philosophies of music education, their attitudes toward their roles, curriculum, and their positions in the school system, and their beliefs about why they chose to do what they do. Three sub-themes surfaced under this theme: Outcome Goals, Traditional Teaching, and Creative Teaching.

**Sub-theme: Outcome goals.** Ensemble teachers are in a unique position as educators. Music teachers often teach multiple grade levels and watch their students grow over a number of years, unlike English language arts, mathematics, social studies, and science teachers who may only have a particular student in class for one year before they move up and into another teacher’s class. Participants expressed a wide variety of long-term outcome goals for their students.

**Lifelong appreciation of music.** Cavendish wanted his students to understand that they do not have to “play professionally to play on a professional level” and that “they can continue to love it, and pursue it at that level, at a high level, but just not professionally.” His classroom goal is one of sound being an accurate “representation of the music.”

Kirby’s view on the ultimate goal was that he wants to create “lifelong performers of music, and that they enjoy music and that they may be in, become patrons of classical music and choral music, specifically.”

Kevin, like Kirby expressed a goal of enjoyment of music as well. “I want them to walk out like just having a true cultural experience of music. I want them to be able to enjoy it because like, you know, this is the stuff I used to sing in high school.”

Evan saw the music goals for his students as a means to a larger objective. He asserted “the core of what I want them to walk away with [is] much more of a character goal…a goal that
allows whatever is inside of them that needs to be or can be expressed, has an opportunity to [be expressed]; that they sort of can connect with aspects of themselves via performance.”

Paul stated a number of goals that were all connected. “I think the goal is for students to be life-long enjoyers, people who are involved in or listening to, are partaking in or experiencing the arts in some way for the rest of the life, some way of bringing them higher levels of happiness, satisfaction, and joy, making connections to their subjects, or to their careers in that, in that case.” To that end, Paul felt that it was important for students to have a good experience in his classroom because he wanted to make musically literate people who can engage and become audience members and become boards, who eventually support arts and education.” Like Evan, Paul believed that the arts, more so than other subjects “help students know who they are.” He felt that the performances students give, while important, are not the end goal. “If they have come through and they've learned a lot about themselves, through their engagement in playing music or being onstage or singing, that is always the ultimate thing.” Even so, Paul listed the more immediate goals of the performing ensemble as “the goal of producing wonderful music, the goal of students working together in a collaborative way, the goal of learning your instrument, the goal of fingerings and notes and intonation issues and things like that. There's so many components.”

**Self-directed learning.** Dina, Ezra, Kirby, and Keith spoke about independent musicianship as an important goal for their students. Dina, in the immediacy of an upcoming performance, expressed the need for independence to her students in this way: “Look, if I were you, I would prepare myself for this. I'm up here and I can coach you with some stuff. But what are you doing to teach this to yourself? How may I help you with that?”
Keith claimed that “learning how to rehearse it on their own because there’s no teacher guiding them through it” makes them independent musicians and that helps them by “learning how to work through their mistakes.” This concept of perseverance is an important lesson to carry over to and from other disciplines.

Ezra was explicit about this concept, declaring “We want them to be independent musicians. So, in the band room, we want students to be able to go on to a college program and feel like they can slide into pep band, student ensemble, something and have a great time doing that.”

Kirby spoke of it in terms of his goal of creating life-long performers of music and how he, as a professional performer viewed the behaviors of a professional musician. Speaking of the performer-conductor relationship in a professional ensemble, he stated as a performer, “I just want them [the conductor] to give me two sentences of what you want, and I just want to do it.” Kirby went on to cite a specific example of how he felt when performing under a specific conductor: Just tell me that you want me to crescendo/decrescendo there, you want this word accented, and that schmanze is the accent in this phrase. That's all I need. Okay. I don't need to talk about my feelings.”

**Public performances.** Ensemble teachers typically are not driven by the pressure of standardized- or state testing. This does not, however, mean that they are not tested in other ways. Paul defined public performances as music students’ tests, asserting “the drive towards the test will often determine how much time somebody can spend on something. So, we could spend time doing something creative and the outcome may not be as polished as people expect. And that's what we're judged on eventually.” Music teachers have goals for their students, but many feel stresses from other sources. Paul felt that ensemble music teacher goals “are
measured by those on the outside: the community, the students, the parents, the administrators. [Their goals] are often very different than what our goals are.” Paul referred to outside goals as “showcase ensembles” that keep funding coming into the program. Paul believes that stakeholders outside the department are concerned with the product/performance as the goal, thereby guaranteeing support for the program.

Evan echoed Paul’s thoughts on the performance as the test, declaring “Concert’s coming up, and this is coming up, and that's coming up and this is coming up, and all these things are coming up all of these, if you will, the, the equivalent of the test in our, you know, field.”

**Sub-Theme: Traditional Teaching.** Orchestral, band, and choral ensembles in schools emulate professional performance ensembles, which are director/conductor-centered, and focus on the end product: a performance. By the time a young musician becomes a professional musician, he is expected to be able to perform how a conductor wants him to perform. Paul claimed “the role of the traditional conductor is the holder of the baton and the keeper of wisdom. And sometimes you need that.” A student’s musical knowledge is deemed proficient if he can respond to the non-verbal commands the conductor gives with his baton, body, and facial expressions. Many of this study’s participants teach in this behavioristic fashion. Bob spoke of his own development as an educator, and how he “tr[ies] to look at it more holistically: to be right notes, right rhythm, but also take a look at the dynamics.” As a musician, Bob appreciated working with people who exhibit “more expressive conducting, trying to get to the core of the music without imposing it.”

Ezra and Kirby both spoke to the benefits of traditional teaching. Ezra noted “I know some teachers who do more traditional rote instruction, and their ensembles perform absolutely magnificently.” Kirby also realized that the students can be “successful without knowing
anything about music” because they can repeat what they are taught and Kirby “can teach them an entire concert by rote.” While students will not necessarily learn any sort of musical concepts, he felt that “I can do that all the time. But that doesn't actually teach them and they can be really successful.”

A traditional classroom leaves little to no room for a student to speak, other than to ask the conductor questions about the music at hand. Evan spoke of his formal ensemble training in college as a place where it was “inappropriate” for the student musicians to speak, and that if he would have been given the opportunity to speak and ask questions, he would have. There was a greater emphasis on “getting the material learned, and sort of an efficiency factory.” Evan recognized that students inherently understand the tradition of not speaking in rehearsal, and that “there’s this guy sitting up there playing and directing, and [the musicians] are the vessel, the recipients.”

Time and efficiency are of the essence in a product-driven classroom. Many of the participants spoke on the need for expediency in rehearsal. In voicing his thoughts on time in class, Bob contended “Do you have to really have a time to have a kid try and fail, try and fail? Or should I say, ‘Okay, I want you to arch this phrase.’ To ask questions, I think is a much less efficient way. I think there's a matter of efficiency with that.”

Most participants felt that there should be a greater amount of playing/singing during class than talking. In this traditional viewpoint, students gain musical skills by performing and making corrections when the teacher/conductor notices mistakes. “I want to play and the kids want to play,” Cavendish asserted. “And I really try not to talk; I try to save my talking between pieces when the percussion has to move.” Cavendish’s rehearsal reflected his philosophy. It was fast-paced, and any spoken words came from Cavendish at the podium. Students were
actively involved in producing sound and took his instruction seriously. Such an approach makes it incumbent upon the teacher to hear and identify musical technical performance issues. Cavendish saw the technical issues as paramount to his goals.

Ezra pointed out that he “skews toward” more playing and less talking, especially in a professional rehearsal. With students, he tried to “let the students come to the realization about what they should be doing as often as possible” but when working “on higher level music, the concepts have to be given to the students, in many cases.” Ezra conducts a number of high school honor and all-county ensembles, where students from different districts come together to rehearse together for a number of days and then perform together. The assumption is that the students learned the music before they came together and are prepared to work together as an ensemble. In those cases, Ezra found that “that they don't get to coherently come together as a group as much. So, I tried to make sure that my conducting will indicate what I need it to indicate, so that I don't have to talk as much.”

Keith, who had the “Less talk. More music. Every Day” mantra posted in his classroom contended, “Everything I've read, and in my own practice, and my own observations that holds true, the less I'm talking, the more we're playing better.”

Kirby expressed a dilemma for taking time to talk in class because those discussions could become too directive and lecture-oriented:

I'd rather be singing, singing, singing as much as possible. I do think that we need to have time for those questioning techniques like we talked about, but I don't know. I also think that that reverts too quickly into the, making it teacher-centered. Sometimes, I find that if I'm trying to do those questioning techniques and engage them in conversation, it becomes more preachy.
Paul observed that during classroom observations, administrators appreciated the performing aspect of class. Paul claimed, “I find most administrators doing observations love that. Because they're used to teachers talking and talking and talking and talking and talking.” Kirby’s experience was different, as he stated “[Administrators] want to see all this dialogue. And I'm going ‘no, that's not actually what it looks like in a choral rehearsal.’”

Kevin disclosed a perspective different from the rest of the participants regarding class discussions. Kevin found that speaking with students about cultural and social contexts of a piece corrected technical issues from a more organic place. He worked with an ensemble of men singing the Battle Hymn of the Republic. He was not satisfied with the sound of the ensemble, so instead of asking them to sing it again with director-led modifications, he led a discussion about the historical context of the piece. “We talked about the Civil War. Look, the Battle Hymn of the Republic…this was when Sherman's march was going down.” Kevin asked his students what they knew about the Civil War, and after ascertaining what basic facts students memorized, he explained the context of the piece. “This is the song was going as Sherman was burning down all of Georgia, decimating it, okay? The whole point is, ‘we're right, you're wrong.’ In the ten minutes they spent discussing the historical context, students understood the meaning of the piece contextually. “But that ten minutes I spent talking, they got it right like that. Instead of me saying, “No, let's fix the vowel here” …if you understand what the piece is about, maybe the vowels will fix themselves, which they did.”

Dina expressed feelings of pressure of being ready for the next performance, and how there is always another performance looming in the near future. “Just the pressure of getting stuff done. Just like it's a concert time, we got to get this music learned. There's always just something, you know what I mean?” Ezra seconded Dina’s thoughts, stating, “All ensemble
directors are always up against that clock to that performance.” Rachel concurred, saying, “Sometimes you just have to get stuff done. Concert time. I'm not asking no questions. I'm just barking, I’m just barking orders.”

Many participants believed that non-verbal communication is a form of inquiry. Teachers of ensembles ask for musical responses to conducting gestures. Bob asserted, “I think conducting is a non-verbal or very limitedly verbal art way of teaching. I think I try to express things non-verbally.” When students respond musically, he considered his reaction with gestures to be feedback. “There's a lot of nonverbal feedback too.” Keith felt strongly about non-verbal communication. “I do have silent rehearsal. Sometimes I don't say a word, right? I only communicate non-verbally and they don't say a word. Those are super effective.” A silent rehearsal for Keith was defined as a rehearsal where he does not speak. Students must watch and interpret gestures to respond musically.

Rachel considered learning to interpret conductor cues as part of a musician’s “training.” She came to question non-verbal communication as inquiry-based learning, pondering “because if it's a nonverbal communication, I'm not explicitly asking them questions. But part of training them to understand these cues, that's a lot of that kind of training and nonverbal communication.”

Traditional teaching is highly focused on training and musical skills and concerned with physical aspects of producing sound and decoding of musical symbols. Cavendish saw the skills as fundamental; without that basis, one cannot go deeper into the music, stating, “You want them to know about the piece and to know about music. But if they're having trouble playing like, you know, D, G, B flat, I'm not sure how much talking is going to help them with that.” He went further to speak of his sense of pragmatism by claiming, “I'm just more of a practical person in
that way, where I want the kids to be able to play the music. And then, learn little bits about it as they go along.”

Bob and Kirby both saw the value of fundamental skills as a starting point in learning new music. Bob found that he was distracted by listening to decoding mistakes, declaring, “I think I can't be talking about what the music represents when there's wrong notes, wrong rhythms.” Kirby was also concerned with having the initial basics of decoding correct early in the process. “We need to get the notes, rhythms, and language if it's a different language, learned, at least at the very beginning.” An observation of Kirby’s class confirmed his beliefs on this, as he spent part of class having his students repeat the lyrics of a piece they were about to perform in French in a call and response style to correct pronunciation.

Paul understood the traditional teaching emphasis on decoding and skills but questioned this widely accepted teaching method, contending:

I don't love our model of ‘the notes are on the page, learn how to regurgitate them and do it the same every time.’ I mean, there's value to that in a performance ensemble, but I really think we're not teaching kids about music and expression like we should if we just do that.”

Sub-Theme: Creative Teaching. Participants disclosed that non-traditional instructional techniques stimulated student engagement, motivation, and interest. Dina described her students as “success machines” and when given an opportunity to show what they know in regard to technique, pedagogy, identifying and fixing musical mistakes, “they write it like, ‘thanks for asking, I want you to know that I understand this’ or they come up with stuff I wouldn't have come up with, like, ‘thanks for asking. We should always be doing it like this.”’ When asked to record musical passages and turn them in for feedback, Dina asserted, “They take
it real serious. Like, ‘okay, I learned it now.’” But they each have to [record it], and they were proud of it.”

Keith and Paul both used technology to heighten student interest. Keith created an assignment where students were asked to find a YouTube video of someone playing the same instrument the student played and present it to the class. “It could have been anything. And some of them found the coolest things, and they got so excited.” His goal for the assignment was to get students energized about their instrument and, “to hear what a professional sound is supposed to be.” Paul created “Wacky Video Wednesday” where he opened each Wednesday class with a video “to try to get them thinking about something differently in regards to some sort of musical aspect.”

Ezra, capitalizing on student facility with technology, gave students a music publisher website and parameters to use to select a piece for the ensemble. Students submitted selections via a Google form, and then the class discussed musical and expressive merits of the selections before voting on the piece they would perform. Because of that process, “they have the buy-in.”

Furthering that concept, Zane spoke of a colleague teaching social studies, and how she took time to get to know the students in her class and through those discussions, had students help develop the curriculum they would use. “And somehow, she was able to put all the other stuff… the state standards into that, but here are kids that would take a class that they normally didn't care at all about. And were 100% invested because they designed the curriculum.” Zane took his cue from this model. “You give the kids ownership of anything, and they will take it because then it's on them. And then they have that, you know...And they know that you care, and then it gives them something to care about back.” Zane cited evidence of student ownership in his classes, by having students involved in putting scenes together in all aspects of performance.
“One of the main comments I got from each of those three concerts, how invested the kids were in each song.” Zane reported that his building administrator and district superintendent attend all of his concerts. “I've had the principal name students and say, ‘I've never seen that child engaged in anything before it in their life, they’re like…whatever you're doing...’ It's those things [where] you give the kids ownership of anything, and they will take it because then it's on them.”

In the traditional teaching paradigm, teachers give direct instruction from the podium. There are very few questions asked by the teacher, and even fewer from the student musicians. In observing Bob’s classroom, questions were asked in the moment, and were based on what he heard in front of the ensemble. Bob asked “them to consider those passages that may be a problem…and then I may ask them about the notes or I may ask them about the rhythm.” Bob’s questioning was very closed-ended, with one correct response. In dealing with musical concepts in class, Kirby confirmed that he asks closed-ended questions, “because I'm trying to get them to answer and acknowledge that this is the right answer for this particular musical concept.” Paul, on the other hand, welcomes interruptions and questions from the students in class, seeing those as high engagement by his students, stating “if a kid interrupts me with a connection or comment my attitude is it's all about that. It just shows their level of engagement is far superior than me just telling them what to do.”

One of the byproducts of director-centered teaching is that students are told what the problems are and how to solve those problems. The creative teaching model challenges students and lets them struggle with finding solutions to the problems. Cavendish presented challenges by raising the level of difficulty of the repertoire with which his students were working. He observed “They're up for the challenge. I think they needed the push to go up a notch or two.
And they seem to be responding.” The concept that Bob used for challenges was overcoming the discomfort some students felt when asked to play a passage in front of the rest of the band. He asserted “Inquiry in band has its challenges. You're asking them to respond. Sometimes it's very uncomfortable for them. Really uncomfortable.” Referring back to the topic of non-verbal communication, Bob clarified “You’re talking about responding musically with their instruments.” Kirby took on a pedagogical perspective of students who have more ‘grit’ than others, claiming “some kids are great at it. And they realize that they're struggling, they can learn something and they're, they're gaining skills, whether they realize it or not, they at least acknowledge that. Other kids just are like, ‘Yeah, screw it.’” Kirby observed that most of his students elementary and middle school ensemble experiences are through rote instructions, so when they get to his classes, they get a paragon:

‘You have to learn how to read them on your own. You have to learn how to read intervals on your own, you have to know how to figure that out. If I drop over tomorrow, and you start putting a concert, what are you going to do?’

He concluded that “I think the kids are still trying to figure out what's the balance of, ‘I can learn this on my own and it's going to be a struggle’ so they're not really ready to be as gritty yet.”

Zane understood the students struggle as growth, stating:

… in an environment like this, where it might be a little bit of a struggle at first, but once the kids start to get a feel for what they [are doing], the door opens so quickly, and so quickly, it goes from, ‘oh, man, we're sight reading’ to ‘this next step is so cool,’ so the inspirational piece feeds itself too.

In working toward breaking out of traditional teaching modes, Rachel broke her students into small groups and had them face away from each other and the conductor. By doing this,
Rachel removed herself from the podium: “I get to move around, I get to see, I can hear kids individually. So, I get to assess them informally. They can’t all see me so that they rely on those who can, so it gets them to be more independent.” Doing so forced students to really listen. Eventually the groups fall apart and when that happened, Rachel questioned students and pushed them to use critical thinking skills to answer questions such as “Why did you fall apart?”

Some study participants received help from administrators in their questioning techniques. Ezra appreciated feedback from his former principal who worked with him to “refine my questioning techniques” so he was allowing students to think instead of “leading students to the answer.” He understood the value of questioning in the music ensemble class, especially with listening exercises, stating “I always try to ask open-ended questions so that the students are using their own analytical mind and not just relying on what I'm trying to give them.” Keith articulated frustration with teacher evaluations because “I consistently get Hs (highly effective) in everything except my questioning techniques. It’s always an E (effective) in that and I say to myself two things: I say, ‘How can I do that better?’ but I also say it's different. ‘This is a different environment.’” In observing Keith’s large ensemble class, it was apparent that he focused on closed-ended, musical concept-based questions during class. He spoke about the different techniques he tried, saying “pose a question, two choices; show me one finger, two fingers. I don’t think it’s all that effective to spot pick and just ask questions.” However, when he broke his class up into small groups, he circulated to different spaces to listen and facilitate the work. He stated “I’ll definitely pose questions that are based on whatever comes up…and it’s such a small thing…there’s more engagement. It’s just more intimate.”
Kirby confessed to understanding the need for better questioning skills but observed “we talk about things like questioning techniques; we talk about things like student-driven learning, but then we don't actually reflect that in our own pedagogy.”

When participants discussed questioning techniques outside of skill-based musical concepts, they described having their students participate in inquiry-based learning. Most participants spoke of the assignments as less-important than skill-based work, yet also recognized the heightened engagement of their students.

In speaking of an assignment Dina designed that asked students to use critical thinking skills, Dina regretted using the assignment at the end of the year. She opined “Every year, I say, ‘Oh, I wish I had done this earlier, because you guys are giving me really good stuff here,’ and then use it to inform the rest of the rehearsals, like ‘Okay, you suggested this. This is what we should do.’ Kirby defined a theme for a concert based on community and spent time “talking about what does community look like, and how does our repertoire reflect that?” Kirby recognized that this was “more conversational in the rehearsal,” and that they could all spend time “trying to reverse-engineer it back into the way we perform the repertoire.”

Keith created a “Band-a-rama” project that calls on his older students to orient the elementary students into the program when they are moving up. He structured the affair as an evening event in which elementary school students in the instrumental music program came to the high school to begin to familiarize themselves with the instrumental program at the middle/high school. Keith asked the older students to create and edit a lesson plan that they would teach to younger students. In the course of planning, the older students were required to present their lesson to the rest of the ensemble class. Keith asked questions and gave feedback based on developmental levels of the younger students. He really appreciated that all of the
students got to see each other’s’ work, and he encouraged them to borrow ideas from each other. Further, Keith admitted, “some of them came up with awesome ideas that I wouldn't thought of.” He was excited about the level of engagement of the students, stating, “They were awesome. Yeah, kids were all about it.” Keith was surprised when he unexpectedly saw his students through a different lens. When the Band-a-rama event took place, Keith’s intent was threefold: build a program, get students of all ages excited about band, and make the younger students feel safe and comfortable. Since he was not running the program, he had to rely on his high school students to accomplish those goals.

I tried to make it a social thing too. These young kids are coming to this school. They're scared, you're big, the school is unfamiliar. You need to be nurturing and welcoming. Make them feel at home. And they [the high school students] were just way better than I could have ever expected. Some of the behaviors I saw from some of my students. I didn't know that they were capable of those behaviors.

Yet Keith did not believe that this project was based in musical instruction because students were not playing instruments and learning musical concepts.

One of the most challenging aspects of creative teaching that emerged from interview data was that of the teacher/conductor as a facilitator/coach. Rachel summed it up by stating, “Student discovery, trying to take yourself out of the center…is hard to do when you're conducting an ensemble. It is hard.” In the classroom observation for this study, Paul put a student in the conductor position. He regularly puts students in front of the ensemble because Paul wants his students to understand “…it's not about me. It's about the position. Whoever stands in this position is the person in charge, is the person who's facilitating or rehearsing…” Paul’s approach to the position takes away the sense of the “holder of the baton is the keeper of
the wisdom” and supplants it with the “facilitator of the vision.” This perspective lets the student “in charge” problem-solve a way to bring their vision of the music at hand to life and requires that they communicate their vision effectively to the student musicians.

Overall, participants felt a need for successful performances as an immediate goal, which fed the long-term outcome of life-long appreciation for music. Most of the participants felt that traditional teaching methods were preferred to reach that immediate goal. A minority were willing to define a successful performance by deeper understanding of music by employing creative teaching methods.

While some of the participants employed non-traditional teaching methods very few of them utilized inquiry in observed classes, or spoke of an intentional, overt use of inquiry during our interviews. The majority of participants stated a lack of knowledge about inquiry-based learning. Ezra used it with his middle school students inadvertently: he was not aware that his project, where sixth graders nominated, researched, discussed, and selected repertoire, was inquiry-based learning. Because most music teachers have such limited experience with inquiry-based learning or teaching, their perceptions of it may be skewed.

**Theme Three – Perceptions of Inquiry**

Because most of the participant personal philosophies were heavily based in traditional teaching methods and skill-based goals, their perceptions of inquiry were based accordingly. Cavendish asserted, “I guess I find that the knowledge and the investigation comes from playing the instrument and playing music, much less from talking about it in the ensemble setting.” He saw student inquiry arising from practicing the instrument and the music and “get to that next level of musical inquiry.” Bob contended that inquiry needed to be defined for the music
classroom, because “you're trying to translate what you're saying here into band director or directors [language].

One of the most universal results between the participants was that inquiry was much more conceivable in smaller groups. All of the participants had small group pull-out lessons with their ensembles, where sections or groups of students were pulled out of a different part of their day to come down and work together in the music rooms. These sessions were consistently referred to as lessons or sectionals. In Bob’s understanding of inquiry, he stated “I think it has its place in the ensemble, in small groups” because “it gets less effective as you have more people in the mix.” Ezra referenced his college experience with an applied instrumental teacher who employed inquiry-based learning techniques with Ezra, who claimed “saved me as a horn player”. Ezra recognized his teacher’s approach as “very much kind of discovery and investigation” and was aware that he now “model[s] a lot of what I do, especially in instrumental lessons, around what he did with me.” Keith gave students more room to explore in lessons than he felt he was able to do in the large ensemble and found that “…it's definitely more effective in lessons in general, as opposed to a large group ensemble.” When Paul was able to, due to physical space issues, he broke up his large ensembles and discovered:

When space is an option, it's amazing what you can do. You put your clarinets in one room, you put all your flutes in one room, you put all your low brass in one room, and you give them a goal, and you don't tell them how to get there, or you give them a challenging piece, and you don't tell them how to get there.

Kirby had a small group that meets outside of regular rehearsal time due to scheduling issues but performed with the larger groups. Kirby observed that his “Conflict Choir, as they are lovingly called… is a social fest, but I can get all of the repertoire taught in a shorter amount of
time...because...there's this willingness and personal responsibility that they have, because they
know that they're not getting as much time.”

Zane had a group informally called “Fourth Period Choir.” He had 12 students that were scheduled for lunch or study hall but came to his classroom to extricate themselves from those environments. Zane’s approach with this group was casual, but he used them as a focus group for the rest of the large ensemble.

I will have full class conversations about rep, like, “What do you guys want to do?” But if I've been doing that too much, or if we're running out of time, or whatever, I'll use these 12 kids. And I'll say “What you guys think? Did you like that?

Sub-Theme: Professional Development. Participants emphasized a need for models of inquiry-based teaching/learning in their field. Music teachers frequently feel isolated in their building, and when opportunities arise to seek out professional development on their own, they gravitate to what they already know. Paul justified “I don't get to NAfME (National Association for Music Education) and NYSSMA (New York State School Music Association) or stuff as often as I would like. When I do, I tend to gravitate towards performance-based sessions, which in my opinion, are really helpful for practical use…” He went on to declare, “I don't see a lot of models of like, ‘Hey, there's a [workshop on] how to bring in group-based learning to your performance workshop happening at NYSSMA this year’.” He believed that ensemble directors base best practices on successful “all-state ensembles” that perform at conferences.

Most participants felt that while they have received training and/or professional development on inquiry-based practices, the training they received was focused on other subjects, such as language-arts. Rachel affirmed, “I feel like I've had a lot of professional development on it. Not in the music classroom, though. There are a lot of examples in like
literacy, and then you adapt it to your own subject.” Dina was able to participate in “really good staff development opportunities” in her current district. She found “some quite useful in education,” but did none in terms of music education pedagogy. In one of her staff development sessions based on Problem-Based Learning, the participants in that session were asked to develop a lesson that was not lecture-based. Dina asserted “I would sit there twiddling my thumbs and they would come over to me. I said, ‘I can't think of anything I do that isn't problem-based learning. What would I change?’” With the professional development that Dina received through her district, she was still unclear as to what inquiry-based learning was. “I'm not sure that I still really have a definition of what it is.”

Zane saw a division of professional development between music curriculum and other subjects by district administration, declaring “They don't have the time or effort, nor does it help their testing numbers.” Zane identified a need for administrative support, but also recognized a need for educators to shift mindsets, stating “you have to resign yourself to the fact that while it is your job to put on a fantastic concert, two hour-long events are not justification for 40 minutes for 180 days.”

Most participants described a divide between the music wing and the rest of the academic classes. They contended that the circumstances in which they teach is very different. Keith claimed, “Because of the environment, I find [inquiry] hard to do and the number of students, the way that I did in, like my theory class. It was small and it was traditional academic teaching.” Bob, quite plainly, stated “I think it's more important in the classroom and not necessarily ensemble.” Kirby’s district asked teachers in all disciplines to examine their inquiry-based practice. Kirby reported, “So I'm trying a little bit here to do those questioning techniques and introduce that concept because the school’s really big on that. They think that that's what we
should be doing. Whether or not my colleagues are actually doing it district-wide, I have no
clue.” Zane felt that “I think they more often than not, kind of leave us alone. And when they're
trying to, whatever initiative is popular now, because they don't really know how to plug it in.”

Cavendish, Paul, and Ezra saw a need and a certain joy of inquiry in their personal
practice. Cavendish emphasized this importance:

I do not only score study and practical things, but researching the composer, any history
associated with that…just really disseminating and dissecting the music…anything
significant associated with that piece. Whether or not that all comes out to [the students],
it may not all the time, but I feel much more comfortable teaching the piece of music
when I have considered all that.

This is particularly interesting, because Cavendish expressed a comfort and preparedness in
knowing more about the music, but he did not express interest in students having the same
information.

In attempting guided inquiry in small groups with his ensembles, Paul spoke of giving
small groups “a goal, and you don't tell them how to get there.” Since students do not have that
background in inquiry, they devolve to what they know how to do.

It's ‘can the students actually play the notes?’ So it goes quickly to performing a task so
much as it is delving into why the composer chose this. Or why the composer chose that
or, you know, maybe, what's the historical context of the piece? Can you garnish that
from the music itself? All those big questions. You know, those are areas that I love to
explore.

Ezra identified himself as a life-long learner, and recalled what held the most importance for him
from his time in school:
I can't stand when somebody tells me what I'm supposed to know. I've always found when I reach my own conclusions, even if maybe they're the wrong conclusions, they're much more meaningful and purposeful. And that's what you remember in life.

Participants recognized that to incorporate inquiry-based learning into their curriculum would require a shift in practice. Rachel observed that students learn differently now than when she was in school. “I’m teaching this 21st-century learner. The way that they do research is different from how we do research. They have these computers in their hands.” She contended that with so much information readily available, “we should focus on helping students learn ways to ‘think,’ not just ‘do.’”

Paul and Evan referred to block scheduling as a boon to implementing new ways of facilitating their classrooms. Evan felt that he had more time to do “enrichment-type things” or “spend more time in a given piece or song and kind of get into some more nitty gritty.” Paul felt that with the new schedule, inquiry-based learning “becomes much more possible…and that’s something that is exciting.”

Evan also perceived a need to shift student expectations, anticipating “student discomfort” with the process. Inquiry-based work shifts the onus of work onto the students, and Evan did not “think every student is necessarily going to embrace it.” Students have been steeped in traditional instruction of “tell me what I need to do, and I’ll do it.” Evan assumed the blame of that student attitude, professing “I don’t see how we could blame them, because that’s what they’ve been accustomed to all the way through.”

Sub-Theme: Student Developmental Levels. Kevin suggested that confidence was a product of developmental levels. If a student was “weak” in the subject level, he found that he would “try and ask questions, and they just sit there like lumps.” He believed he needed to
“build their confidence up” so they would be able to participate in discussions. If students did not feel capable of contributing, they “haven’t earned” the ability to discuss because “they’re not going to that next level.”

Age and skill of students were a focus of perceptions of inquiry for participants. Kirby communicated concerns about discovery learning and struggling to “figure things out.” He felt that “struggling with something to try and reflect on it and figure it out…I don’t know how well that works for teenagers, developmentally.” Paul felt that the younger, less-technically-skilled musicians had not built stamina to play an instrument for the better part of an 80-minute block. He asserted that those students were still “exploring” the instrument and the technique. He saw the exploration as a way to use inquiry with those students who “can’t always get to the point of performing” like the older students. He also cited the education of middle school students as developmentally different from the older students. Scheduling in the middle school, “being every other day, half groups” causes very different goals from high school ensembles. “They are just trying to survive those pieces.” They need time to adjust to the change to high school goals. Zane described middle students as, “biologically unable to critically think, in some respects. Bringing them back from the brink of alien-ness is really crucial.” He also cited personal experience as a child and stressed the importance of scaffolding inquiry to appropriate age levels. He felt that his “ability to think for myself and problem solve that I don’t think was getting addressed in the classroom when I was a poor student.” His father helped with his homework, “but he tried to be inquiry-based on such a high level that I resisted…he would ask me a leading question that was five steps beyond me.” Zane was very aware of “meeting them [students] where they are.”
**Sub-Theme: Unintended Inquiry.** Unintended inquiry occurred when participants were not focused on strict musical concepts. Like Keith, Kirby, and Dina, Zane realized that inquiry was happening during discussions he had with his ensembles. In giving students an opportunity to voice their opinions when he asked questions like, “Do you agree with the order of this [concert]? We have one song that’s a little bit hard. Do you think we should do it and why?” Zane realized, “it was inquiry-based; it just was different inquiry.”

The topics that emerged as unintended inquiry expanded the scope of music education in and considered the importance of process of learning in the ensemble classroom. Keith referenced a study that reported one of the best ways for students to learn music was independently of the teacher, “playing in a small ensemble, and having to figure out how to play with each other and kind of problem solve.” This approach develops student independence, collaboration skills, and critical thinking skills. Keith asserted:

> It's one thing to just be told, ‘do this, do this, do this, do this.’ I don’t know that it really sticks. But how to dissect a piece? I tell students, there's a process; they call it Three “P”s. We pick music, we practice music, and then we perform and that's what we do in band. That’s what we do as professional musicians, and that's what they're going to have to do on their own.

Dina designed a project for her students that required students to listen to a performance of a choral piece that her ensemble was working on. Students were asked to critique the performance and then offer suggestions on how to correct the mistakes they identified. Dina designed a rubric for the students to use for this project. She found that her students “take it very seriously,” and while she guides them through the early iterations of the project, asking them to be more specific about what they heard, she discovered that “they really have to think and they
like to be asked.” While reflecting on this project during her interview, Dina appreciated the success of the project because she was asking students to “tie together what they’ve learned and to use it [in their own performances].” Her only regret about this project was that “if I’d done it earlier [in the year], it’d be better.” Dina did not recognize this project as inquiry until she was reflecting on it during her interview.

Zane described preparing for a winter concert. He depicted this concert as a “huge spectacle.” His younger choir sang two pieces with the older choir, as well as both choirs singing their own repertoire. Along with full choir pieces, he scheduled 10 soloists. The repertoire ranged from Native American pieces to contemporary pop music with a student band playing along with the singers. He asked his students for input on much of the concert, including, but not limited to, concert repertoire, researching the history of the music, creating a script for the concert, determining the program order, and had to balance talking and singing/rehearsing during class with necessary class discussions. In reflecting on the work that went into that concert, Zane realized that the conversations regarding the concert production “was inquiry-based; it was just different inquiry.” He surprised himself with the epiphany that he was utilizing inquiry-based learning in an aspect other than very focused music skills.

Evan was eloquent in what he expected students to gain from the learning process in his classroom:

…that sense of safety and personal understanding, self-awareness, self-concept, all of that stuff within there that is at the core of what I'm teaching, and through shaping skills and acquiring knowledge and all that's associated with that, it allows for that growth and awareness so that whatever paths they explore thereafter are at least somehow enhanced by the process of performing in the ensemble.
Overall, participants had very little experience with inquiry-based learning as students in ensemble classes. Consequently, they had little to no experience implementing inquiry in their own classrooms. For some, the view of inquiry was very narrow, focusing only on the aspects of playing an instrument or singing and the skills needed to decode music and respond to the gestures of the conductor. While some saw benefits to inquiry, they felt that they had no training or inspiration as to how to use inquiry in their ensemble classrooms. There was a general feeling that students were not developmentally ready to engage in inquiry, and that doing so could cause a decline in student engagement. When participants used inquiry, they felt it was not for musical purposes; it was peripheral to their content.

**Theme Four – Obstacles to Inquiry**

A number of participant-identified barriers to inquiry were related to their perceptions of inquiry. Participants in this study exhibited a high propensity to traditional teaching methods. Only two of the eleven observations showed some non-conventional classroom approach during classroom observations.

**Sub-Theme: Efficiency/time off task.** Because the tendency toward traditional skill-based teaching was so prevalent, some participants could not see a need for inquiry-based learning in their practice. Cavendish noted “it does take away from performance time. I'd have to really think about and look at it carefully exactly how it would benefit the students.” Bob contended, “I think there's a place for it, but hard pressed to say in a large ensemble rehearsal that it would be effective.” Kirby asserted, “I think even if inquiry-based instruction is done well, it works because it shouldn't actually ever interrupt the artistic process and the music-making process.”
One of the common threads between participants was the inefficiency of inquiry in the ensemble classroom. Bob asked two questions: “When and where do you to use it especially for, for band to make it effective and not, not make it inefficient; to make it meaningful?” and “How do you employ it without dragging your rehearsal down or not, not getting to what you want to get done?” Cavendish saw it through a pragmatic lens, contending “it's a practical issue. I only have X amount of time. I would just want to focus on the playing.” In Dina’s case, she observed, “It takes a while. It takes time, and you just sometimes just gotta freaking get it done.” Ezra, while seeing the value that inquiry-based learning brings, claimed “the sad fact is sometimes rote techniques are the most time-effective way to get students to a particular performance spot that you want them to get to. Inquiry-based, I think just takes more time.” Rachel admitted that sometimes “it’s a matter of patience on my part” and went on to assert:

…it's taking time away from playing. Sometimes it's just faster to give them the answer and move on. ‘You’re flat. Let's go, move on.’ There’re just some things when there's just a clear answer: just right or wrong. Not ‘Oh, well, if you discover it, let me see. Maybe you'll learn it more deeply.’

**Sub-Theme: Physical issues.** Physical issues were frequently identified as obstructions to implementing inquiry techniques. Keith, Rachel, and Bob noted that students were holding “instruments,” “noisemakers,” and “weapons” in their hands. Bob went on to state “they’re pointing guns at you while you’re doing that stuff. It's always a balancing act.” Keith, Paul, and Rachel also named the actual physical space in which they teach as a barrier. Keith’s room was typical of band rooms built in schools in the 1960s. It was high-ceilinged, and it tiered upwards from the podium at the lowest point in the front of the room. There were four levels with the percussion section on the highest level at the back of the room. The room was full with his
students in the room. Keith contended “If I had 20 more kids I don't know what I would do. So, there's the physical space, the structure of the classroom…” Paul’s classroom echoed the structure of Keith’s. The ceilings were higher, and the room was larger and airier, but Paul still felt, “At the end of the day, having these giant tubas and percussion instruments, you would need a Texas-sized school in order to have that space for kids to do more creative things in the performance setting, especially if you have a large performance group.” Rachel noted “the number of students in the room, the noise level, the impatience, or patience, or just getting them to focus” implying that the size of the ensemble made the room seem smaller.

Sub-Theme: Class size. The number of students in the ensembles was recognized as a barrier to using inquiry-based practices. Bob declared “I don't know how deep your questioning, questioning as a conductor can get [when] you're dealing with a large group of kids.” Cavendish spoke of a colleague in the building with a smaller instrumental ensemble who successfully entertains inquiry units with her students, asserting “It's a smaller group, you know, so it's just, it's just a little bit easier to, to do those kinds of things with the group, then I think that it is with mine.” Zane articulated concerns with student accountability in the large ensemble, stating “because in a group that large is very easy to feel unaccountable. ‘Oh, he never looks at me. I don't sing too loud. So he doesn't notice if I'm doing something wrong or whatever.’” Paul, in speaking especially with his younger high school ensemble, described the difficulty in a changing routine. “I think makes it harder for us to, you know, work with 60 or so kids at a time.” Participants also cited the routines they’ve established to maintain classroom management with large groups as an impediment to inquiry.

Ezra instilled routines in his students from middle school for that purpose. “…an ensemble rehearsal will always follow the same structure from my sixth-grade band to my high
school wind ensemble so the kids see consistency throughout. They know what they're getting from me. And that takes care of classroom management.” Dina used routines to get her students in the room and working from the beginning of rehearsal. “I try to be singing almost all the time and I, for me, I find that routine really helps that a lot... I feel like that sort of preserves the instructional time, or the singing time.” Like Ezra, Paul intentionally worked towards “trying to create an environment where there was a routine where students knew what was expected of them, no behavior problems, come in, get their stuff, sit down.” In doing that, “part of me is saying, ‘Oh, this is a good thing. They're doing, they're producing, they're engaged, there's no downtime.’ [It] doesn't leave room for them to goof around.” In breaking the routines, Rachel disclosed “But you as soon as you stop rehearsing, they start talking.” She told her students, “This is when we learn the most! [When] you're taking a test and you get a question wrong, you don't get feedback on that immediately. You get the test back a week later, two days later. You don't remember what it felt like in that moment to take that test.”

**Sub-Theme: Isolation.** Participants felt that they worked outside the curriculum of the rest of the district. There was a general feeling of marginalization. Rachel described the student attitude toward her class, “They're looking at the science, the math, the, the STEM classes, so like, you know, pushes us to the margins.” Kirby depicted the situation of the music department in his district “the social dynamic of what choir is, is so far removed from what is important here, which is academics. [Administrators] claim the arts are important. But in reality, we're not quite there yet.”

These attitudes have a direct impact on student commitment and student perceptions of the music programs. Student perception of music classes is that they are a place to escape the rigor of academic classes. Kirby works in a high performing academic district where “kids are
going to Harvard, you know, Yale. If they're going into music, they're going to Juilliard because nothing else is really acceptable” and his students “look at the choir rehearsal as the one period in the day where it's not like every other class.” He observed his students’ attitude toward his class in this way: “In calculus, English or history they're willing to struggle because they're more academic and they expect that that's what it's supposed to be like. But up here in the [chorus room], completely removed from the school? Totally different thing.”

Rachel teaches in a district not unlike Kirby’s where students are “taking two sciences. They're the most academically charged kids in orchestra, and they’re pressured.” She contended that “some of them just need that, need it as a release, as a break.” Her question was, “how do you balance it and also make it so it's not a drag and they drop it for something else?” Rachel’s question points up the marginalization barrier. Since music classes are not considered by most districts to be “core curriculum,” the classes are all elective classes, forcing teachers to build and maintain programs. Some participants felt that they must make, in Cavendish’ words, “accommodations” to hold student interest. Cavendish declared, “Some kids who are very talented, but do 10 other things; they're not here very often, because they have SAT tutoring, because they have all these other things. But yet we still make accommodations for them, to keep them in the groups.” Some of those accommodations are centered on how participants teach, “so it’s not a drag.” Kevin runs a looser classroom where, “I give them a little bit of free time… so they're more comfortable, they're going to sing more expressively.” Kirby emphasized “it's got to be more social driven” because “choir’s the fun thing and academics are the part, the more important thing.” He stated “[it’s] still a struggle just because we're trying to balance that social aspect with that instructional piece.”
The obstacles were easily identified by the participants during interviews. Perceived inefficiency and time away from performing was universally recognized as the main barrier to employing inquiry-based learning/teaching in the ensemble classrooms. The instrumental teachers were united in describing the physical issues of space and instruments. All participants were happy to have ensembles with large numbers of students, but established that inquiry is difficult, if not impossible, to successfully implement with large classes. Most felt that lessons or small groups were better suited to inquiry. Finally, the perception of the music classes as a place to escape from academic rigor and to have fun was classified as an obstacle to inquiry in the ensemble classroom.

**Summary of Chapter Four**

Chapter Four presented the examination of data of a collective case comprised of 11 participants bounded by their employment in secondary music ensemble classrooms. Analysis of the data revealed common themes. Commonalities were aggregated to find a consensus within each case and compared across cases to identify related sub-themes.

**Theme One**

*Teacher Identity* emerged from participant stories about their experiences as student musicians, pre-service teacher educators, and professional experiences as both teachers and performers. In analyzing data through this lens, two sub-themes emerged: construction of teacher identity, and balance of teacher identity and musician/performer identity.

Participants in this study were greatly affected by their time as students in their own ensemble classes. In discussing their stories of being student musicians, each of them had strong memories of their experiences, and their reactions to those experiences were visible when observing the participants teach in their own classrooms.
Theme Two

*Attitudes and Beliefs* became apparent through teacher identification of goals and means by which teachers achieve those goals. Three sub-themes that further explained the philosophy, attitudes, and beliefs were outcome goals of participants, traditional teaching, and creative teaching.

The outcome goal articulated by the majority of participants was to create life-long appreciation of music in their students. Most participants exhibited tendencies toward traditional teaching methods to achieve that goal, working to provide successful performances so students would experience a feeling of self-satisfaction in a ‘job well done.’ A smaller number of participants were cognizant of a need for a deeper understanding of music to enhance not only student performances, but to also deepen students’ understanding of who they are as people through music and performance.

Theme Three

*Perceptions of Inquiry* emerged from data obtained by interview questions concerning the need for and use of inquiry in the secondary ensemble classroom. The theme split into three sub-themes: professional development needs, developmental levels of students and the need for scaffolded instruction to address those needs, and unintended and unrecognized inquiry-based learning in their own practice.

Participants felt that they had no experience as students or teachers with inquiry in the ensemble classroom; therefore, they were hard-pressed to find a need or use for it in their current classrooms. As conductors of ensembles, they had very narrow views of inquiry that related only to immediate performance goals. Teachers expressed a concern about the developmental levels of students. They felt that engaging in inquiry could cause student engagement to
decrescendo. When participants engaged in inquiry-based lessons, it was unrecognized as inquiry until they were reflecting in the interview process about the lesson or project. Those teachers felt that those projects were not necessarily music-based because students were not performing as part of the inquiry.

**Theme Four**

*Obstacles* became apparent as teacher participants described barriers to the practice of inquiry in their classrooms, schools, and to the larger community of music education. Across cases, teachers felt that inquiry was inefficient and time-consuming with little reward. Instrumental teachers communicated issues regarding physical space, such as room size, students with instruments, and noise levels. Class sizes were also recognized as a barrier to implementing inquiry with integrity. Lastly, the separation between music and academics was perceived as an impediment in that students used the music room as an escape from academic rigor. There was a close connection to Philosophy, Attitudes, and Beliefs to this theme.

**Conclusion of Chapter and Relation to Research Questions**

The research questions (What does the inquiry-based secondary ensemble classroom look like? What are the perceptions of secondary ensemble music educators of inquiry-based pedagogy in their classes? What are the conditions that allow or inhibit implementation of inquiry practices in the secondary ensemble classroom?) guided the researcher’s exploration of participants’ learning and teaching experiences as musicians, as well as their perceptions, feelings, of the use of and need for inquiry-based instruction in their own classrooms, and in music education overall. The study’s purpose was to explore the perspectives of inquiry-based instruction from 7 New York school districts. Analysis of the data suggested four themes:
teacher identity; philosophy, attitudes and beliefs; perceptions of inquiry; and barriers. The implications of these themes are discussed in Chapter Five.
CHAPTER FIVE: CONCLUSIONS AND IMPLICATIONS

This chapter provides a brief overview of the research study – background, methodology used, and the associated themes that emerged during data analysis. A comparison is made between the themes and the literature review provided in Chapter 2. The implications of these themes for the teachers, schools, and university music education programs, as well as suggestions for areas of future research are discussed. The chapter addresses limitations of the study and concludes with an overall summary.

Overview of the Study

The purpose of this collective case study was to explore the perspectives of practicing secondary school music teachers regarding their perceptions of inquiry-based learning in the secondary ensemble classroom. The case was bound by the participants’ employment in public school secondary ensemble music education. The research questions, “What are the perceptions of secondary ensemble music educators of inquiry-based pedagogy in their classes?” and “What are the conditions that allow or inhibit implementation of inquiry practices in the secondary ensemble classroom?” were prominent in all aspects of design, implementation, and analysis of data of this study.

The purposive sample in this study included music educators who volunteered from the 159 teachers identified in the school districts in the area defined as the lower Hudson Valley of New York (n = 11/159). Each case represented an educator whose primary teaching assignment is in the large-ensemble classrooms, teaching either band, orchestra, or chorus.

Each participant consented to a classroom observation during one of their large-ensemble class periods to enable the researcher to observe everyday implementation of inquiry during class. Participants engaged in semi-structured interviews with the researcher immediately
following the classroom observation to gather data pertaining to teacher perceptions regarding inquiry-based learning in the large-ensemble setting.

Observation data of the phenomena was collected using the EQUIP protocol during classes. Interviews were digitally recorded and transcribed, and the transcriptions were cleaned by the researcher while listening to the recordings. Cleaned transcripts were shared with the participants before data analysis took place. Participants were composed of female ($n = 2$) and male ($n = 9$) educators with varying levels of education: (a) 2 holding doctorates, (b) 2 with post-doctorate work completed and (c) 7 with master’s degrees. Full-time teaching experience ranged from 7-30 years, with an average mean of 19 years of experience.

An inductive, thematic approach to data analysis from interviews and observations was utilized to explore theoretical concepts, constructs, themes and patterns within and between cases. Once coding of the data had occurred and open codes were developed, the data were categorized to allow patterns and constructs to develop into axial codes. The data were categorized based on the emergent design. Categories were informed by continuing data collection analysis using constant comparison as codes developed. Initial coding of patterns was compressed until theoretical saturation took place, and thematic findings emerged from the data. The findings across the cases showed consistency.

**Comparison and Contrast of Findings Related to the Literature Review**

This investigation examined inquiry in large-ensemble music education through the questions:

- What does the inquiry-based secondary ensemble classroom look like?
- What are the perceptions of secondary ensemble music educators of inquiry-based pedagogy in their classes?
• What are the conditions that allow or inhibit implementation of inquiry practices in the secondary ensemble classroom?’

This section examines the findings to the research questions and compares the findings to the existing literature.

Because the study focused on music educator perceptions of inquiry-based learning in the secondary large-ensemble classroom, all participants in this study chose careers as secondary school music teachers with a primary teaching assignment in the large-ensemble classroom. All of the participants but one studied music education at the university level to earn a bachelor degree. All participants entered the field with an extensive knowledge of music as pre-college student-performers and college student-performers. The data showed that the methodology used by these professionals was primarily traditional, didactic instruction, and that, while familiar with the term inquiry-based learning, the majority of participants did not see a connection to inquiry in their everyday teaching in the ensemble classroom. Educators felt that professional development provided by school districts was focused on academic classes, and they would be amenable to learning more about inquiry in large-ensemble classes. The data showed that when teaching, most participants were content with a master-apprentice approach, and that the concept of inquiry was inefficient and time-consuming with little to no benefit to the performance goals of the teacher.

Data analysis revealed that music skills and technique were of the utmost importance, and the ultimate curricular goals were centered on music performance. The few participants that employed some inquiry in their classes did so in non-musical ways. They saw upswings in student engagement levels but felt that those ways of learning were still secondary to music skills and techniques.
Traditional didactic teaching methods were the primary learning methods utilized in participant classrooms.

The research study culminated in four emergent themes: teacher identity; philosophy, attitudes, and goals; perceptions of inquiry, and obstacles to inquiry (Figure 5).

Figure 5. Emergent themes from data analysis to support music teacher perceptions of inquiry.

This section is organized as follows: theme, the theme’s significance, and implication to music teachers the music teacher educators, and areas of future research.

Teacher Identity

The results of the study found that participants were greatly affected by their time as students in their own ensemble classes. In discussing their stories of being student musicians, each of them had strong memories of their experiences, and the lasting effect of those experiences was evident when observing the participants teach in their own classrooms. The literature states that future teachers begin developing identities when they begin school as young children, observing the actions, behaviors, and attitudes of the teacher they encounter as they continue their careers as students (Lortie, 2002; Merton, 1957). As musicians, students are
influenced by parents, school music educators, and private music teachers to enter the teaching profession (Isbell, 2008). Student initial experiences with music have been primarily with performing and have been favorable (Isbell, 2008). After proving themselves competent to school music educators, students may have the opportunity for teaching experiences, by being section leaders in their ensembles, conducting the ensembles, or teaching lessons (Isbell, 2008). These actions aid in fueling a student’s desire to become an educator.

During interviews, every participant spoke of their own music education in terms of traditional music education. Everyone specifically identified a lack of dialogue in their pre-college and college experiences in the ensemble classrooms, and the strict discipline of playing or singing for a majority of the class time. Participants identified the university training they received as performance-based instruction. Lived experiences that participants shared were focused on the education they received in regard to music, with minimal awareness of the instruction they received concerning teaching pedagogy or methodologies. This attends to how music teachers construct their identities, that is, through modeling of ensemble directors, rather than through overt or explicit investigation in deeper music education pedagogy or philosophy. In their experiences, the lessons they learned through their performance classes were based in didactic, teacher-centric rehearsals with virtually no dialogue between the teacher and students. Accordingly, the literature stated that pre-service music education in the United States embraces training that frequently places greater emphasis on the musician than the educator (Natale-Abramo, 2014; Austin, et al., 2010; Dolloff, 1999; Roberts, 1991, 1995). Many music school programs marginalize education students in favor of music performance students (Pellegrino, 2009; Roberts, 1991). Consequently, music education students develop their musician selves
during pre-service education and develop their teaching selves after leaving music school and beginning a career as a music educator (Draves, 2012; Roberts, 1991).

The participants in this study expressed an ease and comfort with conducting a traditional ensemble class. The majority of study members drew no distinction between teaching and rehearsing, and it was obvious through observation and interviews that the balance between performing and talking leaned heavily toward the performance side of the continuum. This is supported by the literature that found that North American students have been educated in a performance-oriented music education (Froelich & L’Roy, 1985; Roberts, 1995). The introduction to teaching that a student has experienced is still rooted in performance. Consequently, pre-service music teachers beginning a music education program need to develop a teacher identity that reconciles the musician/performer self and the teacher self. Isbell’s research showed that while primary socialization was highly influential, secondary socialization during undergraduate music education programs was more influential (2008).

The structures of the majority of music education programs are housed in university schools of music, which are primarily conservatory-based programs. While some universities are trying to fully integrate the music education program into schools of education, the norm continues to keep pre-service music educators separated from other education programs.

**Significance of the theme.** In our current system of pre-service teacher education, music teachers are trained first as musicians, then as teachers (Isbell, 2008). The reason teachers chose to teach music is because of their experiences as student musicians (Froelich & L’Roy, 1999). Balancing musician identities with teacher identities is an ongoing issue for music teachers.

The majority of the participants in this study were veteran teachers, with over 20 years of experience. Jorgensen (2006) believed that identity constructed both socially and individually
are constantly developing and evolving. As one’s career develops, one’s identity ideally shifts to meet the demands of the situations in which he/she works. The study participants continued to navigate their own musician-performer-educator identity as defined by their own experience, training, beliefs, and demands of the system in which they work. They embraced the performance aspects that their jobs entail, because they learned from an early age what is expected of their programs. Those expectations demand skill-based, traditional teaching.

**Implications for music teacher educators.** The *Teacher Identity* theme is essential because leaving the educator identity for pre-service teachers to construct after they begin teaching can leave them vulnerable to falling back into traditional teaching early in their career because it is familiar (Allsup, 2016; Detels, 1999; Scheib, 2003). As teachers navigate school systems and their place in them, a stronger educator identity in conjunction with their musician identity may give them the confidence needed to teach in a more creative manner. It may also aid in creating opportunities for their students to develop creative and critical thinking skills and problem-solving techniques, and deepen their own thinking and producing of music (Abramo & Reynolds, 2013). Universities might think about moving the music education major to the education department, giving students an opportunity to develop their teacher identities with other teacher candidates. By doing so, music teacher candidates can experience education classes outside of music methods classes and learn more about educational best practices and how to incorporate them into their own practice. It might also give them the opportunity to share some of their own practices that could transfer into other academic disciplines, opening up other teacher candidates to the world that music teachers inhabit. This approach to music education could be jarring for potential music teachers, forcing them out of the comfort zones of the practice rooms and recital halls, but could aid them in understanding and defining their roles in
the greater school community. If professors of education are to take on more responsibility for
music educators, they may need to understand the music education community better to
encourage music education students to broaden their horizons in pedagogy.

**Implications for music teachers.** For in-service teachers, this theme is important in
understanding that teachers have some control in defining their place in the system that could be
more connected to the general curriculum (Tucker, 2019). Another implication is that in-service
educators might be involved in searching out professional development that is directed more
toward inquiry in music education. Part of this development is understanding how language
related to constructivist learning philosophies and pedagogy in music education can be linked to
inquiry. This would include associating problem posing (Tobias, et al., 2015) and
Comprehensive Musicianship through Performance (O’Toole, 2003) as connections to inquiry.
Administrators can be instrumental in drawing music educators into the general curriculum by
providing professional development that connects music education and creative teaching
techniques to those techniques used in other disciplines. Awareness of how inquiry applies to all
subject domains and the different nuances associated with effective inquiry instruction in music
education is critical.

**Areas of future research.** There is a great deal of research dedicated to music teacher
identity (Bernard, 2004; Bouij 2004; Isbell 2008; Mark, 1998; Natale-Abramo, 2014; Pellegrino,
2009; Scheib, 2006). With all that is known about the issues regarding identity, there is an
opportunity for research to be conducted with regard to discovering in what ways music teacher
education pre-service programs are addressing the integration of musician and educator identities
before students enter the workforce. Observation and interview data from this study indicated
strong ties to musician/performer identity, leading to traditional teaching methods. With targeted
research into how music teachers learn to be teachers, rather than conductors, this could strengthen how music education programs address the incongruity of educator identity in conjunction with musician identity that can occur. Additionally, researchers might investigate further how music teacher identities evolve after they are employed in the educational system.

**Attitudes and Beliefs**

The outcome goal of learning articulated by the majority of participants was to create life-long appreciation of music in their students. Most participants exhibited tendencies toward traditional teaching methods to achieve that goal, working to provide successful performances so students would experience a feeling of self-satisfaction in a “job well done.” The prevailing attitude toward accomplishing such a goal was to perform as much as possible to equate the feeling of success with the physical act of creating sound. Correspondingly, Elliott and Silverman’s (2015) philosophy of music education claims that “verbal information (or formal knowledge) about music is no substitute for the ultra-specific nonverbal conception of musical works that a student exhibits when he or she performs (improvises, composes, arranges or conducts) intelligently” (p. 234). This approach to music education is firmly rooted in experiences playing or singing, with little to no verbal communication beyond that of the teacher-conductor giving instruction, and that assessment of a student’s musical ability be based on the student’s capability in making music. When this pedagogy is adopted, students have no explicit instruction other than skills and behaviors, and they are left to attempt to make sense of music with no explicit guidance to anything but technique. This perspective focuses on performance as a primary focus of music (Reimer, 2003). Some arts teachers feel that performance is appropriate because the arts should be “experienced and understood as practical rather than intellectual activities” (p. 18). This is a highly traditional philosophy of music
education. However, in the face of the evolving world of music education, it hardly seems practical as a way to provide music education for all students. In an educational climate that is highly centered on critical and creative thinking skills and problem-solving capabilities, the performance-based values espoused by the majority of the participants of the study may be considered to be inappropriate. The tradition-based belief system of teaching music requires minimal higher-order thinking skill, requiring students to reproduce the teacher-conductor’s thoughts and critical/creative decisions.

A smaller number of participants were cognizant of a need for a deeper understanding of music to enhance not only student performances, but to also deepen students’ understanding of who they are as people through music and performance. These respondents understood and experienced music as a vehicle for more personal expression than that of a composer or teacher-conductor’s creative interpretation.

A prevalent result was that students learned how to appreciate the intricacies of music, inclusive of technical skill, expression and sense of self, collaboration and sense of ‘whole’ and all that music entails through performance. This aligns with a music education philosophy, suggested by Reimer (2003), of ‘synergism,’ in which “beliefs…rather than being conceived as fixed,…are like to be more valid and useful if understood as being open to variations, modifications, and adaptations to a variety of positions ranging from those similar to those seemingly oppositional” (p. 30). Reimer suggested that flexibility might serve music education to open minds to different interpretations of what is important and will reach more students. Reimer defined performance as “one of a variety of ways musical learnings can and must occur” (p. 61). Jorgensen (2006) advocated for a dialectical approach to music education, in which the practical and theoretical, are used in conjunction with each other. Jorgensen posited
This congruence between the thought and practice of the musician in knowing, doing, and being in music and the teacher's decisions about how to bring together "this-with-that" in the context of the specific circumstances of musical instruction are appealing aesthetically. (p. 3)

Broudy (1980) spoke of the benefit of music as part of the general curriculum as being able to “supply what no other discipline does: the strange and wonderful synthesis we call knowledgeable feeling and feelingful knowledge” (p. 7).

**Significance of the theme.** While a teacher’s outcome goal is significant in guiding his or her curriculum, the pedagogy that drives the means to reach that goal is of the utmost importance. Most of the participants in this study subscribed to a traditional method in order to reach their stated outcome goals of creating life-long performers/appreciation of music, and for creating independent musicians. Three participants subscribed more to Reimer’s synergistic philosophy of music education, which considers the need for practical skills and technique in conjunction with the aesthetic philosophy of music education which promotes deeper understanding of music and promotes a broader scope of music. Detels (1999) supported the larger value of aesthetics in the arts, stating “learning about the arts helps students with a variety of essential human lessons, including finding out who they are, seeing themselves as part of a larger culture, broadening their perceptions, expanding their abilities to express themselves and communicate escaping the mundane, developing their imaginations, and evaluating and making judgments” (p. 14). Traditional teaching methods leave little room for recognition or reflection on human lessons. The synergistic philosophy advocates enhanced learning of music sounds to create musical meaning. To create those meanings “requires an amalgam of mind, body, and feeling” (Reimer, 2003, p. 11).
Allsup (2016, p. 112) identified two different ways of describing independence for musicians. The first is of the traditional ilk, in which independence could “be defined, demonstrated, measure, and externally evaluated if an individual learner were observed making behavioral choice within a unified musical field where norms and standards were so closed that they could be agreed on in advance (by those in power).” Teacher-designed, or “other”-designed rubrics could measure independence defined by someone other than the student. The second description of independence that Allsup offered was one where the first is antithetical to freedom or independence. In the second definition, the student would not be compelled to answer to a higher power, but would be engaged to provide evaluative feedback through dialogue, reflection, and debate with prompts such as “What choices did you make? What problems did you encounter? What were your intentions? Tell us your story” (p. 112), embracing a more qualitative approach. Only if the student was one of the creators of the assessment tool would a rubric be appropriate.

While study participants may or may not have been cognizant of the different philosophies espoused by Elliott and Silverman (2015) and Reimer (2003), each of them showed a propensity toward one of them. The instrumental teachers primarily leaned toward Elliott’s philosophy, as did the majority of vocal music teachers. The two vocal music teachers who exhibited more of a this-or-that pedagogy both had backgrounds in theatre and drama. The single instrumental teacher who advocated for music as a vehicle for introspection worked closely with one of the vocal teachers with the synergistic perspectives.

**Implications for music teacher educators.** Similar to the theme of teacher identity, the first implication of this theme is that experiences early in one’s musical life have a great impact on one’s decision to become a music educator, and teacher identity is highly informed by the
compounded experiences one continues to have as they progress toward graduation and their first job as an educator. Those experiences also carry great weight in the construction of their personal philosophies of music education. If music teachers are to expand their attitudes and beliefs related to instruction in the classroom, then the experiences they provide to young musicians should include events with music that expand musical depth of knowledge in a multitude of ways, including, but not solely performing.

**Implications for music teachers.** Music teacher methodologies reflect what educators believe to be important, even if teachers are not completely steeped in the formal music education philosophies. If one studied in a university that valued performers over educators, the educator’s focus would almost certainly continue to be on the performance as the product instead of the larger picture of the importance of music to the general curriculum in schools. Outcome goals set by music teachers are generally replicative and not transformative.

**Areas of future research.** The theme of Attitudes and Beliefs is very closely related to the theme of Teacher Identity. Researchers might investigate the effect of creative teaching strategies on both teachers who have adopted them, and their students. Exploration into the attitudes and beliefs of those participants may be informative to music education programs in the interest of shifting curriculum toward constructivist teaching strategies. Additionally, researchers might investigate to what extent the National Standards for the Arts are being infused into teacher education curricula, and in what ways the Standards are affecting curriculum development in school districts.

**Perceptions of Inquiry**

The perceptions of inquiry expressed by participants in this study remain enmeshed in traditional music education values. Teachers felt that knowledge should be acquired through the
playing of instruments, and that inquiry needs to be translated into band director language, furthering the notion that learning is different in the music classroom than in other academic domains. Most participants felt that there would need to be a shift in practice and mindset on the part of the teacher, as well as a shift in student expectation, and felt that they needed professional development directed toward using inquiry in the music classroom. A number of participants felt that inquiry was a part of their personal practice for their own edification in teaching an ensemble; in fact, they recognized that they did not appreciate somebody delivering information to them; they found joy in discovering it themselves. However, the same teachers felt that disseminating information to the students from the podium was a better way for students to learn. Teachers thought that inquiry was better suited to small-group instruction, such as group lessons or sectional work, separate from large-group class sessions. A minority of participants employed inquiry instruction as part of their curriculum, some purposefully, and some not aware that they were using an inquiry-based approach with those projects, such as Keith’s Band-a-rama and small-group projects and Ezra’s sixth grade repertoire selection project. Those teachers identified better student engagement and unintended benefits, including, but not limited to, students assuming leadership roles, student problem-solving capabilities, student independence skills, and enhanced critical and creative thinking skills. While teachers appreciated these benefits, they still felt they were secondary to musical skills.

Participants in this study felt that they had no experience as students or teachers with inquiry in the ensemble classroom; therefore, they were hard-pressed to find a need or use for it in their current classrooms. As conductors of ensembles, they had very narrow views of inquiry that related only to immediate performance goals. Teachers expressed a concern about the developmental levels of students. They felt that engaging in inquiry could cause student
engagement to decrescendo. When participants engaged in inquiry-based lessons, it was unrecognized as inquiry until they were reflecting in the interview process about the lesson or project. Those teachers felt that those projects were not necessarily music-based because students were not performing as part of the inquiry.

The empirical studies in academic disciplines showed that, at the very least, inquiry-based learning did no harm, and in most cases produced deeper learning (Davis, 2013; Gallagher & Stepien, 1996; Granger et al, 2012; Terenzini, Cabrera, Colbeck, Parente, & Bjorklund, 2001; Wright, 2008). Student participants in inquiry-based classes scored at least as high on assessments as direct instruction classes, and in many cases, retained information better than students in traditional teacher-directed classes. Student engagement improved drastically in science, mathematics, social studies and English language arts. There is a paucity of research regarding inquiry-based learning in large-ensemble classes at the secondary level. In the single study found, McGillen (2007) restructured his traditional classroom from a wind ensemble class to a contemporary ensemble. He found that student motivation was much higher when creativity was placed on an equal plane with technical and aesthetic aspects of music.

**Significance of the theme.** This theme is significant in that the benefits of inquiry-based learning have been identified in other academic classrooms; student engagement and knowledge retention are enhanced. When student engagement is higher, there is a greater opportunity for learning. In those cases, the learning involves more than content, though content is still at the fore. If skills are addressed that are important in the music classroom, but not implicitly music-based, teachers can assist students to enrich and deepen not only their musical knowledge, but guide them to develop skills in creativity, responsibility, critical thinking skills, problem-solving capabilities, communication skills, and interpersonal skills, just to name a few.
Implications for music teacher educators. The implication of this theme is that pre-service teachers have little to no experience with inquiry-based learning in any type of performance class. Opportunities for students to engage with inquiry in music classes would give them another tool for fostering higher levels of student engagement in their classrooms and provide insights for engaging students in higher-level thinking. This would supply pre-service teachers with more options to reach more students. This would imply, again, that university’s might better serve music education students by relocating the music education major out of the conservatory-based schools of music and into the schools of education. Most participants in this study understood the value of inquiry in other disciplines, however their lack of experience with inquiry in performance classes caused them to see little value in inquiry in their own classes. If music education students are to see the value in using inquiry in their own pedagogy, music teacher educators will need to guide students to see and experience ways of employing inquiry in the performance classroom that are valuable and viable. The literature shows, and this study supports, that music teacher identity, attitudes, and beliefs are predicated by performance events early in their lives. The challenge to include other musical experiences in conjunction with performance to deepen and strengthen the performance experiences would require a systemic shift within the field of music education that could be provided by inclusive schools of education. If music teacher candidates are to understand the ways to reach more students, they need to comprehend, and be open to, constructivist approaches to education.

Implications for music teachers. Student engagement in the large-ensemble classroom does not need to rely solely upon teaching skills and technique. Some students may respond to a different approach, such as inquiry-based learning or project-based learning, and in doing so may very well improve their music skills and techniques. Music teacher perceptions of inquiry are
that it is valuable for other academic disciplines because they have little experience with constructivist teaching approaches, as students and as teachers. Professional development provided to districts frequently focus those approaches on disciplines outside the arts. Administrators might draw music teachers into those approaches by providing professional development that targets inquiry-based learning in the arts. By doing so, administrators might bring music teachers and curriculum closer to the general school curriculum. In addition, administrators can provide targeted, embedded observational and evaluative feedback that promotes the development of the knowledge, skills, and dispositions towards more constructivist and inquiry-oriented teaching strategies (Blase & Blase, 1999).

**Areas of future research.** Research is necessary in discovering the ways inquiry-based learning is presented to music students in middle and high school settings, and to pre- and in-service teachers. While some music education programs delve into inquiry-based learning techniques with their pre-service teachers, research into if, how, and with what fidelity the pre-service teachers that have experienced inquiry-based learning practices implement those techniques once they begin their careers as music teachers in large-ensemble classrooms.

**Obstacles to Inquiry**

Across cases, teachers felt that inquiry was inefficient and time-consuming with little reward. The concept of dialogue was considered to be a distraction from the more important physical work of playing or singing. Instrumental teachers communicated issues regarding physical space, such as room size, extreme noise levels, and students holding instruments, which they sometimes referred to humorously as weapons or noisemakers. Large class sizes were recognized as a barrier to implementing inquiry with integrity, with a recurring observation that classroom management was of the utmost importance, and that any interruption to performance
or rehearsing in the large ensemble made it difficult to get the entire class back under control. Participants felt that if there was any place for inquiry in the ensemble classroom, it would work better in lessons or sectionals. Lastly, the isolation of music from academics was perceived as an impediment in that students used the music room as an escape from academic rigor. Each of these results are largely based in the traditional perception of music education.

The literature identified traditional teaching methods as one of the largest obstacles to inquiry-based learning in the music classroom (Allsup, 2016; Detels, 1999; Reimer, 2003). The tradition is entrenched in the master-apprentice model of teaching, in which the master imparts wisdom and knowledge from the front of the room, and the apprentice is responsible for absorbing and applying the information with little to no opportunity to discover, question, or investigate the knowledge-base on his/her own during class time. Tradition dictates that the most successful ensemble teachers allow their students to play more with less teacher talk during class time, resulting in active learning (Goolsby, 1996; Duke, 1998). The tradition of the performance-based ensemble is venerable enough that virtually all music teachers have been trained in the same way, and the cycle continues, even though the education system has changed dramatically since the 1930s. Along with the specialization comes an isolation of all disciplines, but the feeling is especially strong with music teachers, who already feel like what they teach is different from academic disciplines, and even other arts disciplines in schools. Music teachers pride themselves on the efficiency of the traditional model and use that model for classroom management purposes. Students seemingly appreciate the model because the onus of thinking for themselves is removed, and they are only expected to do as they are instructed. The social aspect of making music together as apprentices under the master is valued as a group activity.
Significance of the theme. The significance of this theme lies in the sub-theme of isolation. Reimer (1991) opined:

…it is fair to say that music educators often view schooling through a very narrow lens, having been given by their teacher education programs little breadth of vision about the philosophical, political, sociological, cultural, and historical dimensions of the larger phenomenon we call education, and how music might be seen to function within that larger, richer picture (p. 8).

A sense of isolation for the music teacher begins early. Roberts claims, “Music students appear to develop a strong sense of isolation from the rest of campus and most seem to focus their attention on the social action within the music school” (2004, p. 8). Roberts indicated that the isolation comes from within, rather than a forced isolation by others. When music teachers identify a separation or isolation from the rest of the school, it may be something that they subconsciously developed within their school community, much like they did at university. The hard-boundaries of the North American education system only serves to strengthen isolation between disciplines. With the practice already ingrained in the music teacher’s being from university, the siloed approach to education is convenient, almost requiring the music departments to band together and set themselves apart from the other academic disciplines. Broudy (1988) acknowledged that the mystique of art created a division in schools between music and other disciplines that has prohibited music from achieving a permanent place in the general curriculum of public education. Too frequently, music educators are unable to answer the question “Just what is it about my work that really matters” to themselves, so communication of the relevance of the work is nearly impossible to describe to the non-music teacher or administrator.
The classroom management point identified by teachers is relevant, because classroom management is also a type of control. When a music teacher is working efficiently, he has complete control over the students in his room, and over what he expects them to learn. The hierarchy that has been embedded in the traditional music classroom is based on norms of fear and dependency that have been historically inbred and passed down from generation to generation in the field (Allsup, 2016). Developing any sort of student-directed instruction or inquiry-based learning requires a loosening of the reins in the classroom. In a traditional large-ensemble learning environment, the teacher appreciates correct playing techniques and skills and right answers over spontaneous encounters, consequently placing minimal value on a two-way dialogue in the classroom (Allsup, 2016s). Tradition makes it difficult for music teachers to take a risk, and give up the comfort and security of what they know to work.

Music educators may consider reimagining their roles as teacher-conductors to include the role of facilitator. That may require giving up some of the control they have worked so hard to establish. Allsup claimed, “the North American music educator seems unable to reimagine the role of the music teacher. We have to give up control…” (p. 104). Teacher-conductors are focused on keeping the classroom under control and consider needless dialogue from students to be an interruption to the efficient model they have constructed. Dialogue, as viewed from the teacher-conductor podium, interrupts not only the flow of rehearsal, but also distracts the teacher from what he sees as important in the moment. Instrumental teachers have an added distractor with students holding instruments that are designed to make sound. Any extraneous sound is usually discouraged for the same reason. The message that students could receive is that what the student thinks or wonders about is unimportant, leaving students to feel devalued instead of empowered in the classroom.
Implications for music teacher educators. Isolation can easily translate to feelings of marginalization when one leaves the security of the music school and transitions into a school system. Traditionally, most music education preparation programs still focus on creating technically skillful musicians before they focus on the pedagogy necessary to be a successful teacher. To shift this systemic issue, schools of education might consider raising the level of pedagogy education to the level of performer education, creating better-balanced educators who can more easily assimilate into a school system and connect with teachers in other academic disciplines. An emphasis on creating teachers who are musicians, rather than musicians who also teach, might lead to less isolation, which in turn, could lead to softer boundaries between music and other academic disciplines.

Implications for music teachers. Music educators may want to balance the effort they spend on skills with the process of “knowing about and knowing why” to enhance the end product of “knowing how.” If music educators are unable to connect music to the overall curriculum or to define why it is important to the overall curriculum, music will continue to be considered less important. A second implication of this theme is that music teachers might investigate what Detels (1999) called “soft-boundaried education,” in which occurs the “integration of historical and philosophical inquiry with practice and experience of artistic production, within and beyond the traditional boundaries of arts disciplines” (p. 27). The arts when studied as general education should supply what no other discipline does: the strange and wonderful synthesis we call knowledgeful feeling and feelingful knowledge (Broudy, 1980, p. 7).

Areas of future research. Researchers may investigate the sub-theme of isolation to discover more about why and when it begins and to make recommendations for ameliorating the
issue as it relates to music teacher perceptions of marginalization and isolation within school systems. It may serve music education to research how music topics that seem auxiliary to performance are taught in university programs, in an effort to model how those same topics could be explored at the secondary level. Additionally, researchers might study how music education philosophies are taught in pre-service programs and how reflexive practices, constructivist beliefs, and inquiry-oriented instructional strategies are implemented to make music education students aware of their own bias toward philosophies.

**Limitations of this Study**

This study had a variety of limitations. The character of the study sample, while inclusive of some socio-economic diversity, did not include very large or very small schools, and did not include teachers from urban or rural districts. There was a range of experience amongst the participants, but there were no first or second-year teachers involved; therefore, the voices of new teachers were not represented in this study. Geographically, the study took place in a small area of the Northeast, which may not be representative of the entire country.

To address trustworthiness issues, the researcher triangulated data between interviews and field observations. Recordings and transcriptions of participant interviews supplied reliable resources to return to for reference. Additionally, a reflexive journal aided in providing rich, thick descriptions during data collection and analysis, as did field notes and analytic memos kept throughout the process.

Transferability issues were mitigated by the use of purposive sampling. Participants were selected because of the subject they taught and the age of the students that they instruct. Within those structures, there was a diverse representation of experience levels to allow for a variety of perspectives. The descriptive data provided was rich and thick to allow for researchers who
might transfer the findings of the study to fully understand the context in which it was conducted. Moreover, the content of the observed behaviors and interviews was found to be typical of the sample, according to the literature.

This study, qualitative in nature, assumes no expectations of generalizability. Those wishing to use this study to inform practice or as a springboard for future research should consider its scope and transferability issues accordingly (Krefting, 1991). Transferability suggests that the burden of demonstrating applicability of the study rests with practitioners or researchers to the transfer rather than the original investigator (Lincoln & Guba, 1985). Therefore, it is recommended that these findings be subject to the individual interpretation and use of others.

Summary of Chapter

The purpose of this chapter was to ascertain the perspectives of music teachers of large-ensemble classes regarding inquiry-based learning in the Hudson valley. Through participant interviews and classroom observations about participant experiences as students and teachers with inquiry, the researcher was provided insight into teachers’ perceptions of inquiry in their classrooms, and in music education overall.

Analysis of the data suggested themes in four areas: how teacher identity construction affected perceptions of inquiry; the music education philosophies, and participant attitudes, and goals that shaped participant teaching methodologies and pedagogy; participant perspectives and knowledge of inquiry-based learning; and barriers that participants recognized in teaching with an inquiry mindset.
Overall Conclusions

In conclusion, this dissertation explored the perspectives of music education practitioners of inquiry-based practices in secondary school large-ensemble classrooms. Though there were many obstacles identified that contribute to non-implementation, the primary rationale for not putting inquiry into practice was a narrow focus on performance goals. With the adoption of the revised National Core Arts Standards, music educators have been given a roadmap for expanding the vista for outcome goals for students. This work may contribute to the existing body of knowledge of music pedagogy that will further inform policy and practice for both music educators and music education preparation programs at the university level.
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doi:10.1177/1536600617743013

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Zimmerman, M. (2002). *On musicality and milestones: Selected writings of Marilyn Pflederer Zimmerman with contributions from the profession.* Champaign, IL: School of Music, University of Illinois at Urbana-Champaign.
Appendix A: Semi-Structured Interview Protocol
Semi-Structured Interview Questions

1. Tell me about your experience as a music ensemble teacher?
2. Have you seen best practices in the field changing during your career? In what ways?
3. Tell me about a typical lesson in your classroom.
4. Ensemble directors are often faced with balancing talking and performing in class. What are your feelings about playing time vs. talking time during ensemble class as a teacher? As a student?
5. What is your experience with inquiry-based instruction as a teacher? As a student?
6. How could you see inquiry-based instruction being successfully employed in an ensemble class?
7. What are some barriers you can think of in using inquiry-based instruction in an ensemble classroom?
8. Is inquiry-based instruction something you personally find important? Why/Why not?
9. Given what we’ve discussed today, what else would you like me to understand about your experience, feelings, and thoughts regarding inquiry in the ensemble classroom?
<table>
<thead>
<tr>
<th>Interview Question</th>
<th>Relation to Research Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tell me about your experience as a music ensemble teacher?</td>
<td>R1</td>
</tr>
<tr>
<td>2. Have you seen best practices in the field changing during your career? In what ways?</td>
<td>R2, R3</td>
</tr>
<tr>
<td>3. Tell me about a typical lesson in your classroom.</td>
<td>R1, R2, R3</td>
</tr>
<tr>
<td>4. Ensemble directors are often faced with balancing talking and performing in class. What are your feelings about playing time v. talking time during ensemble class as a teacher? As a student?</td>
<td>R1, R2, R3</td>
</tr>
<tr>
<td>5. What is your experience with inquiry-based instruction as a teacher? As a student?</td>
<td>R1, R2, R3</td>
</tr>
<tr>
<td>6. How could you see inquiry-based instruction being successfully employed in an ensemble class?</td>
<td>R2, R3</td>
</tr>
<tr>
<td>7. What are some barriers you can think of in using inquiry-based instruction in an ensemble classroom?</td>
<td>R2, R3</td>
</tr>
<tr>
<td>8. Is inquiry-based instruction something you personally find important? Why/Why not?</td>
<td>R1, R2</td>
</tr>
<tr>
<td>9. Given what we’ve discussed today, what else would you like me to understand about your experience, feelings, and thoughts regarding inquiry in the ensemble classroom?</td>
<td>R1, R2, R3</td>
</tr>
</tbody>
</table>
Appendix B: Electronic Quality of Inquiry Protocol
Fw: EQUIP Question

Douglas M. Coates <coates017@wcsu.edu>
Fri 5/29/2020 11:11 AM
To: Douglas M. Coates <coates017@wcsu.edu>

From: Jeff Marshall <marsha9@clemson.edu>
Sent: Friday, May 29, 2020 11:07 AM
To: Douglas M. Coates <coates017@wcsu.edu>
Subject: Re: EQUIP Question

Please be cautious
This email was sent from outside of your organization

You have my permission to print with proper citation in the appendix and in the text.

Jeff
EQUIP
(Electronic Quality of Inquiry Protocol)
Complete Sections I before and during observation, Sections II and III during the observation, and Sections IV-VII immediately after the observation. If a construct in Sections IV-VI absolutely cannot be coded based on the observation, then it is to be left blank.

Observation date: _________
Time start: ____
Time end: _____
Observer: ____________________________
School: ____________________________ District: ____________________________ Teacher: ____________________________
Course: ____________________________

I. Descriptive Information

A. Teacher Descriptive Information:
1. Teacher gender _____ Male (M), Female (F)
2. Teacher ethnicity _____ Caucasian (C), African-American (A), Latino (L), Other (O)
3. Grade level(s) observed ____________ 4. Subject/Course observed ______________________
5. Highest degree__________________ 6. Number of years experience: ________ 7. Number of years teaching this content ________

B. Student/Class Descriptive Information
1. Number of students in class: ____________
2. Gender distribution: _____ Males _____ Females
3. Ethnicity distribution _____ Caucasian (C) _____ African-American (A) _____ Latino (L) _____ Other

C. Lesson Descriptive Information
1. Is the lesson an exemplar that follows the 4E x 2 Instructional Model? (PDI exemplar, non-PDI exemplar, non-exemplar)
2. Working title for lesson:
3. Objectives/Purpose of lesson: Inferred (I), Explicit (E)____:
4. Standards addressed: State (S), District (D), None Explicit (N)____:
## II. Time Usage Analysis

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity Codes</th>
<th>Organization Codes</th>
<th>Student Attention to Lesson Codes</th>
<th>Cognitive Codes</th>
<th>Inquiry Instruction Component Codes</th>
<th>Assessment Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-5</td>
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</tbody>
</table>
**Activity Codes—facilitated by teacher**

0. **Non-instructional time**—administrative tasks, handing back/collating papers, general announcements, time away from instruction
1. **Pre-inquiry**—teacher-centered, passive students, prescriptive, didactic discourse pattern, no inquiry attempted
2. **Developing inquiry**—teacher-centered with some active engagement of students, prescriptive though not entirely, mostly didactic with some open-ended discussions, teacher dominates the explain, teacher seen as both giver of knowledge and as a facilitator, beginning of class warm-ups
3. **Proficient inquiry**—largely student-centered, focus on students as active learners, inquiries are guided and include student input, discourse includes discussions that emphasize process as much as product, teacher facilitates learning and students active in all stages, including the explain phase
4. **Exemplary inquiry**—student-centered, students active in constructing understanding of content, rich teacher-student and student-student dialogue, teacher facilitates learning in effective ways to encourage student learning and conceptual development, assumptions and misconceptions are challenged by students and teacher

**Organization Codes—led by teacher**

W  Whole class
S  Small group
X  Individual work

**Student Attention to Lesson Code—displayed by students**

L  **Low attention**, 20% or fewer attending to the lesson. Most students are off-task – heads on desks, staring out of the window, chatting with neighbors, etc.
M  **Medium attention**, between 20-80% of students are attending to the lesson.
H  **High attention**, 80% or more of the students are attending to the lesson. Most students are taking notes or looking at the teacher during lecture, writing on the worksheet, most students are volunteering ideas during a discussion, most students are engaged in small group discussions even without the presence of the teacher.

**Cognitive Code—displayed by students**

0. Other—e.g. classroom disruption, non-instructional portion of lesson, administrative activity
1. Receipt of knowledge
2. Lower order (recall, remember, understand) and/or activities focused on completion exercises, computation
3. Apply (demonstrate, modify, compare) and/or activities focused on problem solving
4. Analyze/Evaluate (evidence, verify, analyze, justify, interpret)
5. Create (combine, construct, develop, formulate)

**Inquiry Instructional Component Code—facilitated by teacher**

0. **Non-inquiry**: activities with the purpose of skill automation; rote memorization of facts; drill and practice; checking answers on homework, quizzes, or classwork with little or no explanation
1. **Engage**: typically situated at the beginning of the lesson; assessing student prior knowledge and misconceptions; stimulating student interest
2. **Explore**: students investigate a new idea or concept
3. **Explain**: teacher or students making sense of an idea or concept
4. **Extend**: [Extend is important but is not coded as such because it typically is a new Engage, Explore, or Explain]

**Assessment Code—facilitated by teacher**

0. No assessment observed
1. Monitoring (circulating around the room, probing for understanding, checking student progress, commenting as appropriate)
2. Formative assessment (assessing student progress, instruction modified to align with student ability) or Diagnostic assessment (checking for prior knowledge, misconceptions, abilities)
3. Summative assessment (assessing student learning, evaluative and not informing next instructional step)
### III. Lesson Descriptive Details

<table>
<thead>
<tr>
<th>Time (mins into class)</th>
<th>Classroom Notes of Observation</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
### IV. Instructional Factors

<table>
<thead>
<tr>
<th>Construct Measured</th>
<th>Pre-Inquiry (Level 1)</th>
<th>Developing Inquiry (2)</th>
<th>Proficient Inquiry (3)</th>
<th>Exemplary Inquiry (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I1.</td>
<td>Instructional Strategies: Teacher predominantly lectured to cover content.</td>
<td>Teacher frequently lectured and/or used demonstrations to explain content. Activities were verification only.</td>
<td>Teacher occasionally lectured, but students were engaged in activities that helped develop conceptual understanding.</td>
<td>Teacher occasionally lectured, but students were engaged in investigations that promoted strong conceptual understanding.</td>
</tr>
<tr>
<td>I2.</td>
<td>Order of Instruction: Teacher explained concepts. Students either did not explore concepts or did so only after explanation.</td>
<td>Teacher asked students to explore concept before receiving explanation. Teacher explained.</td>
<td>Teacher asked students to explore before explanation. Teacher and students explained.</td>
<td>Teacher asked students to explore concept before explanation occurred. Though perhaps prompted by the teacher, students provided the explanation.</td>
</tr>
<tr>
<td>I3.</td>
<td>Teacher Role: Teacher was center of lesson; rarely acted as facilitator.</td>
<td>Teacher was center of lesson; occasionally acted as facilitator.</td>
<td>Teacher frequently acted as facilitator.</td>
<td>Teacher consistently and effectively acted as a facilitator.</td>
</tr>
<tr>
<td>I4.</td>
<td>Student Role: Students were consistently passive as learners (taking notes, practicing on their own).</td>
<td>Students were active to a small extent as learners (highly engaged for very brief moments or to a small extent throughout lesson).</td>
<td>Students were active as learners (involved in discussions, investigations, or activities, but not consistently and clearly focused).</td>
<td>Students were consistently and effectively active as learners (highly engaged at multiple points during lesson and clearly focused on the task).</td>
</tr>
<tr>
<td>I5.</td>
<td>Knowledge Acquisition: Student learning focused solely on mastery of facts, information, and/or rote processes.</td>
<td>Student learning focused on mastery of facts and process skills without much focus on understanding of content.</td>
<td>Student learning required application of concepts and process skills in new situations.</td>
<td>Student learning required depth of understanding to be demonstrated relating to content and process skills.</td>
</tr>
</tbody>
</table>
## V. Discourse Factors

<table>
<thead>
<tr>
<th>Construct Measured</th>
<th>Pre-Inquiry (Level 1)</th>
<th>Developing Inquiry (2)</th>
<th>Proficient Inquiry (3)</th>
<th>Exemplary Inquiry (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>D1. Questioning Level</td>
<td>Questioning rarely challenged students above the remembering level.</td>
<td>Questioning rarely challenged students above the understanding level.</td>
<td>Questioning challenged students up to application or analysis levels.</td>
<td>Questioning challenged students at various levels, including at the analysis level or higher; level was varied to scaffold learning.</td>
</tr>
<tr>
<td>D2. Complexity of Questions</td>
<td>Questions focused on one correct answer; typically short answer responses.</td>
<td>Questions focused mostly on one correct answer; some open response opportunities.</td>
<td>Questions challenged students to explain, reason, and/or justify.</td>
<td>Questions required students to explain, reason, and/or justify. Students were expected to critique others’ responses.</td>
</tr>
<tr>
<td>D3. Questioning Ecology</td>
<td>Teacher lectured or engaged students in oral questioning that did not lead to discussion.</td>
<td>Teacher occasionally attempted to engage students in discussions or investigations but was not successful.</td>
<td>Teacher successfully engaged students in open-ended questions, discussions, and/or investigations.</td>
<td>Teacher consistently and effectively engaged students in open-ended questions, discussions, investigations, and/or reflections.</td>
</tr>
<tr>
<td>D4. Communication Pattern</td>
<td>Communication was controlled and directed by teacher and followed a didactic pattern.</td>
<td>Communication was typically controlled and directed by teacher with occasional input from other students; mostly didactic pattern.</td>
<td>Communication was often conversational with some student questions guiding the discussion.</td>
<td>Communication was consistently conversational with student questions often guiding the discussion.</td>
</tr>
<tr>
<td>D5. Classroom Interactions</td>
<td>Teacher accepted answers, correcting when necessary, but rarely followed-up with further probing.</td>
<td>Teacher or another student occasionally followed-up student response with further low-level probe.</td>
<td>Teacher or another student often followed-up response with engaging probe that required student to justify reasoning or evidence.</td>
<td>Teacher consistently and effectively facilitated rich classroom dialogue where evidence, assumptions, and reasoning were challenged by teacher or other students.</td>
</tr>
</tbody>
</table>
## VI. Assessment Factors

<table>
<thead>
<tr>
<th>Construct Measured</th>
<th>Pre-Inquiry (Level 1)</th>
<th>Developing Inquiry (2)</th>
<th>Proficient Inquiry (3)</th>
<th>Exemplary Inquiry (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1. Prior Knowledge</td>
<td>Teacher did not assess student prior knowledge.</td>
<td>Teacher assessed student prior knowledge but did not modify instruction based on this knowledge.</td>
<td>Teacher assessed student prior knowledge and then partially modified instruction based on this knowledge.</td>
<td>Teacher assessed student prior knowledge and then modified instruction based on this knowledge.</td>
</tr>
<tr>
<td>A2. Conceptual Development</td>
<td>Teacher encouraged learning by memorization and repetition.</td>
<td>Teacher encouraged product-or answer-focused learning activities that lacked critical thinking.</td>
<td>Teacher encouraged process-focused learning activities that required critical thinking.</td>
<td>Teacher encouraged process-focused learning activities that involved critical thinking that connected learning with other concepts.</td>
</tr>
<tr>
<td>A3. Student Reflection</td>
<td>Teacher did not explicitly encourage students to reflect on their own learning.</td>
<td>Teacher explicitly encouraged students to reflect on their learning but only at a minimal knowledge level.</td>
<td>Teacher explicitly encouraged students to reflect on their learning at an understanding level.</td>
<td>Teacher consistently encouraged students to reflect on their learning at multiple times throughout the lesson; encouraged students to think at higher levels.</td>
</tr>
<tr>
<td>A4. Assessment Type</td>
<td>Formal and informal assessments measured only factual, discrete knowledge.</td>
<td>Formal and informal assessments measured mostly factual, discrete knowledge.</td>
<td>Formal and informal assessments used both factual, discrete knowledge and authentic measures.</td>
<td>Formal and informal assessment methods consistently and effectively used authentic measures.</td>
</tr>
<tr>
<td>A5. Role of Assessing</td>
<td>Teacher solicited predetermined answers from students requiring little explanation or justification.</td>
<td>Teacher solicited information from students to assess understanding.</td>
<td>Teacher solicited explanations from students to assess understanding and then adjusted instruction accordingly.</td>
<td>Teacher frequently and effectively assessed student understanding and adjusted instruction accordingly; challenged evidence and claims made; encouraged curiosity and openness.</td>
</tr>
</tbody>
</table>
### VII. Curriculum Factors

<table>
<thead>
<tr>
<th>Construct Measured</th>
<th>Pre-Inquiry (Level 1)</th>
<th>Developing Inquiry (2)</th>
<th>Proficient Inquiry (3)</th>
<th>Exemplary Inquiry (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1. Content Depth</td>
<td>Lesson provided only superficial coverage of content.</td>
<td>Lesson provided some depth of content but with no connections made to the big picture.</td>
<td>Lesson provided depth of content with some significant connection to the big picture.</td>
<td>Lesson provided depth of content with significant, clear, and explicit connections made to the big picture.</td>
</tr>
<tr>
<td>C2. Learner Centrality</td>
<td>Lesson did not engage learner in activities or investigations.</td>
<td>Lesson provided prescribed activities with anticipated results.</td>
<td>Lesson allowed for some flexibility during investigation for student-designed exploration.</td>
<td>Lesson provided flexibility for students to design and carry out their own investigations.</td>
</tr>
<tr>
<td>C3. Integration of Content and Investigation</td>
<td>Lesson either content-focused or activity-focused but not both.</td>
<td>Lesson provided poor integration of content with activity or investigation.</td>
<td>Lesson incorporated student investigation that linked well with content.</td>
<td>Lesson seamlessly integrated the content and the student investigation.</td>
</tr>
<tr>
<td>C4. Organizing &amp; Recording Information</td>
<td>Students organized and recorded information in prescriptive ways.</td>
<td>Students had only minor input as to how to organize and record information.</td>
<td>Students regularly organized and recorded information in non-prescriptive ways.</td>
<td>Students organized and recorded information in non-prescriptive ways that allowed them to effectively communicate their learning.</td>
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<tr>
<td>Summative view of Instruction</td>
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<td>Summative view of Discourse</td>
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<td>Summative view of Assessment</td>
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<td>Summative view of Curriculum</td>
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<tr>
<td>Overall view of Lesson</td>
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*Provide brief descriptive comments to justify score.

**Score for each component should be an integer from 1-4 that corresponds with the appropriate level of inquiry. Scores should reflect the essence of the lesson relative to that component, so they need not be an exact average of all sub-scores in a category.
Appendix E: Ryan Block Schedule Example
<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
<th>Day 6</th>
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</thead>
<tbody>
<tr>
<td>A Short</td>
<td>B Long</td>
<td>A Long</td>
<td>B Short</td>
<td>A Long</td>
<td>B Long</td>
</tr>
</tbody>
</table>
| 1  
7:50-8:30 | 2  
7:50-8:10 | 1  
7:50-8:10 | 2  
7:50-8:10 | 1  
7:50-8:10 |
| 2  
8:34-9:14 | 2  
8:34-9:14 | 1  
8:34-9:14 | 2  
8:34-9:14 | 1  
8:34-9:14 |
| MUSIC TH  
10:02-10:42 | MUSIC TH  
10:02-10:42 | MUSIC TH  
10:02-10:42 | MUSIC TH  
10:02-10:42 | MUSIC TH  
10:02-10:42 |
| 4  
9:16-10:36 | 4  
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9:16-10:36 | 4  
9:16-10:36 |
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10:45-11:44 | 5  
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| 6  
11:45-12:28 | 6  
11:48-12:28 | 6  
11:48-12:28 | 6  
11:48-12:28 | 6  
11:48-12:28 |
| 8  
11:50-1:14 | 8  
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Appendix F: Open Codes
<table>
<thead>
<tr>
<th>Axial Code</th>
<th>Participant</th>
<th>Date</th>
<th>Open Code</th>
</tr>
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<tbody>
<tr>
<td>Accountability</td>
<td>Dina</td>
<td>2/4/19</td>
<td>But then I'm held accountable. We have, you know, January comes around, you got to we have a form, like, Oh yeah, what are you doing about your inquiries? What peer observations have you had? And then we got to say, Oh yeah, we didn't do that. And then you do it. And then, you know, so it keeps you honest.</td>
</tr>
<tr>
<td>Teacher Accountability</td>
<td>Dina</td>
<td>2/4/19</td>
<td>I don't have a way to measure that. And I should, that's a good idea. I don't. I do it for you know, it's for, it's, I get graded on it, right?</td>
</tr>
<tr>
<td>Student Accountability</td>
<td>Keith</td>
<td>2/23/19</td>
<td>It just forces kids to get their instrument out of the case, when they're not sitting with me, and know that they're gonna have to play without a teacher in front of them. And it's not just “go home and practice’ and then you bring home up, they bring back and practice. “Yeah, I practiced 10 minutes every day. My parents signed it.’ right? Now, I know that they're either doing it or not.</td>
</tr>
<tr>
<td>Student Accountability</td>
<td>Zane</td>
<td>2/26/19</td>
<td>the more questions I can ask, and the more people I can ask them to, you know, not only makes them more accountable for the work, because in a group that large is very easy to feel unaccountable. ‘Oh, he never looks at me. I don't sing too loud. So he doesn't notice if I'm doing something wrong or whatever.’</td>
</tr>
<tr>
<td>Teacher Accountability</td>
<td>Zane</td>
<td>2/26/19</td>
<td>In middle school, it's even worse in terms of the accountability because in a group of 80 8th graders that are looking at each other, and throwing paper balls, and farting, and laughing and farting and going to the bathroom every 12 seconds, you know, that, that, Unless you're right here with that one, you're not even in the room, you know, so standing at the door, and asking them all a question as they walk in.</td>
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</tbody>
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Active Investigation

Bob  2/1/19  I'll do like a demonstration, where I’ll pull kid two kids out and they, they, they go grossly out of tune. And I say, how do you fix it? And then have the kids do it.

Student Investigation

Bob  2/1/19  I was just kind of overhearing the saxophones, they're close to me… They were trying to figure out a lot of notes

Student Investigation

Bob  2/1/19  I did notice that they were trying to puzzle it out, you know, on their own, which is kind of cool

Student Investigation

Bob  2/1/19  I'd rather they try to figure it out. But I was kind of impressed just by listening to those guys trying to “oh yeah because these are eight notes, not quarters” which was kind of cool.

Student Investigation

Evan  3/26/19  I think I could probably spend a bit more time. I don't know what the word the verb would be, but not fishing, but really trying to extract, pulling that out of them a bit more, I think. Because I do think that whatever they bring to the table is of value in whatever shape or form that is, both for the individual and for the sort of community dynamic, I think. So I think it's super critical.

Student Investigation

Evan  3/26/19  So my experience with it is that I, it's been mostly me directing the inquiry Throwing questions out to them And I mean, I haven't even really explored if, and how the students would come up with their questions, maybe for each other, or for the class. Certainly, have questions for me. But, But I'm more talking just on a, you know, an investigative piece. We haven't done a lot of that. And I just am I think it would, I think I could benefit and the and the ensemble could benefit from that.

Student Investigation

Ezra  5/1/19  But this particular group will only get to do those things once and they should have input. So, I try and stress that to them in rehearsals too, that they need, they should
have that input. With this group, sometimes with the level of music, and we have a limited rehearsal time, I think I do have to direct a lot to get us to where we need to go. But as often as possible, I try to give them input.

**Student Investigation**

Ezra 5/1/19

I think questioning in the music classroom is very important. In any classroom. I think that's where most of...also...and listening exercises too. So, when I do listening exercises, I always try to ask open-ended questions so that the students are using their own analytical mind and not just relying on what I'm trying to give them.

**Active Investigation**

Kirby 2/23/19

I think that's sort of how I use it and think about it, pedagogical approaches, there's not a lot of room yet for self-discovery, I think, in all honesty, or for... Yeah, about them. Like...we try to get them to sort of figure things out through struggling, right. And so that's sort of this point of knowledge through active investigation, right? So that's sort of they're investigating, they're struggling with something to try to reflect on it and figure it out...I don't know how well that works for teenagers always, developmentally. I think some kids are great at it. And they realize that they're struggling, they can learn something and they're, they're gaining skills, whether they realize it or not, they at least acknowledge that. Other kids just are like, ‘Yeah, screw it.’ So, I don't know that I really engage with that as much as I might. I mean, I know it's happening.

**Active Investigation**

Zane 2/16/19

A lot of them were experienced girls because they could sing high because of their technique were like ‘the alto is going to ruin my voice’, you know. So, I went through all the reasons and I was very clear, I tried to be as transparent as possible and everything. ‘This is an experiment for me. I've never done this before. We're going to work through this together. If we don't like it,
meaning you and I, we don't have to do it. But you need to give me two or three weeks to make sure it works first. Here are the reasons why.'

some schools that do the IB model, they actually like do away with their performance. you could actually do IB without a performance ensemble. Our principal our very supportive and amazing principal, you know, did not want us to lose that component. It's a big component of our program, you know, so we're able to have that as a, it's still going to be here, just like it is now, an elective.

I think the, at the end of the day, you need, a) you need administrative support on this. But b) you have to resign yourself to the fact that while it is your job to put on a fantastic concert, two-hour long events are not justification for 40 minutes for 180 days. You know, that, that to me is not the be all and end all.

in the last two or three concerts we did, we did scenes that the kids were very integral in putting together and, and the, one of the main comments I got from each of those three concerts, how invested the kids were in each song, and, and the principal, God bless; I'm so lucky, the principal and superintendent come to every concert. And I've had the principal name students that say, 'I've never seen that child engaged in anything before it in their life, their whatever you're doing...'

one of my friends is dealing with this concept of artistic literacy. And, you know, I think that's all part of this too. It's just that we have different ways of communicating or conveying our literacy, we can, our literacy and our artistry and thinking about literacy, just sort of as verbal communication. But
again, there's, there's also all this literacy, you know, texturally, and all as teachers

Assessment  Bob  2/1/19  I think for a teacher, you know, this is your test, testing for knowledge is really important. Do they know what, do they know what you're talking about? And that's where the inquiry comes in. And again, related to band, can you play this after I told you how to play it.

Student Assessment  Cavendish  3/26/19  Doing testing, I have them submit their tests on Google Classroom and then upload it that way to save class time. And we just don't have the time after school, you know, to accommodate 60 kids coming for playing tests.

Student Assessment  Dina  2/4/19  I would say it informed my assessment at which then informed my teaching or like “Oh, I said I was going to make them independent okay, right. That means I got to change this. Oh, and it's going to change how I assess what they're doing and it's going to change how they're involved in the assessment.

Teacher Assessment  Dina  2/4/19  we have, you know, the APPR assessment thing at the end of every year, and I say I'm going to do it earlier and earlier. And sometimes I do, and sometimes I don't. But I developed, with a lot of help from staff developers here, a rubric, which I don't have in front of me, but I could share with you at some point, which I love.

Student Assessment  Dina  2/4/19  I don't have a way to measure that. And I should, that's a good idea. I don't. I do it for you know, it's for, it's, I get graded on it, right?

Student Assessment  Dina  2/4/19  They see that they get it and they respond to like it was a carefully designed thing, or did they respond to that, like, Oh, this is well done. I will therefore give it my best.
concert’s coming up, and this is coming up, and that's coming up and this is coming up, and all these things are coming up all of these, you know, if you will, the, the equivalent of the, of the test in our, you know, field. So I think it's the, some of that pressure might, might steer, might hamper that process. But even that aside, ironically, I think, if this is done effectively, it could enhance that process.

But um, we do the Danielson model here. I consistently get Hs in everything except my questioning techniques. It’s always an E in that and I, you know, in my head, I say to myself two things: I say, How can I do that better, but I also say it's different. This is a different environment,

that's what informs me as to do these kids know this? I mean I do give tests in this class too, written tests on all the concepts we go over but that informs me as to, you know, are these kids with me? Are they getting this? And I like to hear, I, especially when it goes to the next level, where they're interested, where they have questions: not just me asking them but kind of back and forth. They want to know about x, y, & z, you know?

I think even if an inquiry-based instruction is done well, it works because it shouldn't actually ever interrupt the artistic process and the music-making process. It should complement it, and I sometimes think that especially like, what we’re even thinking about like, evaluation and what the teachers and the Danielson model with the principles are looking for. They want to see all this dialogue. And I'm going ‘no, that's not actually what it looks like in a choral rehearsal’

And I find most administrators doing observations love that. Because they're used
to teachers talking and talking and talking and talking and talking and talking and talking. I feel the opposite, sometimes that we have to actually remember to try to talk a little bit. Because if we don't, maybe the kids aren't taking away any sort of knowledge other than just regurgitating music that's in front of them.

**Student Assessment**
Rachel 2/20/19

so they're their own little self-contained orchestra. And we play all together so completely, it sounds completely different to them. I get to move around, I get to see, I can hear kids individually. So I get to assess them informally. They can't all see me so that they rely on those who can, so it gets them to be more independent. It's a lot of fun.

**Teacher Assessment**
Rachel 2/20/19

And in observations, principles will often say, you know, getting, getting the students to talk. They talk plenty, but talking about the music, talking about what...I found that it's just so hard to get, to stay, to stay the course, to keep them playing. Like, I want more planning. I don't want as much talking because it is boring.

**Teacher Assessment**
Rachel 2/20/19

it always comes up in post observation conversation, you know, “I've noticed that you've asked students questions, getting them to come up with the answer instead of constantly telling them’, you're just giving them the answer right away or so, you know, ‘violas, you’re sharp’ instead of having them listen. Of course, it takes more time because then, the other one’s just go “blah blah blah...Like today, we had that, that one student who he has, he has an aide and there's a an autism spectrum thing going on there. So I really can't think about too much because he gets frustrated the other kids started, some of them are noogy and you know, or disrespectful, and you just got, but, but you have to tune the string.
Even if the kids are learning a lot, we don't have the basis to assess in the same way that math or science do, because there's no written, there can be, but you know... I do grade their folders once in a while, ‘are you taking notes on what I'm saying’, and all that stuff. But that's more for participation than accuracy. So it allows me to get, and lessons also, again, help this now, but to get in their heads and see what they're really, you know...

we could do written tests, but that's not practical either. And, and, and, you know, the other piece and people can, can argue, you can assess, acquire, by doing, you know, part test, bring a quartet or an octet down. And there is value in that too, absolutely. But, but that tells you what they can do not, what they know, in terms of higher-level thinking, and all of these other things that we've described, whether with what she's doing, what I did in middle school, or what I'm doing now, you know. It really gets them to think and to say something other than what you're saying to them back at you. And to lay a foundation for them to take another step on their own.

I was very lucky I student taught with Judith Ranaletta up in upstate New York recently, you know, that show choir is world renowned. It was insane, right. And I think that hers was more like, showy and whatever. But she was still very technique driven. And in the same way, like they had voice classes per grade level; it was a dream. But in those voice classes, these same kinds of conversations would go on, and they would assess each other. What worked when I did that for her, you know. And that starts to give you ownership to go home and figure something...you want to have that aha moment, you know, and then all of a sudden, you're singing well, when you never thought
you were a singer before, and all that stuff comes together.

I didn't know how to critically think or analyze information you know. I was taught in a way that, you know here the boxes you check, you check them. You know my grading philosophy, I don't give out hundreds. You know if the kid needs it for whatever, we'll do a project and they get 100. But you know I take seriously that 100 is excellent that you know a B is above average the C is average, so I tell the kids at the beginning of the year if you do everything I asked you get a C, not because I'm punishing you not because I'm trying to be a hard ass or any of those things but for these exact reasons. You, you gotta figure something else out other than checking the boxes. Because when you get into the real world, if you're doing average, nobody wants to hire you. I don't want to go to an average doctor. I don't want to go to an average lawyer. I don't want an average government you know whatever... but we teach them that, you know.

But in those voice classes, these same kinds of conversations would go on, and they would assess each other. What worked when I did that for her, you know. And that starts to give you ownership to go home and figure something.

So I think there's balance to how much you dissect.

It's, it's tricky. And they have, they have weapons in their hands, so it's, you know, so they're pointing guns at you while you're doing that stuff. It's, it's a, it's always a balancing act.

I think, somewhere in the back of my mind, I remember that if you can get, someone said
if you can get over at least 50% of the time to be, you know, performing, that that's a good goal to reach. And I don't, I don't know where I sit on that parabola, honestly. But I do try to get out of the way as most, as best as I can. To try to get the kids to sing as much as possible. And, and, it's sometimes it's a hard, you know, tightrope to walk because how much am I neglecting saying something maybe I need to say where it's important to say, versus just letting them experience it? And, or is it just letting them experience it too, unbridled? And do I need to shape it a bit more? So there's always sort of a give and take, I feel I'm doing with that. But I do make a conscious effort to stop talking as much. That's, that's something that's in the, kind of in the forefront for me.

Working and Socializing  Kevin  4/3/19  that makes them more comfortable and makes them so they're more comfortable, they're going to sing more expressively. So I don't mind that. But at same time, if it's getting too out of control, like, and I'll tell them look, I give you guys leeway. But it's time to shut up and time to get the work done. So I feel like there's a hap, you gotta have that happy balance.

Working and Socializing  Kirby  2/23/19  it is very teacher-driven for right now. Sometimes we break out into sectionals, or I'll let the kids, kind of chat a little bit if I'm not working with them. It's something my predecessor did. So we're trying to find the healthy balance of that.

Working and Socializing  Kirby  2/23/19  ideally, it'd be mostly singing, couple of things, continue singing. But I think it's also still a struggle just because we're trying to balance that social aspect with that instructional piece as well.

Working and Socializing  Kirby  2/23/19  So it's the balance of, all right, well, they need to still have a good feeling about what we're doing up here, more than they that they really understand that that's a half note. But
at the same time, if they understand that that's a half note, it actually makes things a lot faster, so we can get to the more so you know, that weird pulling.

<table>
<thead>
<tr>
<th>Teacher and Musician</th>
<th>Kirby</th>
<th>2/23/19</th>
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<tr>
<td>So it's making sure that especially early on, we're helping in, er, student teachers. From that standpoint, I think it's important that they learn how to do those things early on, but also in balance with others.</td>
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<tr>
<th>Playing and Rehearsing</th>
<th>Paul</th>
<th>3/27/19</th>
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<tr>
<td>I think the younger levels, and I remember teaching Middle School, especially with their schedule, being every other day, half groups, they are just trying to survive those pieces. So like to get through them is the goal. So if my goal is to get through a piece successfully, man, I'm the best teacher in America. Because I can do that. And the kids just can do that. But I feel I always I always do feel like there's a there's a balance there.</td>
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<tr>
<th>Talking and Playing</th>
<th>Zane</th>
<th>2/26/19</th>
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<tbody>
<tr>
<td>I do a lot of vocal ped lessons. I do a lot of anatomy lessons where we'll spend 10 or 15 minutes looking at a scoped video or whatever. I just try to budget that in terms of like, right after the concert, or, you know, we've nailed a song two days earlier than I expected it to, will pull that out.</td>
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<th>Talking and Playing</th>
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<tr>
<td>I try to balance it. If it's been a week where we've been sight reading really hard, or all we've been doing is singing, you know, I'll wrap up the week with a lesson like that, where I'll play two different, and I actually I found, right after we did the color matching, I found a clip of five different mini clips of Whitney Houston and it started off with a bunch of the stuff she where she was in her prime and then after that was a video of her when she was younger.</td>
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<tr>
<th>Skills and Comprehension</th>
<th>Zane</th>
<th>2/26/19</th>
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<td>But, you know, for me, everything in life is about balance. Okay, you know, and but I can't say I wasn't doing this. To be fair, we did talk a lot about the concert in class. We</td>
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weren’t talking about sight reading, we weren’t talking about vocal technique. But, you know, I would ask them ‘Is this starting to make sense to you? Do you agree with the order of this? you know, we have this one extra song that's a little bit hard, do you think that we should do it and why?’ You know, so actually, now that I think about it, it was inquiry-based; it just was different inquiry.

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<th>Author</th>
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<tr>
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<tr>
<td>Bob</td>
<td>2/1/19</td>
<td>And sometimes I’m just like, sometimes you have to, as a teacher, you have to make sure that you are giving them the, giving them the okay, giving them the reinforcement.</td>
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<tr>
<td>Bob</td>
<td>2/1/19</td>
<td>if you go back to, let's say, the warm ups, having them play it then having them focus on something</td>
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<tr>
<td>Bob</td>
<td>2/1/19</td>
<td>I think I can't be talking about, you know, what the music represents when there's wrong notes, wrong rhythms. I have to, I do tend to. And I think that, but I think that, I think that might hurt me at the end because by the time I get to dynamics, they've already, I find that they're kind of locked into what they're going to play.</td>
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<tr>
<td>Bob</td>
<td>2/1/19</td>
<td>I think for a teacher, you know, this is your test, testing for knowledge is really important. Do they know what, do they know what you're talking about? And that's where the inquiry comes in. And again, related to band, can you play this after I told you how to play it.</td>
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<td>Behaviorism</td>
<td>Bob</td>
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<td>Behaviorism</td>
<td>Bob</td>
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</tr>
<tr>
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<td>Paul</td>
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the same every time. I mean, that's, there's value to that in a performance ensemble. But I really think we're not teaching kids about music and expression like we should if we just do that.

But again, still, it's student leadership, it's can the students actually play the notes. So it goes quickly to performing a task so much as it is delving into why the composer chose this? Or why the composer chose that or, you know, maybe, what's the historical context of the piece? Can you garnish that from the music itself? All those big questions.

we have an inquiry as an APPR, we have to come up with an inquiry question and come up with evidence. It's like, it's kind of action research type that they make us do and mine is about nonverbal communication. So I know that's, that's more inquiry on gathering on my own. Not really. Because then if it's a nonverbal communication, I'm not explicitly asking them questions. But part of the, training them to be, to understand these cues and to do it like those little, those little groups. That's a lot of that kind of training and nonverbal communication. There is some explicit and there's a question and involved, so...

I don't know how deep your questioning, questioning as a conductor can get, you know, without, I mean, you really, there's certain, you're dealing with a large group of kids.

I’ve been under a lot of conductors. Some of them who were, you know, it's, it's again, do you? It's their vision, their vision of, you know, do you want every note in place, the right time, in tune every chord in tune? Are you going to start, do you look at the shape and you look linearly rather than just horizontally?
Conductor vs. Teacher  Bob  2/1/19

when you conduct when you are running a rehearsal, you don't put things in to an interrogatory, or you mean, you don't go “What is the best way to make this phrase better?” You know, do you have to really have a time to have a kid try and fail, try and fail? Or should I say, Okay, I want you to arch this, this phrase. So I, it's to make it, to make it, question, to ask questions, I think is a much less efficient way. I think there's a, there's a matter of efficiency with that.

Conductor vs. Teacher  Kirby  2/23/19

we need to teach the kids who want to be music teachers to be good musicians first, and artists first, before we teach them how to be teachers. So I feel like it's important for the, for pre-service teachers. I have this thing about pre-service teachers, not so much myself, that they have to learn how to be a good musician. They have to be good musician first, and artists before they worry about how they're teaching and all these other techniques. I feel like sometimes in the Academy, we teach it backwards. We, we, we get them to think about right away all these questioning techniques. Meanwhile, they themselves can't sing a major scale in tune yet. So how the hell are they supposed to teach it?

Non-verbal Communication  Bob  2/1/19

I think conducting is a non-verbal or very limitedly verbal art way of teaching. So I think, I think I try to express things non-verbally.

Non-verbal Communication  Bob  2/1/19

And then I may give some feedback, let me say, yeah, so there's a lot of nonverbal feedback too. I think feedback is part of the loop that that goes with this.

Non-verbal Communication  Bob  2/1/19

So inquiry in band has its, has its challenges. You know you're asking them to respond. Sometimes it's very uncomfortable for them. Really uncomfortable,
<table>
<thead>
<tr>
<th>Non-verbal Communication</th>
<th>Bob</th>
<th>2/1/19</th>
<th>Again, when you say inquiry always gets to the depth that they are responding. But you’re talking about responding musically with their instruments</th>
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<tbody>
<tr>
<td>Non-verbal Communication</td>
<td>Bob</td>
<td>2/1/19</td>
<td>I think where you can, you have the time to ask for responses or ask them to consider some things, musical things to change the way they're playing.</td>
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<tr>
<td>Non-verbal Communication</td>
<td>Ezra</td>
<td>5/1/19</td>
<td>As a conductor in like doing festivals, and conducting festivals and stuff where you have very limited time, or like the honors group that I do, the middle school honors group, where you have limited time to interact with students, if you spend too much of that time talking, I find that they don't get to coherently come together as a group as much. So I tried to make sure that my conducting will indicate what I need it to indicate, so that I don't have to talk as much.</td>
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<tr>
<td>Non-verbal Communication</td>
<td>Keith</td>
<td>2/13/19</td>
<td>you can see it on my wall. “Less talk. More music. Every day.” That's kind of our mantra. I do have days. I do have silent rehearsal. Sometimes I don't say a word, right? I only communicate non-verbally and they don't say a word. Those are super effective. But they're hard to do.</td>
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<td>Non-verbal Communication</td>
<td>Kirby</td>
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<td>I question sometimes for myself, what might inquiry-based instruction really look like? Does it always have to be verbal? Can it be gestural, and their response to my gesture? That would also imply that they look at my gesture, but that's, you know...so I think I'd be curious to find out if anyone has ever thought about that in your in your study? Or if maybe you've thought about that, because that's something I'm just thinking about now, is, does inquiry-based instruction have to be verbal?</td>
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<td>Non-verbal Communication</td>
<td>Kirby</td>
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<td>But isn't part of the questioning until you learn a conductor, maybe you have to figure out what the gesture really means? DC So is</td>
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that interpretation, or is that...? Kirby Well, I think that's partially interpretation. But I guess there's some question in interpretation isn't there?

**Non-verbal Communication**

Rachel 2/20/19

But we do, we have an inquiry as an APPR, we have to come up with an inquiry question and come up with evidence. It's like, it's kind of action research type that they make us do and mine is about nonverbal communication. So I know that's, that's more inquiry on gathering on my own. Not really. Because then if it's a nonverbal communication, I'm not explicitly asking them questions. But part of the, training them to be, to understand these cues and to do it like those little, those little groups. That's a lot of that kind of training and nonverbal communication. There is some explicit and there's a question and involved, so...

**Product**

Cavendish 3/26/19

I think that for me, it's, it's I think the, the end result speaks volumes. So how we got there to be many paths. But, but for me, like, like I said, I guess I'm more of a practical person in the music rehearsal space,

**Product**

Cavendish 3/26/19

I don't mean to say that the, the end result is what I'm going for, like, one, like a concert. That's not what I mean. But I mean, that...the sound is the, is the most important thing. And that representation of music is the most important thing. So however I get there, I think is, is it you know, if the kids are responding to what I'm doing, then that's what's important, whether it be inquiry based or, or something else or not

**Product**

Dina 2/4/19

Just the pressure of getting stuff done. Just like it's a concert time, we got to get this music learned. Oh, yeah, we should do this. There's always just something you know what I mean? Oh, let's do this. I'm taking them this Carnegie Hall thing this year that I had done last few years. And there's a lot of
music to it. And it takes time. Yeah, it's good. It's worth it, but...

*Product*  
Evan 3/26/19  
concert’s coming up, and this is coming up, and that's coming up and this is coming up, and all these things are coming up all of these, you know, if you will, the, the equivalent of the, of the test in our, you know, field. So I think it's the, some of that pressure might, might steer, might hamper that process. But even that aside, ironically, I think, if this is done effectively, it could enhance that process.

*Product*  
Ezra 5/1/19  
Because I know some teachers who do more traditional rote instruction, and their ensembles perform absolutely magnificently. Is that the way that I want to do my program? No, it's not. But you can't ignore the fact that their ensembles perform absolutely magnificently, with that type of instruction still to this day.

*Product*  
Kirby 2/23/19  
I think it's hard to do really well. And so I think it's important if I can do it well. If I'm not able to do it well, I think there are other ways that I can achieve similar things, potentially, in terms of the end result of things, you know, like, the performance.

*Product*  
Paul 3/27  
the drive towards the test will often determine how much time somebody can spend on something. So, you know, we could spend time doing something creative and the output, the outcome may not be as polished as people expect. And that's what we're judged on eventually.

*Product*  
Paul 3/27  
So just like teachers going, Well, listen, I know, we can do some creative thing, teach you about fractions, but I'm just going to get right to the heart of it, because your test is next week. And that's an important thing. So I think that, I think what we're, what our goals are, are measured by those on the outside: the community, the students, the
parents, the administrators are often very different than what we, our goals are.

*Product*  Rachel  2/20/19

The number of students in the room, the noise, the noise level, the impatience, or patience, or just getting them to, to focus. And then of course, it's taking time away from playing. Sometimes it's just faster to give them the answer and move on, you know, just be like, your flat. Let's go, move on, you know, sometimes just, it's a downbow. There's just some things like with, you know, when there's just a clear answer, there's just, just right or wrong. Not. Oh, well, if you discover it, let me see. Maybe you'll learn it more deeply. No, it's a downbow. It's always going to be a downbow. Just do it. Yeah, just I, you know, sometimes it's patience on my part too. Sometimes you just have to get stuff done. Concert time. I'm not asking no questions. I'm just barking, I'm just barking orders.

*Product*  Zane  2/26/19

Obviously, we need to have a full program, you know, which is, for better or worse a liability of, of teaching choir, because there is an expectation that a concert is... And that's the other thing about this program is the choir concert’s now a, a solo performance. We used to be with the band and the orchestra, but it was getting too long, and the program is filling out and stuff. So we went to a solo thing. But that also means I have to, you know...I don't need an hour and a half worth of rep. But it can't be 20 minutes

*Product*  Zane  2/26/19

I think the, at the end of the day, you need, a) you need administrative support on this. But b) you have to resign yourself to the fact that while it is your job to put on a fantastic concert, two-hour long events are not justification for 40 minutes for 180 days. You know, that, that to me is not the be all and end all.
but I think the flip side of it is if you do it right, and do it in the right way. I think in the long run, it does serve you moreso, you know. The things, I can't say I wasn't doing it at all. Obviously, I couldn't get to the point that I was today without laying the foundation for it.

So while there are always liabilities and things you may lose out on or, or a concept you might miss or whatever in the standards as you start to explore this for yourself I think that anyone in any content, you know that woman being a perfect example, you find in the long run so much more pay off you know.

it is scary as a teacher who is responsible to put out a certain product to let go enough to allow the kids to have a sense of control. But I think that in the long run it helps everyone you know. In my specific example it's expanded my program in my personal life it's expanded myself in every aspect of my life you know, it creates a whole person

Let go, let go of the box checking. And let go of control is absolutely fine way of saying it too. You know, if, if, if I'm a social studies teacher in my students needs a score certain thing on the regions I don't want to let go but do it on

DC She found a way

Zane She found a way, right, right. Or if you know what, don't do it overnight, and don't change your whole curriculum. Pick one concept or throw one concept out the window and in in that place, try it and give it an earnest try get from your, your standpoint and from your students’ standpoint and see what the results is. And I think that nine times out of 10, I think that the benefits will prove themselves, you know,
I think the kids are your own little timer, your own egg timer, and I think you have to be very, very in tune with what's going on in the band. You know bored, listless, just agitated; I think that kind of becomes part of the, the way you rehearse. Sometimes you could spend, some time you can go really deep, and you know, they're with you; sometimes forget it. It's not going to happen.

I think it's more important in the classroom and not necessarily ensemble, I think it has its place in the ensemble, in small groups.

It depends what class you're talking about. In a rehearsal. I don't know that I would call it a lesson.

We’ll always start an ensemble rehearsal with a warm up and a tuning exercise, to make sure that everybody's focused and on the same page. We’ll always focus on a section of music to start the rehearsal that I want to spend some time with, a particular concept we're working on. And then we'll take larger chunks from there. So and then we'll always close the rehearsal with a long segment. Pretty standard.

And hopefully this came across in the rehearsal to less talking and more student interaction. I try very hard. I mean, it's impossible when you're working on high level music like that the concepts have to be given to the students in many cases, but I try to let the students come to the realization about what they should be doing as often as possible. So in that rehearsal, I always skew towards less talking and more playing as much as possible, especially when I'm conducting professionals. With students, you definitely have to talk a little bit more. But yeah, I definitely skew towards more playing and less talking.
I change that philosophy as they get older. In sixth grade, I, you know, and this may be something that I want to look at adjusting too, but in sixth grade, I'm teaching them how to rehearse. So I want them to learn that rehearsal is directed by the conductor at that age level. As they get older, I can change that, because they've been set up with that understanding that we don't have to go back over that. They know that and now they can take a larger part in the rehearsal.

I know in our school and other schools around here are losing rehearsal time with students or...They're being pulled from rehearsals for various AIS activities and things like that. I think that is the biggest challenge.

Also, it's a different environment, I have pretty strict rules and procedures in these large ensembles. You have to. There's not really, there's no talking really, and there's no, and there's, you know, it takes a while to establish special and I don't, I don't really want to field questions, really, unless they're, you know, I don't want to field the individual questions. I tell students, “can you talk me one on one for that? We can deal with that in lesson.”? I mean, if it's kind of general based, I'm fine with that. I will sometimes say, “What are your questions?”

So when I see these kids coming to me who came from crappy programs who don't know how to Solfege whatsoever, they don't even know how to read notes. They don't know intervals, or anything. And within the month, they all know them, okay? Because I'm forcing it down their throat.

And I remember prior to me getting to Marist they used to basically, because this is the old fashioned like, well, just plunk out the notes. Plunk out the note? What the hell's
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<td>the point of that? It’s like you're just spoon-feeding them. You're not teaching them.</td>
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<td>I actually think it's a good thing. If I have a bass screw up a perfect fourth? I’m like good for you Why? Because we always sing perfect fifths. Exactly. Same thing with the Alto. If an alto screws up a perfect fifth. And they sing it like they like they have to sort of fish for a little bit, I’m like alright, you guys then you're on track. You had those perfect fourths so ingrained in your brain that anytime you don't see that kind of a jump. It's going to throw you but that's a good thing. It's a good thing. So I like if they make a good mistake. I'll make sure they know it.</td>
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<td>I've sung with professional choirs in the past. and it's like, ‘Wait, you're the conductor. And I'm here to do what you want.’ And that's the mentality, and I actually kind of wonder if my own reverting back to that is not only situational, but I've also just spent the last two years in academia where that was very much the model.</td>
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<td>And the one thing I'll just sort of comment about the dynamic of the way the rehearsal works is simply that every kid...Scarsdale is a very, very academic school, we're in the top percent of the county, it's... these kids are going to Harvard, you know, Yale, if they're going into music, they're going to Juilliard, major schools, because nothing else is really acceptable. The thought of going to community colleges, it's not, it's not a thing here. And I'm sure you're probably familiar with this where you are teaching, too. So the kids look at the choir rehearsal as the one period in the day where it's like, it's not like every other class. So, whereas at my last school, I was able to kind of balance that and push, you know, push them and be a little more academic, quote, unquote, in my rehearsal. Here, I really have to be conscious of, it's got to be more social driven, socially</td>
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driven, which is, I have a huge internal fight about that, but, but it's getting better.

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it should be a very social, joking around, light hearted situation where we're rehearsing, rehearsing, rehearsing, we crack a joke, we have a little bit of fun, we get right back on task. That's the goal. And I think that's probably the goal for all my colleagues, right?

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And I find most administrators doing observations love that. Because they're used to teachers talking and talking and talking and talking and talking. I feel the opposite, sometimes that we have to actually remember to try to talk a little bit. Because if we don't, maybe the kids aren't taking away any sort of knowledge other than just regurgitating music that's in front of them.

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A lot of them were experienced girls because they could sing high because of their technique were like 'the alto is going to ruin my voice', you know. So I went through all the reasons and I was very clear, I tried to be as transparent as possible and everything. 'This is an experiment for me. I've never done this before. We're going to work through this together. If we don't like it, meaning you and I, we don't have to do it. But you need to give me two or three weeks to make sure it works first, Here are the reasons why'.

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Like we did like 12 girls at a time to get an initial line. Cuz there's no room in here. And from the first 12 singing My Country Tis of Thee in a random row two, three minutes later, when they were completely correctly, light to dark, it was a totally different sound. Warmer and richer and more in tune. It was crazy. So that that kind of thing helps. And I you know, I asked the kids 'are you guys hearing this difference? What are you hearing?' you know, so again, we weren't
just doing it. We were working through it as a group and listening and, you know, then we have to go in the auditorium obviously, and put it all together. But I think the kids heard the difference.

Skills   Cavendish  3/26/19

it's a struggle, because like, obviously, you want them to know about the piece and to know about music. But if they're having trouble playing like, you know, D, G, B flat, I'm not sure how much talking is going to help them with that. They need to like, come to lessons and play. So I guess I err on that side, you know, more playing, and just bits of information, you know, interspersed throughout rehearsals over a number of weeks.

Skills   Cavendish  3/26/19

Some kids might find something interesting about like, Oh, I, you know, just learning about the composer or I don't know, whatever, that whatever the inquiry is going to be. But maybe I'm just more of a practical person in that way, where I want the kids to be able to play the music. And then, you know, learn little bits about it as they go along, you know, as opposed to, I'm just not, I'm not sure what, exactly how that would help them play.

Skills   Cavendish  3/26/19

it's a practical issue with, I only have X amount of time. You know, and I would just want to focus on the, on the playing.

Skills   Evan  3/26/19

And we use a few different, a couple of different sight-singing media. One is one that focuses mostly just on pitches, and the other is a combination of pitch and rhythms. And that's done using Sight Reading Factory, which is an online based program. Sometimes we do that with the class together, uh, but also they can, the way that it's set up, the students can do it at home.

Skills   Evan  3/26/19

in a community of performers, in other words, I think that that sort of sense of, I
guess, their safety, safety and personal, personal understanding, self-awareness, I guess, self-concept, all of that stuff within there that I think is that the, for me at the core of, of what I'm teaching, and that hopefully through shaping skills, and acquiring knowledge, and the, all that's associated with that, it allows for the growth, that kind of growth and awareness for them so that whatever paths they explore thereafter, are at least somehow enhanced by the process of performing in the ensemble.

Skills  Keith  2/23/29  I've been here for 10 years directing high school band, there was one band when I got here and then I saw the need for different levels to kind of like, like what you saw today, all the just establishing the skills and the language, you know, like someone using this language with upper level groups

Skills  Keith  2/23/29  there's good composers who are writing at, like, a grade half level, and it's, it's good, solid music that, you know, with good musicianship embedded in it, great skills to teach.

Skills  Kevin  4/3/19  when I'm starting to learn a piece, I'll have them come around the piano. So I'll do altos of the they'll get five minutes basses get five. Now, there may be downtime with the other groups if they're trying, but I try to have them analyze their piece and Solfege while they're doing it. But I know I mean, I'm being honest. There's many times they're just sitting there doing nothing, but at the same time, you may have to do that, because you got to focus on this one part and get it down right.

Skills  Rachel  2/20/19  I'll do like little group lessons, I would do scales, building technique, things, I did try to take me a little technique tidbit. Yesterday, a bowing. Today I talked about both directions emphasize, you know, there was a reason for it. I try to do something, a little bit of
vocabulary. But I try to embed it in just the speak. And hopefully it sticks. It’s not as explicit. It's just kind of just kind of embedded in the lesson, in there.

Teacher Training Bob 2/1/19 But I certainly came out of there going. ‘I don't want to be like this,’ you know this

Teacher Training Bob 2/1/19 I could see it, I mean, I could see the whole, I don't know. I just I guess that's how I've been trained.

Teacher Training Bob 2/1/19 I go back to my my Midwest training where it was, everything was, was told, you were told what to do. And if you didn't do it, you were punished.

Teacher Training Cavendish 3/26/19 But I remember in college. There was, we didn't play, we didn't always play enough. And it was very frustrating. Very frustrating. In, especially in jazz band, because our the director wanted everybody to learn all the tunes by ear. And that, it's cool. But it takes a long time. So I'm just sitting there like, “I want to play”. Too much talking, you know, we should just play. So I do, that stuck with me. It was very frustrating.

Teacher Training Cavendish 3/26/19 I think I kind of model my rehearsals after the way I must have experienced them as a kid coming up, you know. So I think it's similar in that way.

Teacher Training Dina 2/4/19 You know, great Irish literature teacher, great psychology, great socio, you know, just good users. So that, I guess maybe it was more inquiry based, but you know, high school and I went to Catholic Elementary, so definitely be anti-inquiry. Right. Absolutely. And try don't ask any questions. Here's the answer. Wow. Okay. Which I didn't hate there.

Teacher Training Evan 3/26/19 my formal choral experiences kind of started in college, really, but so if I can answer it from that perspective, I didn't talk much at
all. It was, As matter of fact, it was rare, I would ask questions, maybe and other people who asked questions, I might have been one of the few. It was kind of just a great emphasis on, you know, getting the material learned and sort of an efficiency factory. In terms of that there really wasn't too much. But I also didn't, I mean, I didn't feel like I should have been saying more. I just, I didn't, I'd seem like it was almost inappropriate. It seemed like, this is just the way that it is, you know. Had I been given the opportunity? I think I certainly would have.

And the music director of that group is, was a extremely fine band director for 15 years. He had an incredible band career. But I compare and contrast myself to him, what he was able to do in the 70s and 80s. And how he rehearses the group is much different than how I would do it. And there isn't open-ended questioning. It is directed from the podium, very traditional. I think that's pretty much what I grew up with as well, you know, from youth orchestras, through my own High School Wind Ensemble I inquiry learning back then just, I don't think was really..

But I will say, the teacher, the, what I consider the best teachers, I mean, you don't really know at that age, but you know which ones you like, right? And the teachers that I liked back then, were the ones who did ask more open-ended questions and allowed you to draw your own conclusions.

I can remember a social studies teacher in particular, a foreign language teacher that I had, that really did, and actually a teacher I had, who I hold in very high esteem that really helped me formulate how I teach was my applied instrument instructor, my horn instructor at Boston University, my junior year: Seth Orgel. And he, as a college
professor, applied instrument, did inquiry-based learning.

And he gave me some exercises, and gave me a new positioning for my mouthpiece, and then just sent me into the practice room to work it out. And then I'd come back, and we discuss what worked and didn't work. And he'd give me a couple more suggestions. And I'd go back into the room, and it wasn't a prescribed thing. It was “your face is different than every other face. And we're going to work together to find what works for your face” and saved me as a horn player, that's for sure. And it was very much kind of discovery and investigation.

Yeah, and, you know, I hadn't really thought about it till I read this. But I try and model a lot of what I do, especially in instrumental lessons, around what he did with me, and very much fits this definition, I would say.

I think, the better conductors. Yeah, they'll sit and talk to you all for about 5-10 minutes, because they're trying to get something across that you need to know.

Why don't you like opera? You know, and they would say, because it's boring. He was saying this a to a bunch of opera singers. And he was like, and they’re right? Like, they’re like, oh, here's like, because if you just say I love you, I love you. I love you. Like who wants listen to it. But if you say I love you, I love you. I love you. Now you've made a difference. So if you have three of the same words that are the same, you better make them different. But him talking to me about that for five to 10 minutes. That's something that once get you don't need to fix it, if you said it right. And they get it right then

At the U of I, again, in my ensemble classes, and in my indeed, my conducting classes,
choral literature, it was straight up good old-fashioned lecturing, you know, as direct instruction. There's no inquiry-based anything. It wasn't 'go figure this out on your own' at least in the class work, immediately the way that the classes were taught. However, you're a doctoral student, so you're expected to go out and do your own research and to guide your own way, right? Which I think is sort of related to this a little bit. But the interesting thing is that my experience with it is that the two were never really married well, that we saw this acknowledgement of 'you're doing your own research, and how do we incorporate that into the class that you're taking?'

Whereas my music ed classes, considering this is what they're preaching, they're intentionally structuring their classes that way. So that's really been my most recent experience with, with it.

I definitely don't have any formal training. And any modeling that I've seen, or any reading that I've done, has really been more in the traditional classroom instruction model.

I think we music teachers learn our craft from those we study with from high school to college. And I had wonderful teachers in high school and college. And I think I see my, my teachers in my teaching of theory to this day, and I picked up this ensemble teacher in college is really inspiring because of this, and because of that, so you pick that up. So of course, where have we picked that up? And we haven't.

I think one of the biggest barriers are time, I think for at least for me to really invest into, to have to look into it. I think resources are limited. I don't think there's, I don't see a lot of I don't see a lot of models myself, just maybe I'm not looking in the right places,
but don't see a lot of models of like, hey, there's an inquiry based, you know, how to bring in group-based learning to your performance workshop happening at NYSSMA this year.

Teacher Training Rachel 2/20/19 Yes, all the work that I've done with my own studies, learning and...unlearning things, like not teaching the way you were taught, like, I was taught, cuz that you, It's easy to fall back on into, into just kind of opposite.

Teacher Training Rachel 2/20/19 So it's really the student, what's best for them. But then what we're being told is best for them sometimes isn't, because we're still being taught old ways as teachers.

Teacher Training Rachel 2/20/19 There's this one conductor I had, I, I worked as a give any names, it worked as a mentor to a youth orchestra, So that's more of my ensemble experience, when I, before I even started my master's, I had a performance degree and I would just do that. And so I was in that transitional that, you know, late adolescence stage. So still kind of, still kind of a kid, I guess. He would just talk. Oh, he could just talk and talk and talk, he's still like this, this person. I just can't stand it. Like, Oh, my God, let me play. Just let me play, and sometimes the talking just goes on and on. So I, I know what I like is a student and it... just get to the point.

Teacher Training Zane 2/26/19 In college, I think our choir director was, was a really great rehearsal technician, and he treated every choral rehearsal like a voice lesson.

Teacher Training Zane 2/26/19 I think I think that did shape a lot of what I do now, in terms of, you know, it wasn't just here's the music, learn the music sing this crescendo, don't sing this crescendo kind of stuff. And it wasn't, there wasn't a lot of feedback. We weren't talking back to him often. Unless it was 'sing 'do' or whatever. But, but there was a lot of higher-level
thinking that was causing us to, you know, causing our brains to, to turn other than just saying this music.

Because you know, as hopefully a lifelong learner myself, I can't stand when somebody tells me what I'm supposed to know. I've always found when I reach my own conclusions, even if maybe they're the wrong conclusions, they're much more meaningful and purposeful. And that's what you remember in life. You know, I really, you know, feel strongly about that. That's, that's the stuff that you remember, the stuff that you discovered for yourself. I think, what I used to call this when I first started teaching is discovery learning, you know, that, and that's something that was important to me from the outset.

But I kind of think, it's sort of this dualistic thing where there's what the profession says we should do and what we're acknowledging, and then what we're still actually doing.

we talk about things like questioning techniques; we talk about things like student-driven learning, but then we don't actually reflect that in our own pedagogy.

But it's evident the kids aren't used to those kinds of things here in the choir. So I do find myself here really reverting back to, ‘Okay, sing this pitch. I'm going to answer this question for you’ so we can move on. So in my own personal practice, like I said, I really feel like I have been able to do that and reflect those trends that we claim we're supposed to be talking about. I feel like I've reverted back in this new position.

In addition, there's also this whole thing about language in rehearsal: being inclusive, you know, as a profession we're talking
about, you know, so many sessions about gender neutral language.

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<td>So it's surprising to me that in a place that is as inclusive here that I'm not as policing myself, like the profession says, I should, and I don't know why that is, I haven't really reflected on that at all.</td>
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<td>I read all the, the proposed intercession applications and kind of go, ‘Oh, this is what people are thinking about right now.’ And it's interesting what people put in. There are people who put in things that are really really academic and about this, like gender equality and questioning techniques in rehearsal, and then there are people who are putting in Here is Still the Best Way to Teach the ‘Ah’ Vowel.</td>
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<td>Right. Okay, so we've had professional development on it and it sounds great. And, but it's really hard to do in practice, because we have such a large class and so many different personalities and kids. And this was an early morning one. So some of them are still a little cranky, a little quiet. So you can do it more this time.</td>
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<td>I hate to parrot the rhythms of “here's how it goes”. I hate doing that. They suck me into it all the time.</td>
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<td>the whole philosophy of band conducting was kind of intimidation and complete control of what you were doing. God forbid you play a note out of tune. It was and, and what happened was you'd have pristine performances but they have no soul soulful they were soul-less.</td>
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<td>you're asking for something that's more one to one as far as being a musician that, that's more effective. I think it gets less effective as you have more people in the mix. Whereas you get to a large ensemble, I think</td>
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it's, it's really hard. It is more directive in nature.

**Traditional Teaching**  
Bob  2/1/19  
I think in a large group has to be more directive or becomes, it just takes too much time. It takes more time to to be more inquiry-based.

**Traditional Teaching**  
Bob  2/1/19  
I go back to my Midwest training where it was, everything was, was told, you were told what to do. And if you didn't do it, you were punished.

**Traditional Teaching**  
Cavendish  3/26/19  
I don't think that's changed in terms of the way we deliver the way we, you know, teach the piece of music. I think it's pretty. It's, it's remained the same. I mean, there's not much... what more can we do in terms of presenting, you know, basic musical knowledge and history and kind of incorporating those elements into teaching. I don't think that's changed from when I was a kid, or from just from previous, you know, 20-30 years ago, to now.

**Traditional Teaching**  
Cavendish  3/26/19  
it's a struggle, because like, obviously, you want them to know about the piece and to know about music. But if they're having trouble playing like, you know, D, G, B flat, I'm not sure how much talking is going to help them with that. They need to like, come to lessons and play. So I guess I err on that side, you know, more playing, and just bits of information, you know, interspersed throughout rehearsals over a number of weeks.

**Traditional Teaching**  
Cavendish  3/26/19  
I think I kind of model my rehearsals after the way I must have experienced them as a kid coming up, you know. So I think it's similar in that way.

**Traditional Teaching**  
Cavendish  3/26/19  
Some kids might find something interesting about like, Oh, I, you know, just learning about the composer or I don't know, whatever, that whatever the inquiry is going
to be. But maybe I'm just more of a practical
person in that way, where I want the kids to
be able to play the music. And then, you
know, learn little bits about it as they go
along, you know, as opposed to, I'm just not,
I'm not sure what, exactly how that would
help them play.

| Traditional Teaching | Cavendish | 3/26/19 | it's a practical issue with, I only have X
amount of time. You know, and I would just
want to focus on the, on the playing. |
|----------------------|-----------|---------|---------------------------------------------------------------------------------|
| Traditional Teaching | Cavendish | 3/26/19 | it does, it can take away, it does take away from performance time. And then, like I said,
it's, you know, I'd have to really think about
and look at it carefully exactly what it
would, what, how would benefit the
students? If I took time to do a larger
inquiry-based project, for example, you
know. |
| Traditional Teaching | Evan | 3/26/19 | my formal choral experiences kind of started
in college, really, but so if I can answer it
from that perspective, I didn't talk much at
all. It was, As matter of fact, it was rare, I
would ask questions, maybe and other
people who asked questions, I might have
been one of the few. It was kind of just a
great emphasis on, you know, getting the
material learned and sort of an efficiency
factory. |
| Traditional Teaching | Evan | 3/26/19 | I didn't feel like I should have been saying
more. I just, I didn't, I'd seem like it was
almost inappropriate. It seemed like, this is
just the way that it is, you know. Had I been
given the opportunity? I think I certainly
would have. |
| Traditional Teaching | Evan | 3/26/19 | yet, there's a part of me that it, almost, and I
think for the students too, there's a part of it
that inherently, just as I did when I was in
college, and I sat there thinking I wouldn't
even think to want to contribute more, ask
more, or be part of a conversation about this.
I think maybe they think that too, there's this |
guy sitting up there, you know, playing and directing, and this and that. And, and we're sort of, you know, the vessel for that kind of a thing, the recipients. But I, that model, I think that’s, that doesn’t really embrace inquiry based learning, I think, unfortunately, puts a damper on a process here, that could be so much more beneficial, I think, to the learning process, and what the kids will, what the kids will gain from it, and even build their enthusiasm and build their, and enhance their learning, their acquisition of skills and knowledge both.

**Traditional Teaching**

Evan 3/26/19

concert’s coming up, and this is coming up, and that’s coming up and this is coming up, and all these things are coming up all of these, you know, if you will, the, the equivalent of the, of the test in our, you know, field. So I think it's the, some of that pressure might, might steer, might hamper that process. But even that aside, ironically, I think, if this is done effectively, it could enhance that process.

I think for the students, I think it, it may take up some time, at least initially, and they're even be some student discomfort with that process. And I don't think it's going to, I don't think every student is necessarily going to embrace it or even want to do it, maybe not even like it. Maybe there are some students that do prefer the more traditional, “tell me what I need to do, and I'll do it, you know, sort of more that. You know, but that, that I don't see how we could blame them, because that's what they've been accustomed to all the way through

**Traditional Teaching**

Evan 3/26/19

So whereas I used to do programmed listening lessons in the ensemble rehearsal. Now I've kind of flipped the classroom a little bit more, and I ask them to do the listening, and then we discuss the listening later in class. So I think that's one of the biggest ways.
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<td>an ensemble rehearsal will always follow the same structure from my sixth grade band to my high school wind ensemble so the kids see consistency throughout. They know what they're getting from me. And then that takes care of classroom management.</td>
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<td>We’ll always start an ensemble rehearsal with a warm up and a tuning exercise, to make sure that everybody's focused and on the same page. We’ll always focus on a section of music to start the rehearsal that I want to spend some time with, a particular concept we're working on. And then we'll take larger chunks from there. So and then we'll always close the rehearsal with a long segment. Pretty standard.</td>
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<td>I change that philosophy as they get older. In sixth grade, I, you know, and this may be something that I want to look at adjusting too, but in sixth grade, I'm teaching them how to rehearse. So I want them to learn that rehearsal is directed by the conductor at that age level. As they get older, I can change that, because they’ve been set up with that understanding that we don't have to go back over that. They know that and now they can take a larger part in the rehearsal.</td>
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<td>But this particular group will only get to do those things once and they should have input. So I try and stress that to them in rehearsals too, that they need, they should have that input. With this group, sometimes with the level of music, and we have a limited rehearsal time, I think I do have to direct a lot to get us to where we need to go. But as often as possible, I try to give them input.</td>
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<td>And the music director of that group is, was a extremely fine band director for 15 years. He had an incredible band career. But I compare and contrast myself to him, what he</td>
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was able to do in the 70s and 80s. And how he rehearses the group is much different than how I would do it. And there isn't open-ended questioning. It is directed from the podium, very traditional. I think that's pretty much what I grew up with as well, you know, from youth orchestras, through my own High School Wind Ensemble I inquiry learning back then just, I don't think was really..

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<td>I think just takes more time. Not that it's not worth the time, it's worth the time. But then at the end of the day, your rear end is the one that's going to be up in front of the community.</td>
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<td>Because I know some teachers who do more traditional rote instruction, and their ensembles perform absolutely magnificently. Is that the way that I want to do my program? No, it's not. But you can't ignore the fact that their ensembles perform absolutely magnificently, with that type of instruction still to this day.</td>
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<td>I mean, it's one thing to just be told, do this, do this, do this, do this. “Okay, I did that’. I don’t know that it really sticks. But how to dissect a piece. And, you know, I tell students, there’s a, there's a process, they call it three P's. We pick music, we practice music, and then we perform and that's what we do in band. That’s we do as professional musicians, and that's what they're going to have to do on their own.</td>
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<td>you can see it on my wall. “Less talk. More music. Every day.’ That's kind of our mantra. I do have days. I do have silent rehearsal. Sometimes I don't say a word, right? I only communicate non-verbally and they don't say a word. Those are super effective. But they're hard to do.</td>
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Traditional Teaching

Keith 2/23/19

I kind of started by approaching ensemble as, like, we rehearse music, you know, it was less instructional based, I've definitely changed that. And with this group, I have a curriculum that have designed and it's all based on these skills taught at this time.

Traditional Teaching

Keith 2/23/19

Also, it’s a different environment, I have pretty strict rules and procedures in these large ensembles. You have to. There's not really, there's no talking really, and there's no, and there’s, you know, it takes a while to establish special and I don't, I don't really want to field questions, really, unless they're, you know, I don't want to field the individual questions. I tell students, “can you talk me one on one for that? We can deal with that in lesson.”? I mean, if it's kind of general based, I'm fine with that. I will sometimes say, “What are your questions?”

Traditional Teaching

Kevin 4/3/19

So when I see these kids coming to me who came from crappy programs who don't know how to Solfege whatsoever, they don't even know how to read notes. They don't know intervals, or anything. And within the month, they all know them, okay? Because I'm forcing it down their throat.

Traditional Teaching

Kevin 4/3/19

And I remember prior to me getting to Marist they used to basically, because this is the old fashioned like, well, just plunk out the notes. Plunk out the note? What the hell's the point of that? It’s like you're just spoon-feeding them. You're not teaching them.

Traditional Teaching

Kirby 2/23/19

But it's evident the kids aren't used to those kinds of things here in the choir. So I do find myself here really reverting back to, ‘Okay, sing this pitch. I'm going to answer this question for you’ so we can move on. So in my own personal practice, like I said, I really feel like I have been able to do that and reflect those trends that we claim we're supposed to be talking about. I feel like I've reverted back in this new position.
I really do think that in music, especially in choir, we’re forward thinking enough but we still haven't, our profession hasn’t allowed us to catch up yet. Because I still think we're kind of in that, the conductor, conductor-centered teaching. Because the truth is, the higher, I think the higher the level that you're working at, you revert back to that more and more.

I've sung with professional choirs in the past. and it's like, ‘Wait, you're the conductor. And I'm here to do what you want.’ And that's the mentality, and I actually kind of wonder if my own reverting back to that is not only situational, but I've also just spent the last two years in academia where that was very much the model.

It is very teacher-driven for right now. Sometimes we break out into sectionals, or I’ll let the kids, kind of chat a little bit if I'm not working with them. It's something my predecessor did. So we're trying to find the healthy balance of that.

It should be a very social, joking around, light hearted situation where we're rehearsing, rehearsing, rehearsing, we crack a joke, we have a little bit of fun, we get right back on task. That's the goal. And I think that's probably the goal for all my colleagues, right?

I'd rather be singing, singing, singing as much as possible. I do think that we need to have time for those questioning techniques like we talked about, but I don't know. I also think that that reverts too quickly into the, making it teacher-centered.

Ideally, it'd be mostly singing, couple of things, continue singing. But I think it's also still a struggle just because we're trying to
balance that social aspect with that instructional piece as well.

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<td>they can actually really be successful without knowing anything about music, in singing in the sense that I can teach them an entire concert by rote. They will have only learned how to sing by rote, they won't learn any of the musical concepts that we're hoping they're learning: rhythm, pitch, and all those other things that we value as music teachers, and that we have to have in order to teach, right? So like, I can do that all the time. But that doesn't actually teach them and they can be really successful.</td>
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<td>I've been here since 2000. And since that time, we have run predominantly what has been considered a traditional, you know, choral/band program at the high school, focusing on you know, mostly the performance ensemble meet in a level of learning.</td>
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<td>I think we are very stuck in the past. You know, my own personal opinion, I am sure if I, as a disclaimer, I don't get, having being a father of three and busy guy, I don't get to NAFA and NYSSMA or stuff as often as I would like to. And when I do, I tend to gravitate towards those performance-based sessions, which in my opinion, are really helpful for practical use, and they benefit me, but I still feel so like, it's still the same. You know, it's still the same approach,</td>
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<td>here in the Hudson Valley, you know, we tend to have strong support for music programs, even small school, big schools. And people like to have the bands and the choruses and the concerts and that tradition is what keeps us you know, employed, I think,</td>
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<td>it is the easiest thing in the world for me to stand in front of the kids for 40 minutes and</td>
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not say anything about the pieces and assuming that the kids are at a level where they can play them. And I feel like that's a much easier approach.

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<td>part of me is saying, Oh, this is a good thing. They're, they're doing, they're performing, they're, they're producing, they're engaged, there's no downtime, there's no, doesn't leave room for them to goof around. It just it is what it is.</td>
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<td>It's certainly easier to just conduct and to just go. But at the same time, what are they learning each day? You know, so I think it's important that there is a nugget of something that they take away, whether it's a historical context of the piece, or whether it's a rhythm that happens in the piece, or whether it's a new fingering, or whether it's a new concept, or whether “Wow, I'm really sharp in the upper register”. That's something every day they're leaving going, “huh, I learned something today.” And, and I think you can't do that unless you take moments to, to at least acknowledge, talk about etc.</td>
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<td>I always love the facilitator approach. And I feel like conducting, conducting can so not be that, you know, I mean, the role of the traditional conductor is the holder of the baton and the keeper of wisdom. And sometimes you need that. And I get that. But I love when kids talk, disagree, argue, agree, conduct themselves. I've had great success with students conducting, showing them that it's not about me. It's about the position. Whoever stands in this position is the person in charge, is the person who's facilitating or rehearsing so I do love that.</td>
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<td>I don't love our model of the notes are on the page, learn how to regurgitate them and do it the same every time. I mean, that's, there's value to that in a performance ensemble. But I really think we're not teaching kids about</td>
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I definitely don't have any formal training. And any modeling that I've seen, or any reading that I've done, has really been more in the traditional classroom instruction model.

simply just giving students the information, giving them a nice clean way of getting information, I think is very limited in its power.

So the other, the other avenue that I guess, I'm thinking about right now, having not thought about it, is the use of recordings, you know, recording the ensemble back, and having the students try to fix the problems and solve the problems. I like that idea. You know, but I think it's a, it's a challenge. Because once you have students performing at a high level, they want to perform at a high level, and they want to just do the music and perform and work together.

I think the students like I said, at least here, I think are a barrier because they just want to come in and ‘do’ half the time. I feel like that happens.

if you think about the traditional ensemble, in the United States, it is like, where else do we, I mean, I'm speaking band, because choir, I can make a stronger argument for but, you know, concert bands? I mean, you know, we're living in like, you know, we're living in like the 1910s. I mean, like, you know, where is the? Where is the? Why are we not more current, that was what we do, you know, and like I hear about schools in Texas that do like mariachi, for example. And I love that, because that, to me, is so much more practical to those areas,
Little Kids Rock, whatever is in Manhattan where they can push into schools and teach kids how to play rock and roll and rap and they record themselves. It's, there's a whole other level of interest there that I love. But at the end of the day, those programs are going to remain small, you know, they're not going to have this showcase ensemble, that's going to get all the attention and get you your budget and get you your keep your job and build a program.

I feel like that drive to constantly have that traditional ensemble is both great and limiting at the same time. So maybe if I worked in a school where there was no music, and I started fresh, and I wasn't stuck on that paradigm, I think there would be a lot more room for creativity. But I do find that hard to break away from even though I want to.

Yes, all the work that I've done with my own studies, learning and...unlearning things, like not teaching the way you were taught, like, I was taught, cuz that you, It's easy to fall back on into, into just kind of opposite.

because they just want to play. They don't want to work. And like all of us, right? I mean, there's that you'd rather just play the music, play the music and you have to pick, you know, picking your battles, what am I going to pick, pick on today? How much am I going to let them play.

The number of students in the room, the noise, the noise level, the impatience, or patience, or just getting them to, to focus. And then of course, it's taking time away from playing. Sometimes it's just faster to give them the answer and move on, you know, just be like, your flat. Let's go, move on, you know, sometimes just, it’s a downbow. There's just some things like with, you know, when there's just a clear answer,
there's just, just right or wrong. Not. Oh, well, if you discover it, let me see. Maybe you'll learn it more deeply. No, it's a downbow. It's always going to be a downbow. Just do it. Yeah, just I, you know, sometimes it’s patience on my part too. Sometimes you just have to get stuff done. Concert time. I'm not asking no questions. I'm just barking, I’m just barking orders.

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<td>what am I setting my students up to do when they leave me? You know, are they going to nail a Broadway audition? Are they going to get accepted into their dream college? Once that happens, are they going to have the tools to succeed, unlike my freshman colleagues who were dropping out because they were singers who couldn't do anything, you know, and, and what does teaching everything... What does telling everything do for students in that environment.</td>
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<td>It was kids that were maybe not the best students. But we're inspired by some aspect of, of a performing art. And we collaborated all our curriculum. So there was music and math, and there was music in, in social studies and English and stuff. And I remember our first year. We had two tiers of students, we had like, really high achieving students, we had really poor achieving students. The high achieving students were the ones that took a setback at first because they were so used to get 100 by Check, check, check, check, check, check, check, you know. But again, what is that teaching? What is that teaching our students, so I'm sorry, I'm going off of what my experiences were.</td>
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| Something was off, you know, and while there were other outside factors involved, it was my ability to think for myself and to problem solve that I don't think was really getting addressed in the classroom when I was a poor student. You know, it was Zane,
you didn't do your homework. Zane, why don't you get this math problem, Zane this, Zane that.

you give the kids ownership of anything, and they will, you know, take it because then it's on them. And then they have that, you know...And they know that you care, and then it gives them something to care about back. You know, instead of ‘you're going to do this, and you're going to do this and this is why you should like it. Let's explore it. Do you like it? Or don't you like, and if you don't like it? Why? If you didn't like it and you never liked it, what did you get out of it?'

an ensemble rehearsal will always follow the same structure from my sixth grade band to my high school wind ensemble so the kids see consistency throughout. They know what they're getting from me. And then that takes care of classroom management.

Also, it’s a different environment, I have pretty strict rules and procedures in these large ensembles. You have to. There's not really, there's no talking really, and there's no, and there’s, you know, it takes a while to establish special and I don't, I don't really want to field questions, really, unless they're, you know, I don't want to field the individual questions. I tell students, “can you talk me one on one for that? We can deal with that in lesson.”? I mean, if it's kind of general based, I'm fine with that. I will sometimes say, “What are your questions?”

but your usual, you know, five to 10 minutes span of time doing some sort of some sort of warm up, trying to create an environment where there was a routine where students knew what was expected of them, no behavior problems, come in, get their stuff, sit down.
part of me is saying, Oh, this is a good thing. They're, they're doing, they're performing, they’re, they're producing, they're engaged, there's no downtime, there's no, doesn't leave room for them to goof around. It just it is what it is.

But you as soon as you stop rehearsing, they start talking. I said, this is the best time and I explicitly state that. I say it all the time. This is when we learn the most, you know, you're taking a test and you get a question wrong, you don't get feedback on that immediately. You get the test back a week later, two days later. You don't remember what it felt like in that moment to take that test.

it always comes up in post observation conversation, you know, “I've noticed that you've asked students questions, getting them to come up with the answer instead of constantly telling them’, you're just giving them the answer right away or so, you know, “violas, you’re sharp’ instead of having them listen. Of course, it takes more time because then, the other one’s just go “blah blah blah...Like today, we had that, that one student who he has, he has an aide and there's a an autism spectrum thing going on there. So I really can't think about too much because he gets frustrated the other kids started, some of them are noogy and you know, or disrespectful, and you just got, but, but you have to tune the string.

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Also, it’s a different environment, I have pretty strict rules and procedures in these large ensembles. You have to. There's not really, there's no talking really, and there's
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Routines  Paul  3/27/19 but your usual, you know, five to 10 minutes span of time doing some sort of some sort of warm up, trying to create an environment where there was a routine where students knew what was expected of them, no behavior problems, come in, get their stuff, sit down.

Routines  Paul  3/27/19 with the younger kids, the routine is not the same. So they come in and they kind of, you know, oh yeah. What do we do is or do we need our instruments or not. And just that changing routine, I think makes it harder for us to, you know, work with 60 or so kids at a time.

Constructivism  Bob  2/1/19 and making students think and let them make decisions. Have a little control over what they do as musicians

Constructivism  Keith  2/23/19 I think it'd be, makes them independent musicians, you know, like... First of all, selecting repertoire, you know, and having how do that. Learning how to rehearse it on their own, because there's no teacher guiding them through it. Learning how to work through their mistakes. And then, now the rubric embeds all these other things like learning how to start together, how to end together, to phrase together, think about balance, think about blend, and it kind of gets put on them to kind of figure it out on their own.

Constructivism  Keith  2/23/19 I mean, it's one thing to just be told, do this, do this, do this. “Okay, I did that’. I
don’t know that it really sticks. But how to dissect a piece. And, you know, I tell students, there's a, there's a process, they call it three P's. We pick music, we practice music, and then we perform and that's what we do in band. That’s we do as professional musicians, and that's what they're going to have to do on their own.

Constructivism  Keith  2/23/19  whoever I put together’s in the same lesson group. So I give them time, like, throughout this quarter, half of the lesson time will be dedicated to “you can work on your ensemble now’, and I'll pop around to different groups and listen to them.

Constructivism  Keith  2/23/19  that's not always even based on instruction. It could be like, we have this big Band-a-rama and our high school students had to do workshops for elementary school students. And, you know, we just kind of prepared it in this classroom, just talked about it. “What are your questions?’

Constructivism  Keith  2/23/19  Here's the lesson plan, a general lesson plan for what to do in the Band-a-Rama workshop. Flutes, I want you to alter it. Here it is, here's a copy and, you know, make a copy of this Google document, alter it and make it specific to your group, and what you want to do. And turn in one per group at the end of the period.

Constructivism  Paul  3/27/19  I have, at times actually, now that I'm thinking about it, I've had some successes with this with small group sectional work. When space is a possibility, and it's not always a possibility, we always didn't have ensembles together. So sometimes I would have use of Evan's classroom. When space is an option, it's amazing what you can do. Because I do think that's an area that, you know, you put your clarinets in one room, you put all your flutes in one room, you put all your low brass in one room, and you give them a goal, and you don't tell them how to
get there, or you give them a challenging piece, and you don't tell them how to get there.

Constructivism  Zane  2/26/19 A lot of them were experienced girls because they could sing high because of their technique were like ‘the alto is going to ruin my voice’, you know. So I went through all the reasons and I was very clear, I tried to be as transparent as possible and everything. ‘This is an experiment for me. I've never done this before. We're going to work through this together. If we don't like it, meaning you and I, we don't have to do it. But you need to give me two or three weeks to make sure it works first, Here are the reasons why’.

Critical Thinking  Bob  2/1/19 Self-reflection
DC Absolutely
Bob And then in critical self-criticism

Critical Thinking  Bob  2/1/19 Bob: I like inquiry because it is more humanistic, DC: Okay,
Bob: and making students think and let them make decisions. Have a little control over what they do as musicians

Critical Thinking  Dina  2/4/19 I was in a group, again, terrible name, called Critical Friends, which was, is based, and this was a Quaker school. It’s very interesting. This was a Quaker school back in the day, and there's still that thread of Quaker, kind of “Let's sit with this. Let's examine a problem. Talk when you're moved to speak. Don't speak when you're not moved to speak. Give everyone else a chance to talk before you talk again. Refer back to the problem. How is this related to the?” So it developed very good discussions for people didn't go off on tangents. “And let's go back to the text. What, where in the text is what you're talking about? what, where are you? You know, why are you saying this?
I have the kids listen to a piece. Sometimes I basically get them to the point where they're listening to themselves. But I don't start with that. Listen to somebody else performing perhaps something that we're working on, right? And there'll be a rubric on it. It'll say, you know, intonation, or what do you think about the intonation of this. No, the rubric is for assessing it, but um... a checklist or something. And, you know, how was the intonation? How was the expression? How was whatever else I'm looking for? And so you have to give me specific examples. And what would you do to fix it? So they take it very seriously. So they're writing down like, oh, the sopranos were terrible. It starts off with “the sopranos suck. They were terrible.” Don't disagree. But what? What made them? Well, they were sharp. Okay, what musical terms are you going to use? They were sharp. Okay, where were they sharp? So I want you to show me and measure six. And you've got the music in front of you. “Measure 16 through 18, The sopranos were sharp.” All right, what would you do to fix that? “Oh, I would have them breathe. I would have them listen to it again. I would have them do a certain warm up that we do.” So they really have to think and they like to be asked, you know. So I think that's kind of inquiry,

Yeah, I do. For sure. Because I think it's, it allows, it, well, if I could, fosters higher critical, higher level thinking, critical thinking more, what they call deep learning. And, and I think it I think it's generalizable in terms of what could be, you know, in terms of when, when a student approaches a situation, looking beyond just the surface or being spoon fed, whatever is available to them, but what, how do they get in charge of what they want to get from something? What else can be gleaned from what's just presented? I think, hopefully can foster a sense of self driven learning and beyond just
what's presented. That, that I think is why it's so one of the reasons why it's so critical for students.

**Critical Thinking**  
Ezra  5/1/19

I think questioning in the music classroom is very important. In any classroom. I think that's where most of...also...and listening exercises too. So when I do listening exercises, I always try to ask open-ended questions so that the students are using their own analytical mind and not just relying on what I'm trying to give them.

**Critical Thinking**  
Keith  2/23/19

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**Critical Thinking**  
Kevin  4/3/19

I actually think it's a good thing. If I have a bass screw up a perfect fourth? I'm like good for you Why? Because we always sing perfect fifths. Exactly. Same thing with the Alto. If an alto screws up a perfect fifth. And they sing it like they like they have to sort of fish for a little bit, I'm like alright, you guys then you're on track. You had those perfect fourths so ingrained in your brain that anytime you don't see that kind of a jump. It's going to throw you but that's a good thing. It's a good thing. So I like if they make a good mistake. I'll make sure they know it.

**Critical Thinking**  
Kirby  2/23/19

When we're talking about sort of the more community-based things and the way the repertory reflects community, those are much more open-ended questions, So I think...it's just from a practical standpoint if
we’re using those two, sort of, various types of questions. And they're very different places on the taxonomy as well. Very low level, very high-level questioning. Actually don't, I probably don't really use much in the middle. And I'm not really quite sure what that might look like.

**Critical Thinking**

Paul 3/27/19

I've always done some sort of a little fun video that I've incorporated over the last 10 years. We used to refer to it as Wacky Video Wednesday's. I used to do it on a Wednesday, but I used to try to get them thinking about something differently in regards to some sort of musical aspect. Often it was related to what we were performing class, but sometimes it wasn’t. Sometimes it was just to engage them.

**Critical Thinking**

Paul 3/27/19

So the other, the other avenue that I guess, I'm thinking about right now, having not thought about it, is the use of recordings, you know, recording the ensemble back, and having the students try to fix the problems and solve the problems. I like that idea. You know, but I think it's a, it's a challenge. Because once you have students performing at a high level, they want to perform at a high level, and they want to just do the music and perform and work together.

**Critical Thinking**

Rachel 2/20/19

It just shakes them up a little bit. It gets them to think and listen differently and then, like I told them, “Oh, I'm going to turn you inside out we're gonna play backwards’.

**Critical Thinking**

Rachel 2/20/19

they all face away so they can't see me. So it's all it's more ear, forces them to really listen. And they know when they fall apart. And then I'll ask them questions. “Why did you fall apart?

**Critical Thinking**

Rachel 2/20/19

Because I think it's important to, to teach in this way. It's a different way of teaching, like you said, all going back to this question about best practices and how, how was I
taught, I'm teaching this 21st century learner, the way that they do research is different from how we do research, maybe even currently, you know, the way they do things, it's, they have these computers in their hands.

Critical Thinking
Rachel 2/20/19
So I think it's really important to teach them in different ways. To get them those critical thinking, getting, and also, see I've got both sides here, because they're also used to not thinking for themselves because they have these computers. So it's good and bad. So they're just, everything is here. Oh, I don't know that. Even now. When you think about it. Well, I don't know what that means. You look it up. Done! The answers are, are available to them 100% of the time. I mean, they have these computers in their, their hands. So I think it's important to really get those minds working.

Critical Thinking
Zane 2/26/19
I remember in like, late Middle School and early in high school, not being able to think for myself, and I would watch students who could think for themselves, and I would get really upset that I couldn't, and I didn't know why I couldn't.

Critical Thinking
Zane 2/26/19
we could do written tests, but that's not practical either. And, and, and, you know, the other piece and people can, can argue, you can assess, acquire, by doing, you know, part test, bring a quartet or an octet down. And there is value in that too, absolutely. But, but that tells you what they can do not, what they know, in terms of higher-level thinking, and all of these other things that we've described, whether with what she's doing, what I did in middle school, or what I'm doing now, you know, It really gets them to think and to say something other than what you're saying to them back at you. And to lay a foundation for them to take another step on their own.
I didn't know how to critically think or analyze information you know. I was taught in a way that, you know here the boxes you check, you check them. You know my grading philosophy, I don't give out hundreds. You know if the kid needs it for whatever, we'll do a project and they get 100. But you know I take seriously that 100 is excellent that you know a B is above average the C is average, so I tell the kids at the beginning of the year if you do everything I asked you get a C, not because I'm punishing you not because I'm trying to be a hard ass or any of those things but for these exact reasons. You, you gotta figure something else out other than checking the boxes. Because when you get into the real world, if you're doing average, nobody wants to hire you. I don't want to go to an average doctor. I don't want to go to an average lawyer. I don't want an average government you know whatever... but we teach them that, you know.

Because the kids that get into the Ivy Leagues are taught this other way where it's check the box to get 100 and then they get to Harvard and they're being asked to completely flip everything on its head and like 'but I did everything I was supposed to' you know and now they're at Harvard and daddy’s paying for Harvard and they should be getting hundred and they got a C on something you know, and, and the suicide rate is astronomical in that environment. Why? Because we're not, we're not teaching, you know it's that that whole Chinese proverb about teaching them to fish, you know. What, what, why are we so hung up on these are the 20 dates they have to know, these are whatever. And the irony is those kids will know those twenty dates if they have a reason to know those twenty dates. If their reason is you got to pass this test five kids are going to know those dates
and they to Harvard and then maybe you know be susceptible to suicide.

Critical Thinking

Zane 2/26/19

in our biology and psychology, reaching back to hunting, hunting and gathering would, What boxes were we checking? As long as we were eating and procreating everything else was, you know, Life was inquiry-based learning you know and, and, and, even our social culture is the same... the same thing. You check, check boxes and we label everything. There's no critical thinking in any of that so if, you know, if you go out on a date with this hot person and they don't check all the boxes, there's no second date.

Facilitator, Coach

Dina 2/4/19

So we try to do that a little more like, “Okay. How will you fix this?” and try to try to be more, and I say explicitly as we get closer to concerts like, “Look I if I were you, I would prepare myself for this. I'm up here and I can coach you with some stuff. But what are you doing to teach this to yourself? How may I help you with that?

Facilitator, Coach

Keith 2/23/19

whoever I put together’s in the same lesson group. So I give them time, like, throughout this quarter, half of the lesson time will be dedicated to “you can work on your ensemble now”, and I'll pop around to different groups and listen to them.

Facilitator, Coach

Paul 3/27/19

the role of the traditional conductor is the holder of the baton and the keeper of wisdom. And sometimes you need that. And I get that. But I love when kids talk, disagree, argue, agree, conduct themselves. I've had great success with students conducting, showing them that it's not about me. It's about the position. Whoever stands in this position is the person in charge, is the person who's facilitating or rehearsing so I do love that.
Facilitator, Coach
Rachel 2/20/19
I guess this kind of goes along with, with what you're studying, that that student discovery, trying to that taking yourself out of the center, which is hard to do when you're conducting an ensemble. It is hard.

Non-traditional teaching
Bob 2/1/19
I've observed a lot of all-state all-county band directors, how they, you know, certainly reference the music. They’re, they’re much more kind of, what's the word? They use imagery to, to explain the music. You know, when, at certain levels. You know, imagery is important.

Non-traditional teaching
Dina 2/4/19
we do the Hallelujah Chorus every year, right? So you know, I start running out of time, especially if I’ve chosen music that's too hard. And we get close to thing like, man, I don't have time to teach this thing. We do it every year. You know what I put up a on Canvas. I put up a video. It’s very specific. One of those choral teaching. Here's the bass part. Learn your part. And I, and I made them make videos of themselves. Like, go home, learn it, videotape yourself, and show it to me. It was cool. It was fun, sitting on my couch at home, click, click, click each of them. And then I can really see like, you do not have that. Or, you know, you think that was it? It was not. Yeah, or they take a real serious like, okay, I learned it now. But they each have to, and they were proud of it. It was cute. They're like, Oh, yeah. Here's a video of me singing.

Non-traditional teaching
Ezra 5/1/19
I'm the associate conductor for the Hudson Valley Wind Ensemble, which is professional wind ensemble, which is in residence here. We do a lot of great stuff. Actually. I'm looking at the poster. We did a commission project few years ago there. Our students get to play on the, in the ensemble with the professionals.

Non-traditional teaching
Ezra 5/1/19
we just went to a festival in Williamsburg, we're going to be going to majors in a couple
weeks, you know, they deserve to have input on what they're playing. Because they're the ones that are being adjudicated, I'm the old guy that's going to keep doing this for a number of years. But this particular group will only get to do those things once and they should have input. So I try and stress that to them in rehearsals too, that they need, they should have that input.

Non-traditional teaching  Ezra  5/1/19

I had a very fine principle for a number of years, who always was very praising of my classroom. She asked me to, when I first got to this particular school, to refine my questioning techniques. And this just makes me think of that conversation back then, which I've tried to do. To make sure that in my approach to questioning, I'm not leading the students to the answer. So changing the subject-verb agreements to make sure that the questions are asked in the right way. And I do still fail at that often, even though every time she came into my classroom, we'd, we'd review.

Non-traditional teaching  Ezra  5/1/19

I think questioning in the music classroom is very important. In any classroom. I think that's where most of...also...and listening exercises too. So when I do listening exercises, I always try to ask open-ended questions so that the students are using their own analytical mind and not just relying on what I'm trying to give them.

Non-traditional teaching  Ezra  5/1/19

Because you know, as hopefully a lifelong learner myself, I can't stand when somebody tells me what I'm supposed to know. I've always found when I reach my own conclusions, even if maybe they're the wrong conclusions, they're much more meaningful and purposeful. And that's what you remember in life. You know, I really, you know, feel strongly about that. That's, that's the stuff that you remember, the stuff that you discovered for yourself. I think, what I used to call this when I first started teaching
is discovery learning, you know, that, and that's something that was important to me from the outset.

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<th>Ezra</th>
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<td>I try to give student choice and student, students a chance to direct a lot. So our pep band program is student-directed</td>
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<td>Because of the environment, I find it hard to do and the number of students, the way that I did in, like my theory class. It was small and it was traditional academic teaching. I feel like this is definitely less traditional.</td>
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<td>Something sparking their interest to do something. Um, yeah. The other thing I did in lessons and I found this, I think this makes me think that this is important, that I found effective. The kids had to find a YouTube video of someone playing their instrument and present it in the next lesson. It could have been anything. And some of them found the coolest things, and they got so excited. Like, they found this guy that plays two saxophones at once. Whatever it is, it's getting them excited about, you know, and forcing them to hear what a professional sound is supposed to be.</td>
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<td>making them want to question and find out more on their own. I think that small ensemble thing too, kind of leads to trying to create also just students that want to kind of guide their own education and find things out on their own.</td>
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<td>So they'll write their own compositions. And then we'll try to perform them. I was on a swim team in high school. And the examples</td>
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they're seeing our way harder than what they got to see at NYSSMA. So my theory is this: when I made sectionals, we had to swim in sweatpants on. You ever tried to swim with sweatpants on? It’s frickin’ hard as all hell. It's like you're dragging a concrete brick, like a cinderblock. And then as soon as you get down your Speedo you like, you like [take off] in the water. So the same thing happens at NYSSMA. Most of my kids are getting eight, nines and 10s. And sight reading, because they look at like, Are you kidding me? This is a joke, because they had to do such hard stuff throughout the whole year.

I love my ensembles. But at the same time, I do feel as though like, man, we should just flip this on its head as often as possible. But it's very difficult to do, I found it very difficult to do, try to be, trying to be creative in an ensemble, I find is a challenge for a whole bunch of reasons.

with this new schedule, it certainly allows for that. But that also means leaving performing often. Like I don't know, whenever I try it, it's always well, they're composing where they're writing duets, or they're manipulating sounds, or they're learning about something, you know, on a particular topic, you know, so I often feel like, you know, where is that in the performance setting?

why the composer chose this? Or why the composer chose that or, you know, maybe, what's the historical context of the piece? Can you garnish that from the music itself? All those big questions. You know, those are areas that I love to explore. I just feel like my students who resist number one, and the ensemble because I, I guess, as you try to do those things, sometimes I feel like kids just want to come in and play, particularly here. It's like, they don't want it, they, they they're immersed, maybe in this elsewhere, and this
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<td>I love nonlinear approaches to learning. Because really, it's what we do all the time anyway, because the students are coming out of so many different abilities. So there is no one direction, we have no one Regents exam at the end. So it does allow us more freedom, which I think is, which I think is a valuable thing as well. But I really think we have to, we have to really shift our thinking on what the goals are of the ensemble.</td>
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<td>the noise level. So that's always a challenge, because I love to do like stations where I'll, in fact, I can even, I probably don’t have time today, but you know, where I'll separate kids, I'll say, hey, work on these eight measures, we're going these 8 measures, we need a student leader, who's going to lead? I’ll lead, and then the kids go in groups, but it's chaos.</td>
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<td>Little Kids Rock, whatever is in Manhattan where they can push into schools and teach kids how to play rock and roll and rap and they record themselves. It's, there's a whole other level of interest there that I love. But at the end of the day, those programs are going to remain small, you know, they're not going to have this showcase ensemble, that's going to get all the attention and get you your</td>
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budget and get you your keep your job and build a program.

Non-traditional teaching  Paul  3/27/19  I feel like that drive to constantly have that traditional ensemble is both great and limiting at the same time. So maybe if I worked in a school where there was no music, and I started fresh, and I wasn't stuck on that paradigm, I think there would be a lot more room for creativity. But I do find that hard to break away from even though I want to

Non-traditional teaching  Rachel  2/20/19  I have them turn and talk to each other. It's not always student - teacher. So we do that peer to peer interaction. I think that is valuable, Getting them to talk and also an online component, we have Canvas, and you have to be really careful with discussions because sometimes they downward spiral into like, a political thing.

Non-traditional teaching  Rachel  2/20/19  But you can kind of, you know, that extends the, it's an extension of the classroom, and you can use Canvas and that way, so students respond to each other, getting that on, you know, getting them to write about music and think about music, so it's not during the ensemble time. I don't know. I think that can be, I know, that's not I don't know if that counts as being in the classroom, because there is an online component

Non-traditional teaching  Rachel  2/20/19  I want to know how in a non-traditional classroom, you know, what the desks and the or there's more order right um, I that's it's just, a it's a noise, a lot of noise, it's a lot of sound, it's a lot of energy and again, the kids come there after sitting and I'm going to say formal classroom because it is it's not the same, and they, some of them just need that, need it as a release, as a break and here she is asking me questions. So how do you balance it and also make it so it's not a drag and they drop it for something else?
Zane: We call this fourth period choir. It's actually fun. There's like, 12 of them, I think. And there are days. Well, I'll just play a video and we'll talk about what's going just, just casual, but stuff, stuff gets learned. And it's fun stuff. And, you know, it often gives birth to a lesson I then teach to the whole choir. And so there

DC: Is it a class class?

Zane: No, they're either in lunch or in a study hall, and they just come in here to stay out of you know, that, that scenario. And I use them as feedback a lot too. If there was a lesson that was super confusing, or if I'm on the fence about something, and I don't, you know. I will have full class conversations about rep, like, ‘what do you guys want to do?’ or whatever. But if, you know, if I've been doing that too much, or if we're running out of time, or whatever, I'll use these 12 kids. And I'll say ‘what you guys think? Did you like that?’

A lot of them were experienced girls because they could sing high because of their technique were like ‘the alto is going to ruin my voice’, you know. So I went through all the reasons and I was very clear, I tried to be as transparent as possible and everything. ‘This is an experiment for me. I've never done this before. We're going to work through this together. If we don't like it, meaning you and I, we don't have to do it. But you need to give me two or three weeks to make sure it works first, Here are the reasons why’.

So the process is, and this was another thing we were singing but we weren't doing rep. This was totally throwing everything out the window to try something else.
Like we did like 12 girls at a time to get an initial line. Cuz there's no room in here. And from the first 12 singing My Country Tis of Thee in a random row two, three minutes later, when they were completely correctly. light to dark, it was a totally different sound. Warmer and richer and more in tune. It was crazy. So that that kind of thing helps. And I you know, I asked the kids 'are you guys hearing this difference? What are you hearing?' you know, so again, we weren't just doing it. We were working through it as a group and listening and, you know, then we have to go in the auditorium obviously, and put it all together. But I think the kids heard the difference.

I try to balance it. If it's been a week where we've been sight reading really hard, or all we've been doing is singing, you know, I'll wrap up the week with a lesson like that, where I'll play two different, and I actually I found, right after we did the color matching, I found a clip of five different mini clips of Whitney Houston and it started off with a bunch of the stuff she where she was in her prime and then after that was a video of her when she was younger.

You know, I'm very proud of that piece of my personality now that I can reflect on anything in my life, whether it's education based, relationship based, you know, anything, politically, you know, and, and look at all sides of it. And while that's not inquiry based, that's that mindset. And what we're not doing and I see it I don't, you know, we're closer to the middle school. So I see. I don't think we're doing that for middle schoolers. I think we're still telling them.

It was kids that were maybe not the best students. But we're inspired by some aspect of, of a performing art. And we collaborated all our curriculum. So there was music and math, and there was music in, in social
studies and English and stuff. And I remember our first year. We had two tiers of students, we had like, really high achieving students, we had really poor achieving students. The high achieving students were the ones that took a setback at first because they were so used to get 100 by Check, check, check, check, check, check, you know. But again, what is that teaching? What is that teaching our students, so I'm sorry, I'm going off of what my experiences were.

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<td>I think it's really important to, to not box yourself in. There's so much we can do as a choir director, you know, and...You know, the nonlinear piece that I'm seeing here is what I'm kind of speaking to, you know, now. And some of it is linear. Sight reading obviously, has a linear aspect, vocal technique absolutely has a linear aspect. But reflecting on this entire year, it was all inquiry based, just very different. You know, the, the fall unit was a unit about concert production. While it wasn't formally, you know, that way. And then, right after that, is when we did the voice testing, that was a completely different unit, you know, nonlinear.</td>
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<td>you give the kids ownership of anything, and they will, you know, take it because then it's on them. And then they have that, you know...And they know that you care, and then it gives them something to care about back. You know, instead of ‘you're going to do this, and you're going to do this and this is why you should like it Let's explore it. Do you like it? Or don't you like, and if you don't like it? Why? If you didn't like it and you never liked it, what did you get out of it?’</td>
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<td>So I think I think any teacher that's just willing to let go long enough to give the kids</td>
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a little bit more ownership of what they're doing.

it is scary as a teacher who is responsible to put out a certain product to let go enough to allow the kids to have a sense of control. But I think that in the long run it helps everyone you know. In my specific example it's expanded my program in my personal life it's expanded myself in every aspect of my life. you know, it creates a whole person

Zane: Let go, let go of the box checking. And let go of control is absolutely fine way of saying it too. You know, if, if, if I'm a social studies teacher in my students needs a score certain thing on the regions I don't want to let go but do it on

DC: She found a way Zane: She found a way, right, right. Or if you know what, don't do it overnight, and don't change your whole curriculum. Pick one concept or throw one concept out the window and in in that place, try it and give it an earnest try get from your, your standpoint and from your students’ standpoint and see what the results is. And I think that nine times out of 10, I think that the benefits will prove themselves, you know,

I think that for me, it's, it's I think the, the end result speaks volumes. So how we got there to be many paths. But, but for me, like, like I said, I guess I'm more of a practical person in the music rehearsal space,

I don't mean to say that the, the end result is what I'm going for, like, one, like a concert. That's not what I mean. But I mean, that...the sound is the, is the most important thing. And that representation of music is the most important thing. So however I get there, I think is, is it you know, if the kids are responding to what I'm doing, then that's what's important, whether it be inquiry based or, or something else or not
it's the process that is important, obviously. But ultimately, it's, it's, you know, if the kids are getting it, and the sound is representative, then that's what I want.

I do think that it is so very, very valuable for the students to really have opportunities for these inquiries, and, and I think structuring a community where that kind where inquiry based learning becomes the norm, in a sense, I don't think I don't think I'm there at all. But I think that, I think that this is it, I think that there's, first of all, gonna be a lot more buy-in, for the students when that, if that becomes sort of more norm based, that the, almost a sense of...First, I think that's going to expand their learning, but I also think it's going to expand their ownership, I think of the, of the, their learning process.

So my experience with it is that I, it's been mostly me directing the inquiry Throwing questions out to them And I mean, I haven't even really explored if, and how the students would come up with their questions, maybe for each other, or for the class. Certainly have questions for me. But, But I'm more talking just on a, you know, an investigative piece. We haven't done a lot of that. And I just am I think it would, I think I could benefit and the and the ensemble could benefit from that.

“What is something in this particular piece that you believe would be a good, like, I could, for instance, a good question that you would want to ask someone who's in your ensemble? Or who was in your section? Or who's singing your part, or? or what have you? what would be that kind of question” might be something where to at least start that kind of a conversation? And then based on that, then have the students begin to answer that. I think asking questions like that, that ask, that get them to think a bit
more deeply, might be a good way to employ that process. And then I think the more that they, I can envision, the more accustomed that students become to that, it might become part of the culture to do that, and then they start, can begin to start thinking that way organically versus having an, you know, spoon fed by me. I think that might be a good way to employ that.

Process Evan 3/26/19 concert’s coming up, and this is coming up, and that's coming up and this is coming up, and all these things are coming up all of these, you know, if you will, the, the equivalent of the, of the test in our, you know, field. So I think it's the, some of that pressure might, might steer, might hamper that process. But even that aside, ironically, I think, if this is done effectively, it could enhance that process.

Process Keith 2/23/19 I read this study that the way students learn, one of the best ways they learn to play music is playing in a small ensemble, and having to figure out like, how to play with each other and kind of problem solve and you know. And so I do a project, we just started it for quarter three, where I assemble them all into duo's, trios, and quartets, and I have a bunch of small ensemble books up in the front of my room. They have to select their own music from those books. They have to practice it on their own, and they have to perform it for the band and grade it with a rubric at the end of the quarter. So, and I found that it's, it's been great, very successful.

Process Keith 2/23/19 I mean, it's one thing to just be told, do this, do this, do this, do this. “Okay, I did that’. I don’t know that it really sticks. But how to dissect a piece. And, you know, I tell students, there's a, there's a process, they call it three P's. We pick music, we practice music, and then we perform and that's what we do in band. That's we do as professional
musicians, and that's what they're going to have to do on their own.

Process  Keith  2/23/19  Because with our progression here, this band to the next one, we're at this point in the year with that other band: They get it, you know, they get what we're doing. They get why we're doing it. It just makes sense to them. And they all buy in to the process, you know?

Process  Keith  2/23/19  If we're only going to work on five measures today, we're only going to work on five measures. They totally understand why and that it's effective.

Process  Kirby  2/23/19  I think it's hard to do really well. And so I think it's important if I can do it well. If I'm not able to do it well, I think there are other ways that I can achieve similar things, potentially, in terms of the end result of things, you know, like, the performance.

Process  Paul  3/27/19  in an 80 minute class now with my upperclassmen, the group I just had, playing high level, level five NYSSMA music, really into it, kids are in general into it, they can sustain in 80 minute rehearsal, which is wonderful. So if we have something to do, preparing for performance, those kids can go for 80 minutes. And I love it. Because you can really delve into, you know, the music, you can take 20 minutes on 8 measures and talk about phrasing and really check you know, intonation issues, etc.

Process  Paul  3/27/19  but I do find the younger students, which maybe you'll stick around for, they have a harder time. I mean, that's a long time for them. I mean, some of these kids, they're not that into it, they you know, they don't want to play they are, if they're into it, they don't have the chops to go for 80 minutes.

Process  Paul  3/27/19  every day, I think the goal that probably Evan has as well is that we're trying to push
them more and more to play. You can hear them getting tired, you can hear, they can't just get through it anymore, because they're not used to doing it. So that really is changing. You know, and, and really, I think we, were we're still learning and we're probably still be learning over the next five years, because it's, there's no one-size-fits all for that

**Process**  
Paul  
3/27/19

So just like teachers going, Well, listen, I know, we can do some creative thing, teach you about fractions, but I'm just going to get right to the heart of it, because your test is next week. And that's an important thing. So I think that, I think what we're, what our goals are, are measured by those on the outside: the community, the students, the parents, the administrators are often very different than what we, our goals are.

**Questioning**  
Bob  
2/1/19

when I stop and ask a section to play, I'm asking them, what am I asking them? I'm asking them to consider that those passages that may be a problem, have them play it. And then I ask them, I may ask them about notes or I may ask them about rhythm.

**Questioning**  
Bob  
2/1/19

I don't know how deep your questioning, questioning as a conductor can get, you know, without, I mean, you really, there's certain, you're dealing with a large group of kids. So it's, you know, I noticed, you know, it's like, you can go so far so deep into the weeds, and then you have to pull out because then you spend the whole period doing that

**Questioning**  
Bob  
2/1/19

sometimes they, you know, you got them in a spot where they're, they're willing to, alright, let's, let's talk more about intonation and how we can improve it. How do you know whether it's sharp or flat?

**Questioning**  
Dina  
2/4/19

I really should do a little more of that, of the, you know, the bringing that in earlier, bringing the questioning part of it in earlier
and asking for the responses and asking for them to tie together what they've learned and to use it. It's quite good. And every year, I say, “Oh, I wish I had done this earlier, because you guys are giving me really good stuff here,” and then use it to inform the rest of the rehearsals, like “Okay, you suggested this. This is what we should do.” And I have brought it back and done it with some success. If I did it earlier, it’d be better.

**Questioning**  Evan  3/26/19

So my experience with it is that I, it's been mostly me directing the inquiry Throwing questions out to them And I mean, I haven’t even really explored if, and how the students would come up with their questions, maybe for each other, or for the class. Certainly have questions for me. But, But I'm more talking just on a, you know, an investigative piece. We haven’t done a lot of that. And I just am I think it would, I think I could benefit and the and the ensemble could benefit from that.

**Questioning**  Evan  3/26/19

“What is something in this particular piece that you believe would be a good, like, I could, for instance, a good question that you would want to ask someone who's in your ensemble? Or who was in your section? Or who's singing your part, or? or what have you? what would be that kind of question” might be something where to at least start that kind of a conversation? And then based on that, then have the students begin to answer that. I think asking questions like that, that ask, that get them to think a bit more deeply, might be a good way to employ that process. And then I think the more that they, I can envision, the more accustomed that students become to that, it might become part of the culture to do that, and then they start, can begin to start thinking that way organically versus having an, you know, spoon fed by me. I think that might be a good way to employ that.
I had a very fine principle for a number of years, who always was very praising of my classroom. She asked me to, when I first got to this particular school, to refine my questioning techniques. And this just makes me think of that conversation back then, which I've tried to do. To make sure that in my approach to questioning, I'm not leading the students to the answer. So changing the subject-verb agreements to make sure that the questions are asked in the right way. And I do still fail at that often, even though every time she came into my classroom, we'd, we'd review.

I think questioning in the music classroom is very important. In any classroom. I think that's where most of...also...and listening exercises too. So when I do listening exercises, I always try to ask open-ended questions so that the students are using their own analytical mind and not just relying on what I'm trying to give them.

You know, asking the open-ended questions, waiting for student responses, analyzing... You know, what I could do, maybe you could apply it to a rubric, probably. And ask an open-ended question on the top of the rubric, and then direct them through that rubric, based on more open-ended questions and see where, where people come out on the end and see where your thoughts align, and where they're not aligned, and then that can lead to more discussion about why they're not aligned.

But um, we do the Danielson model here. I consistently get Hs in everything except my questioning techniques. It’s always an E in that and I, you know, in my head, I say to myself two things: I say, How can I do that better, but I also say it's different. This is a different environment,
I try a lot of different methods, you know, things like, you know, two pose a question, two choices; show me one finger, two kind of thing or, you know, I don't think it's all that effective to kind of spot pick and just ask questions. I think it can be sometimes.

I'll pop around to different groups and listen to them. And I'll definitely pose questions, you know, that are based on whatever comes up. And it's such a small thing, that it's more...I don't know, there's more engagement, it's, it's direct with all of them, you know, instead of having to spot pick and not sure that everyone's getting, you know, just more intimate.

Also, it's a different environment, I have pretty strict rules and procedures in these large ensembles. You have to. There's not really, there's no talking really, and there's no, and there's, you know, it takes a while to establish special and I don't, I don't really want to field questions, really, unless they're, you know, I don't want to field the individual questions. I tell students, “can you talk me one on one for that? We can deal with that in lesson.”? I mean, if it's kind of general based, I'm fine with that. I will sometimes say, “What are your questions?”

that, that that's not always even based on instruction. It could be like, we have this big Band-a-rama and our high school students had to do workshops for elementary school students. And, you know, we just kind of prepared it in this classroom, just talked about it. “What are your questions?”

that's what informs me as to do these kids know this? I mean I do give tests in this class too, written tests on all the concepts we go over but that informs me as to, you know, are these kids with me? Are they getting this? And I like to hear, I, especially when it goes to the next level, where they're
interested, where they have questions: not just me asking them but kind of back and forth. They want to know about x, y, & z, you know?

*Questioning*  Kirby  2/23/19

Because I'd been there for seven years, the kids were used to how I work. So there was a lot of questioning that happened and the kids were able to lead their own instruction, through sectional work.

*Questioning*  Kirby  2/23/19

the kids had, I think, from experiencing the kinds of questions I'd asked in class, were able to build their own leadership skills to do that. Here, in this school? Not a thing. Sectional work here is a disaster because the kids don't know how, yet, to really work on their own.

*Questioning*  Kirby  2/23/19

So we spent a lot of time talking about what does community look like, and how does our repertoire reflect that. And so that's where some of those questioning techniques I was actually able to use. This is more conversational in the rehearsal, and then trying to reverse-engineer it back into the way we perform the repertoire.

*Questioning*  Kirby  2/23/19

the question techniques that are happening in there, we're getting very, very sort of short answers. So the experience of that with them and my experience using it, I realized that I tend to use more yes or no type questions. They're not always open-ended questions when we're talking about things that are specifically musical because I'm trying to get them to answer and acknowledge that this is the right answer for this particular musical concept.

*Questioning*  Kirby  2/23/19

Kirby: But isn't part of the questioning until you learn a conductor, maybe you have to figure out what the gesture really means? DC: So is that interpretation, or is that...?
Kirby: Well, I think that's partially interpretation. But I guess there's some question in interpretation isn't there?

I kind of think about the way some conductors, conduct legato and conduct Brahms, for example, and then other conductors choose to conduct the legato in Brahms or Bach or whatever. And I'm just wondering if that's... Is there questioning involved in that? Because you're kind of having to like... and also like sitting in conducting class, each one of my colleagues getting up, and myself getting up to conduct and we’re conducting the same piece. We’re all approaching it differently. So we kind of have to quickly figure out that interpretation, interpretation of it. I'm just really wondering if interpretation can also be considered questioning.

they all face away so they can't see me. So it's all it's more ear, forces them to really listen. And they know when they fall apart. And then I'll ask them questions. “Why did you fall apart?”

it always comes up in post observation conversation, you know, “I've noticed that you've asked students questions, getting them to come up with the answer instead of constantly telling them’, you're just giving them the answer right away or so, you know, “violas, you’re sharp’ instead of having them listen. Of course, it takes more time because then, the other one’s just go “blah blah blah...Like today, we had that, that one student who he has, he has an aide and there's a an autism spectrum thing going on there. So I really can't think about too much because he gets frustrated the other kids started, some of them are noogy and you know, or disrespectful, and you just got, but, but you have to tune the string.
It's really hard with the with the size of a, because they have noisemakers in their hands, they’re um, plucking, some of them are actually bowing, they have the distractions of the phone. So when you stop to ask them questions... I can't

I'll cater the warm-up more towards ‘what are we going to work on’ and then apply that, you know, to that. I do try to ask questions and get feedback and, and not be me talking all the time. You know, if I see a face light up, I try to have them comment on what they experienced and all these things. Because that's important too.

the more questions I can ask, and the more people I can ask them to, you know, not only makes them more accountable for the work, because in a group that large is very easy to feel unaccountable. ‘Oh, he never looks at me. I don't sing too loud. So he doesn't notice if I'm doing something wrong or whatever.’

Like we did like 12 girls at a time to get an initial line. Cuz there's no room in here. And from the first 12 singing My Country Tis of Thee in a random row two, three minutes later, when they were completely correctly, light to dark, it was a totally different sound. Warmer and richer and more in tune. It was crazy. So that that kind of thing helps. And I you know, I asked the kids ‘are you guys hearing this difference? What are you hearing?’ you know, so again, we weren't just doing it. We were working through it as a group and listening and, you know, then we have to go in the auditorium obviously, and put it all together. But I think the kids heard the difference.

I did a preliminary lesson just, this is what's going on, this is what we're going to do. And in two minutes or less, this is why I think it's going to work, you know, but I didn't want to
freak them out too much until we did it. And then as we were doing it, I would stop because I wasn't asking them all to pay attention when there were 12 people, but you know, they're listening, you know. And, and even before I asked, kids were saying, ‘Wow, that, that sounds different’. And I’d say, ‘What do you hear that's different about that’, you know, I try to really key in on, on not just the sight-reading stuff, but the technical stuff too.

Yeah, I do. For sure. Because I think it's, it allows, it, well, if I could, fosters higher critical, higher level thinking, critical thinking more, what they call deep learning. And, and I think it I think it's generalizable in terms of what could be, you know, in terms of when, when a student approaches a situation, looking beyond just the surface or being spoon fed, whatever is available to them, but what, how do they get in charge of what they want to get from something? What else can be gleaned from what's just presented? I think, hopefully can foster a sense of self driven learning and beyond just what's presented. That, that I think is why it's so one of the reasons why it's so critical for students.

we just went to a festival in Williamsburg, we're going to be going to majors in a couple weeks, you know, they deserve to have input on what they're playing. Because they're the ones that are being adjudicated, I'm the old guy that's going to keep doing this for a number of years. But this particular group will only get to do those things once and they should have input.

Because you know, as hopefully a lifelong learner myself, I can't stand when somebody tells me what I'm supposed to know. I've always found when I reach my own conclusions, even if maybe they're the wrong conclusions, they're much more meaningful
and purposeful. And that's what you remember in life. You know, I really, you know, feel strongly about that. That's, that's the stuff that you remember, the stuff that you discovered for yourself. I think, what I used to call this when I first started teaching is discovery learning, you know, that, and that's something that was important to me from the outset.

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| We have a rotation, and then I always let them order two or three new pieces that we talk about why they might be good, why they might not be good, how the ensemble might be able to handle them and stuff. So you know, it's not exactly inquiry, but I believe in student direction strongly.

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| I gave them parameters to go to pepper.com. And they previewed music on their own and submitted through our Google Classroom, music selections that they liked. I put together a Google form. And we discussed the pieces in one rehearsal, listened to them as a group. And then they went home and voted and selected one of the pieces for the spring concert. And it's been very helpful. The buy-in on that piece.

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| they had to get up there. And they put up their plan on the board on the SMART Board. And they kind of talked through what they were going to do. And I asked questions and I gave them some, “you know, that might not work might, maybe try this, you want to establish this because of this’. But the cool thing was, they got to see what each other was doing. And some of them came up with awesome ideas that I wouldn't thought of.

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| I just kind of written the plan for them in the past and walking around to those workshops this year. They were awesome. Yeah, kids were all about it.
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td><strong>Student-Driven Learning</strong></td>
<td>Keith</td>
<td>2/23/19 making them want to question and find out more on their own. I think that small ensemble thing too, kind of leads to trying to create also just students that want to kind of guide their own education and find things out on their own.</td>
</tr>
<tr>
<td><strong>Student-Driven Learning</strong></td>
<td>Kevin</td>
<td>4/3/19 when I'm starting to learn a piece, I'll have them come around the piano. So I'll do altos of the they'll get five minutes basses get five. Now, there may be downtime with the other groups if they're trying, but I try to have them analyze their piece and Solfege while they're doing it. But I know I mean, I'm being honest. There's many times they're just sitting there doing nothing, but at the same time, you may have to do that, because you got to focus on this one part and get it down right.</td>
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<tr>
<td><strong>Student-Driven Learning</strong></td>
<td>Kevin</td>
<td>4/3/19 the kids that do inquiry-based instruction are way harder on themselves and way more critical on themselves, than kids that don't because they also, if they're not interjecting with you then they're not they're not engaging with you. They almost, they don't have, their goals are, they're, the bar is not set as high for themselves. Like I’ll do something it and I think it sounds fantastic, and they’re No, no, it could have been better. It can’t get much better than that, but okay, if you think so... So they try to push themselves more.</td>
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<tr>
<td><strong>Student-Driven Learning</strong></td>
<td>Kirby</td>
<td>2/23/19 Because I'd been there for seven years, the kids were used to how I work. So there was a lot of questioning that happened and the kids were able to lead their own instruction, through sectional work</td>
</tr>
<tr>
<td><strong>Student-Driven Learning</strong></td>
<td>Kirby</td>
<td>2/23/19 When I came back, it would be learned. And some of that happened through student leadership.</td>
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<td><strong>Student-Driven Learning</strong></td>
<td>Kirby</td>
<td>2/23/19 the kids had, I think, from experiencing the kinds of questions I'd asked in class, were</td>
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able to build their own leadership skills to do that. Here, in this school? Not a thing. Sectional work here is a disaster because the kids don't know how, yet, to really work on their own.

I think that's sort of how I use it and think about it, pedagogical approaches, there's not a lot of room yet for self-discovery, I think, in all honesty, or for... Yeah, about them. Like...we try to get them to sort of figure things out through struggling, right. And so that's sort of this point of knowledge through active investigation, right? So that's sort of they're investigating, they're struggling with something to try to reflect on it and figure it out...I don't know how well that works for teenagers always, developmentally. I think some kids are great at it. And they realize that they're struggling, they can learn something and they're gaining skills, whether they realize it or not, they at least acknowledge that. Other kids just are like, ‘Yeah, screw it.’ So I don't know that I really engage with that as much as I might.

So the smaller class that’s coming in, is lovingly known as Conflict Choir. So it's the kids who can't get four days of Concert Choir in their schedule. So they come for what we call Vocal Ensemble twice a week instead. These kids have to be much more independent and much more driven. But I have no control who those kids are. Interesting thing is that small to this group is six, seven girls that come in. Now they're giggly. They're chatty. It's a social fest, but I can get all of the repertoire taught in a shorter amount of time and repertoire that they're going to just sing on their own in the concert with those seven kids in less time. And I think, so here's an interesting thing. I think some of it, some of it is just their natural, these kids are, this crop of girls happens to be a stronger group of musicians in general. So there's just, but there's also
this willingness and personal responsibility that they have, because they know that they're not getting as much time.

Student-Driven Learning Kirby 2/23/19 there's a couple kids in there who aren't as strong as musicians as the other ones. Um, so some of that is that they're getting pulled along. But even those girls take I don't know, there's more of a responsibility because it's more freedom.

Student-Driven Learning Paul 3/27/19 you put your clarinets in one room, you put all your flutes in one room, you put all your low brass in one room, and you give them a goal, and you don't tell them how to get there, or you give them a challenging piece, and you don't tell them how to get there. But again, still, it's student leadership, it's can the students actually play the notes.

Student-Driven Learning Zane 2/26/19 I attended a seminar back in California, she was a social studies teacher. And you know, it's a different ballgame because she is under state regulations. And she has to teach certain concepts. And even with that said, for the first two weeks of class, she sat with those kids and talked about their interests and what they liked, and what they wanted to cover. And that's how she designed her units. And somehow she was able to put all the other stuff, you know, the, the state standards into that, but here are kids that would take a class that they normally didn't care at all about. And were 100% invested because they designed the curriculum, people will follow whatever they're told but they don't know what they're following. The second you give them the power to make a choice of which way to follow all of a sudden they're standing a little taller and that standing little taller causes them to take a step that they wouldn't take.

Curse of Electives Cavendish 3/2/19 I think the, the reality of what kids do today, and their involvement with seemingly
everything other than, in addition to music plays a big part in the way we approach education.

**Curse of Electives**  Cavendish  3/2/19

we want to hold kids to those high standards. But at the same time, I feel that when push comes to shove in certain situations, we have to maybe lower our expectations a little bit in terms of, in terms of what we accept from students and their involvement.

**Curse of Electives**  Cavendish  3/2/19

Some kids who are very talented, but do 10 other things; we have to have the conversation with them and the parents about why they're leaving early, they're coming late. They're not here very often. Because they have SAT tutoring, because they have all these other things. But yet we still kind of make accommodations for them, to keep them in the groups.

**Curse of Electives**  Ezra  5/1/19

I know in our school and other schools around here are losing rehearsal time with students or...They're being pulled from rehearsals for various AIS activities and things like that. I think that is the biggest challenge.

**Curse of Electives**  Keith  2/23/19

Yeah, it's cool. It's a cool event. It's a big undertaking, but it's good for recruitment and retention too.

**Curse of Electives**  Kirby  2/23/19

So the smaller class that’s coming in, is lovingly known as Conflict Choir. So it's the kids who can't get four days of Concert Choir in their schedule. So they come for what we call Vocal Ensemble twice a week instead.

**Curse of Electives**  Paul  3/27/19

Little Kids Rock, whatever is in Manhattan where they can push into schools and teach kids how to play rock and roll and rap and they record themselves. It's, there's a whole other level of interest there that I love. But at the end of the day, those programs are going to remain small, you know, they're not going
to have this showcase ensemble, that's going
to get all the attention and get you your
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build a program.

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<th>Curse of Electives</th>
<th>Rachel</th>
<th>2/20/19</th>
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| the kids come there after sitting and I'm
going to say formal classroom because it is
it's not the same, and they, some of them just
need that, need it as a release, as a break and
here she is asking me questions. So how do
you balance it and also make it so it's not a
drag and they drop it for something else? |

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<td>And, you know, even education, educationally aside, I just told, you know, I tried to make it a social thing too, like, these young kids are coming to this school. They're scared, you're big, the school is unfamiliar. You need to but, kind of be nurturing and welcoming. Make them feel at home. And they were just way better than I could have ever expected. You know, like some of the behaviors I saw from some of my students. I didn't know that they were capable of those behaviors.</td>
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<td><strong>Zane</strong></td>
<td><strong>2/26/19</strong></td>
<td>Because of the way that I had to build this program... In, in the history of the five years of the program this lesson was a little bit unique, because, you know, I didn't have the numbers I needed to build the excitement first and all that stuff. But the pull-out lessons help because I, I kind of cater the groups towards their sight-reading ability more than they're singing ability. So I can now follow up on what I did there.</td>
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Perceptions of Marginalization  
Kirby  2/23/19

but I do question here because the social dynamic of what choir is, is so far removed from what is important here, which is academics. They claim the arts are important. But in reality, we're not quite there yet.

Perceptions of Marginalization  
Rachel  2/20/19

It's the, I forget who, which researcher said that we were in the margins. I forget...It’s out my mind. We know, we're not, we're not a math, we're not a core subject. Where at least, it's in these kids minds, you know, what it’s just orchestra. I'm getting a 4.0, I'm, I'm here, I'm playing, sort of, you don’t give us a ton of homework. It's not like, you know, colleges, like discard the, the high grade. They're looking at the science, the math, the, the STEM classes, so like, you know, pushes us to the margins.

Student Commitment  
Cavendish  3/26/19

I think the, the reality of what kids do today, and their involvement with seemingly everything other than, in addition to music plays a big part in the way we approach education.

Student Commitment  
Cavendish  3/26/19

But it seems to have changed that way from when I was in school. We didn't do much... we didn't do everything like the kids do today. We were involved in a couple of activities. And I think we, we took, we took our ensembles and band very seriously... Kind of without question. We didn't have that, “I can't go to this because of I'm on the track team, or…” So in terms of that, I feel that, that, we've, I think we've changed our approach, as teachers to kind of accommodate that, in a way.
Some kids who are very talented, but do 10 other things; we have to have the conversation with them and the parents about why they're leaving early, they're coming late. They're not here very often. Because they have SAT tutoring, because they have all these other things. But yet we still kind of make accommodations for them, to keep them in the groups.

I'm the associate conductor for the Hudson Valley Wind Ensemble, which is professional wind ensemble, which is in residence here. We do a lot of great stuff. Actually. I'm looking at the poster. We did a commission project few years ago there. Our students get to play on the, in the ensemble with the professionals.

I try to give student choice and student, students a chance to direct a lot. So our pep band program is student-directed

this is the stage where in the, in the curriculum where we're just flushing out right rhythms and right notes

I think I can't be talking about, you know, what the music represents when there's wrong notes, wrong rhythms. I have to, I do tend to. And I think that, but I think that, I think that might hurt me at the end because by the time I get to dynamics, they've already, I find that they're kind of locked into what they're going to play.

Because I know some teachers who do more traditional rote instruction, and their ensembles perform absolutely magnificently. Is that the way that I want to do my program? No, it's not. But you can't ignore the fact that their ensembles perform absolutely magnificently, with that type of instruction still to this day.
And particularly here, it is a lot of, okay, we need to get the notes, rhythms, and language if it's a different language, learned, at least at the very beginning.

I don't love our model of the notes are on the page, learn how to regurgitate them and do it the same every time. I mean, that's, there's value to that in a performance ensemble. But I really think we're not teaching kids about music and expression like we should if we just do that.

the kids don't seem to tire as much as I thought they would in the mixed choir. The younger group? It's a little bit more of a struggle. Their energy kind of peters out and or they get wily. That's more the case, as it happens. So but uh so it's, and it's, and I'm tired after it too,

I've been here for 10 years directing high school band, there was one band when I got here and then I saw the need for different levels to kind of like, like what you saw today, all the just establishing the skills and the language, you know, like someone using this language with upper level groups

If they're really weak, and they're really, your, they're trying, you're trying to build the confidence up, but they don't have their confidence up. That's where it can go sort of wrong. You try and ask questions, and they just sit there like lumps. They're trying, you're trying to get them to, get something out of them like, Okay, I'm going to really need to prod them. And that's, that is when I almost sort of have to drop the hammer, like, okay, we're not going to be doing any talking, what have you, this, because they're almost like they haven't earned it, because they're not going to that next level

But also the levels are different too, right? I mean, so there, I'm working with a
professional choir, or almost all professional singers. And it comes back to what we're
talking about before. You're paying me to x, y, z, much as boom, right? Get 'er done.

I think that's sort of how I use it and think about it, pedagogical approaches, there's not
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Like...we try to get them to sort of figure things out through struggling, right. And so
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acknowledge that. Other kids just are like, ‘Yeah, screw it.’ So I don't know that I really
engage with that as much as I might. I mean, I know it's happening,

So the marriage of them like having experienced that which frankly, is mostly
their middle and elementary school experiences in a lot of cases and then getting
a paragon ‘Oh, no, you have to learn how to read, read them on your own. You have to
learn how to read intervals on your own, you have to know how to figure that out. If I drop
over tomorrow, and you start putting a concert, what are you going to do?’ And, so,
they're not, they're, I think they're figuring out, the kids are still trying to figure out
what's the balance of our, I can learn this on my own and it's going to be a struggle so
they're not really ready to be as gritty yet. Do you know what I mean?

in an 80 minute class now with my upperclassmen, the group I just had, playing
high level, level five NYSSMA music, really
Age
into it, kids are in general into it, they can sustain in 80 minute rehearsal, which is wonderful. So if we have something to do, preparing for performance, those kids can go for 80 minutes. And I love it. Because you can really delve into, you know, the music, you can take 20 minutes on 8 measures and talk about phrasing and really check you know, intonation issues, etc.

| Developmental Levels | Paul | 3/27/19 | but I do find the younger students, which maybe you'll stick around for, they have a harder time. I mean, that's a long time for them. I mean, some of these kids, they're not that into it, they you know, they don't want to play they are, if they're into it, they don't have the chops to go for 80 minutes. |
| Age |

Developmental Levels | Paul | 3/27/19 | I think the younger levels, and I remember teaching Middle School, especially with their schedule, being every other day, half groups, they are just trying to survive those pieces. So like to get through them is the goal. So if my goal is to get through a piece successfully, man, I'm the best teacher in America. Because I can do that. And the kids just can do that. But I feel I always I always do feel like there's a there's a balance there. |
| Age |

Developmental Levels | Paul | 3/27/19 | I do feel like, this is more exciting to me, for my younger, my younger musicians, just because there's more exploration happening. They're a little bit more clueless. And you can't always get to that point of performing like that. |
| Age |

Developmental Levels | Zane | 2/26/19 | I think what may be further pushed me away was that my dad would try to help me with homework. And I do think looking back that he tried to be inquiry based, but he tried to be inquiry based on such a high level that I resisted it because I, like he would ask me a leading question that was five steps beyond me |
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<td>Zane</td>
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<td>You know, but meeting them where they are first, you know, I think that's where I was not getting the help. He may have been inquiry based too far ahead. Everyone else was just check this box, box, there should have been a middle for me that I never found, you know, until I started exploring it on my own.</td>
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<td>I think what I haven't, really don't like is a lot of band music, educational band music has, they give you a story that goes with it. It's a program. Yeah, and I, that, that really bothers me. You know, or there’s some historical background. They're trying to I think they're trying to feed into the idea that, you know, it's supposed to be multi-curriculum, multi-faceted, and I don't believe it</td>
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<td>I think the kids are your own little timer, your own egg timer, and I think you have to be very, very in tune with what's going on in the band. You know bored, listless, just agitated; I think that kind of becomes part of the, the way you rehearse. Sometimes you could spend, some time you can go really deep, and you know, they’re with you; sometimes forget it. It's not going to happen.</td>
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<td>sometimes they, you know, you got them in a spot where they're, they're willing to, alright, let's, let's talk more about intonation and how we can improve it. How do you know whether it's sharp or flat?</td>
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<td>But I'll tell you in band it's, it's very intimidating too because you know, okay you play it and it's in front of 75 kids. Very intimidating. And some kids really freak. Some kids are cold as stone and will do it. And I try to, I try to soften it by hear the section</td>
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Emotional Intelligence  Bob  2/1/19 I think it’s something that has to be developed with kids – they have to feel comfortable and confident.

Emotional Intelligence  Evan  3/26/19 the kids don't seem to tire as much as I thought they would in the mixed choir. The younger group? It’s a little bit more of a struggle. Their energy kind of peters out and or they get wily. That's more the case, as it happens. So but uh so it's, and it's, and I'm tired after it too,

Emotional Intelligence  Keith  2/23/19 And, you know, even education, educationally aside, I just told, you know, I tried to make it a social thing too, like, these young kids are coming to this school. They're scared, you're big, the school is unfamiliar. You need to but, kind of be nurturing and welcoming. Make them feel at home. And they were just way better than I could have ever expected. You know, like some of the behaviors I saw from some of my students. I didn't know that they were capable of those behaviors.

Emotional Intelligence  Keith  2/23/19 And I was really proud because, like, you know, at this age, it can sometimes it can be like “Oh I’m not gonna do this’, but and I don't really always know why that is. And we talked about, what is this?...more terminology: unconsciously skilled? Unconsciously unskilled? Consciously skilled? but I think sometimes there's some unconsciously skilled stuff happening that, you know, I have to take a step back and say, why, why, why is this being successful? What are we doing right?

Emotional Intelligence  Kirby  2/23/19 But also the levels are different too, right? I mean, so there, I'm working with a professional choir, or almost all professional singers. And it comes back to what we're talking about before. You're paying me to x, y, z, much as boom, right? Get ‘er done. Here, it's more about building a relationship
Emotional Intelligence  Kirby  2/23/19  So it's the balance of, all right, well, they need to still have a good feeling about what we're doing up here, more than they that they really understand that that's a half note. But at the same time, if they understand that that's a half note, it actually makes things a lot faster, so we can get to the more so you know, that weird pulling.

Emotional Intelligence  Paul  3/27/19  And normally, of course, end with something that they already knew that they had fun playing that would give them a sense of closure and positive feeling.

Emotional Intelligence  Rachel  2/20/19  They’re still bashful and they feel silly, and, but I think it gets, it, when everyone does it, the shy kids will, will talk to you, the ones who are quiet, and you can barely hear them um, I might not hear what they're saying. I don't hear from everybody. I just, and then, of course, the kids who are more outgoing will respond, but at least it gets them participating actively.

Emotional Intelligence  Zane  2/26/19  I tried to at least have conversations with the class once a week; ‘how are you feeling? Do you like the music? If not what...’

Emotional Intelligence  Zane  2/26/19  people will follow whatever they're told but they don't know what they're following. The second you give them the power to make a choice of which way to follow all of a sudden they're standing a little taller and that standing little taller causes them to take a step that they wouldn't take

Engagement  Bob  2/1/19  Well, how much time it's matter of timing because you got other kids that aren’t engaged, you know?

Engagement  Dina  2/4/19  And I do it more toward the end of the year, and I should incorporate it more, earlier. They love it. And it really does kind of give them ownership. “Oh, I'm happy to tell you what we should be doing to fix this.”
these kids just want to succeed. They’re success machines here, you know, so, like, “I will do this perfectly, because that's what I do.” So they do that. But they also want me to know, I could tell, you know, by the way, they write it like, “thanks for asking, I want you to know that I understand this” or they come up with stuff I wouldn't have come up with, like, “thanks for asking. We should always be doing it like this. And we should be good.”

we do the Hallelujah Chorus every year, right? So you know, I start running out of time, especially if I've chosen music that's too hard. And we get close to thing like, man, I don't have time to teach this thing. We do it every year. You know what I put up a on Canvas. I put up a video. It’s very specific. One of those choral teaching. Here's the bass part. Learn your part. And I, and I made them make videos of themselves. Like, go home, learn it, videotape yourself, and show it to me. It was cool. It was fun, sitting on my couch at home, click, click, click each of them. Yeah, or they take a real serious like, okay, I learned it now. But they each have to, and they were proud of it. It was cute. They're like, Oh, yeah. Here's a video of me singing.

But I found a strange phenomenon when I, especially with the mixed choir, when I get into the block there are times that we even forget to take a break and I don't get “Dr. Evan, can we take a break, please?” I don't get that. It's we just kind of go through and then the periods almost over, and I'm like "What?"

I think I could probably spend a bit more time. I don't know what the word the verb would be, but not fishing, but really trying to extract, pulling that out of them a bit more, I think. Because I do think that whatever they bring to the table is of value in whatever
shape or form that is, both for the individual and for the sort of community dynamic, I think. So I think it's super critical.

Engagement Evan 3/26/19

I do think that it is so very, very valuable for the students to really have opportunities for these inquiries, and, and I think structuring a community where that kind where inquiry based learning becomes the norm, in a sense, I don't think I don't think I'm there at all. But I think that, I think that this is it, I think that there's, first of all, gonna be a lot more buy-in, for the students when that, if that becomes sort of more norm based, that the, almost a sense of...First, I think that's going to expand their learning, but I also think it's going to expand their ownership, I think of the, of the, their learning process.

Engagement Evan 3/26/19

yet, there's a part of me that it, almost, and I think for the students too, there's a part of it that inherently, just as I did when I was in college, and I sat there thinking I wouldn't even think to want to contribute more, ask more, or be part of a conversation about this. I think maybe they think that too, there's this guy sitting up there, you know, playing and directing, and this and that. And, and we're sort of, you know, the vessel for that kind of a thing, the recipients. But I, that model, I think that's, that doesn't really embrace inquiry based learning, I think, unfortunately, puts a damper on a process here, that could be so much more beneficial, I think, to the learning process, and what the kids will, what the kids will gain from it, and even build their enthusiasm and build their, and enhance their learning, their acquisition of skills and knowledge both.

Engagement Ezra 5/1/19

I gave them parameters to go to pepper.com. And they previewed music on their own and submitted through our Google Classroom, music selections that they liked. I put together a Google form. And we discussed the pieces in one rehearsal, listened to them
as a group. And then they went home and voted and selected one of the pieces for the spring concert. And it's been very helpful.

Engagement  Keith  2/23/19  First of all, selecting repertoire, you know, and having how do that. Learning how to rehearse it on their own, because there's no teacher guiding them through it. Learning how to work through their mistakes. And then, now the rubric embeds all these other things like learning how to start together, how to end together, to phrase together, think about balance, think about blend, and it kind of gets put on them to kind of figure it out on their own.

Engagement  Keith  2/23/19  I'll pop around to different groups and listen to them. And I'll definitely pose questions, you know, that are based on whatever comes up. And it's such a small thing, that it's more...I don't know, there's more engagement, it's, it's direct with all of them, you know, instead of having to spot pick and not sure that everyone's getting, you know, just more intimate.

Engagement  Keith  2/23/19  I just kind of written the plan for them in the past and walking around to those workshops this year. They were awesome. Yeah, kids were all about it.

Engagement  Keith  2/23/19  that's what informs me as to do these kids know this? I mean I do give tests in this class too, written tests on all the concepts we go over but that informs me as to, you know, are these kids with me? Are they getting this? And I like to hear, I, especially when it goes to the next level, where they're interested, where they have questions: not just me asking them but kind of back and forth. They want to know about x, y, & z, you know?

Engagement  Keith  2/23/19  The kids had to find a YouTube video of someone playing their instrument and present it in the next lesson. It could have
been anything. And some of them found the coolest things, and they got so excited. Like, they found this guy that plays two saxophones at once. Whatever it is, it's getting them excited about, you know, and forcing them to hear what a professional sound is supposed to be.

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Because with our progression here, this band to the next one, we're at this point in the year with that other band: They get it, you know, they get what we're doing. They get why we're doing it. It just makes sense to them. And they all buy in to the process, you know?

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I almost feel like, on occasion, like some of like the, the more noisier groups? They're the ones that are really doing the inquiry-based instruction. Some of the really ones that are really clammed up? They're the ones that struggle with it

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I've always done some sort of a little fun video that I've incorporated over the last 10 years. We used to refer to it as Wacky Video Wednesday's. I used to do it on a Wednesday, but I used to try to get them thinking about something differently in regards to some sort of musical aspect. Often it was related to what we were performing class, but sometimes it wasn’t. Sometimes it was just to engage them.

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I do find the younger students, which maybe you'll stick around for, they have a harder time. I mean, that's a long time for them. I mean, some of these kids, they're not that into it, they you know, they don't want to play they are, if they're into it, they don't have the chops to go for 80 minutes.

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part of me is saying, Oh, this is a good thing. They're, they're doing, they're performing, they're, they're producing, they're engaged, there's no downtime, there's no, doesn't leave.
if a kid interrupts me with a connection or comment I am, my attitude is it's all about that. It just shows their level of engagement is far superior than me just telling them what to do.

Engagement  Zane  2/26/19

I'll cater the warm-up more towards ‘what are we going to work on’ and then apply that, you know, to that. I do try to ask questions and get feedback and, and not be me talking all the time. You know, if I see a face light up, I try to have them comment on what they experienced and all these things. Because that's important too.

Engagement  Zane  2/26/19

Like we did like 12 girls at a time to get an initial line. Cuz there's no room in here. And from the first 12 singing My Country Tis of Thee in a random row two, three minutes later, when they were completely correctly. Light to dark, it was a totally different sound. Warmer and richer and more in tune. It was crazy. So that that kind of thing helps. And I you know, I asked the kids ‘are you guys hearing this difference? What are you hearing?’ you know, so again, we weren't just doing it. We were working through it as a group and listening and, you know, then we have to go in the auditorium obviously, and put it all together. But I think the kids heard the difference.

Engagement  Zane  2/26/19

I did a preliminary lesson just, this is what's going on, this is what we're going to do. And in two minutes or less, this is why I think it's going to work, you know, but I didn't want to freak them out too much until we did it. And then as we were doing it, I would stop because I wasn't asking them all to pay attention when there were 12 people, but you know, they're listening, you know. And, and even before I asked, kids were saying, ‘Wow, that, that sounds different’. And I’d
say, ‘What do you hear that's different about that’, you know, I try to really key in on, on not just the sight-reading stuff, but the technical stuff too.

And they love that kind of stuff. You know, they just, they...My excitement of it and relating it to people that they can relate to really makes a difference.

I would take attendance by walking around the room and saying every single one of their names...Not calling roll, but like saying hi to every one of them. And then whatever connection I made that day, calling on that particular kid, if they've never said Hi, to me, they finally said it out loud, you know, or whatever. It's just getting, getting something out of them.

I think I think in the long run, it really gives...I think it motivates and then gives more...even my, my less motivated students are starting to come around moreso than they ever have in the last five years. Because I think they see what it's doing for everyone else.

In the lessons with the kids with less experience, the questions that I'm asking are, 'are you seeing the pattern? How does this work? Or why is that that', you know, I just, I think, I think it, it, it causes them to take ownership and with the vocal technique stuff too, you know, Asking them first what they felt, did they feel a difference? Could they articulate what that difference was, and why is that better? It starts to give them ownership.

I'm so lucky, the principal and superintendent come to every concert. And I've had the principal name students that say, ‘I've never seen that child engaged in anything before it in their life, their whatever you're doing...’ you know, and it's those
things, you give the kids ownership of anything, and they will, you know, take it because then it's on them. And then they have that, you know...And they know that you care, and then it gives them something to care back about.

Engagement  Zane  2/26/19  So I think I think any teacher that's just willing to let go long enough to give the kids a little bit more ownership of what they're doing.

Engagement  Zane  2/26/19  for the first two weeks of class, she sat with those kids and talked about their interests and what they liked, and what they wanted to cover. And that's how she designed her units. And somehow she was able to put all the other stuff, you know, the, the state standards into that, but here are kids that would take a class that they normally didn't care at all about. And were 100% invested because they designed the curriculum.

Experience  Cavendish  3/26/19  But I remember in college. There was, we didn't play, we didn't always play enough. And it was very frustrating. Very frustrating. In, especially in jazz band, because the director wanted everybody to learn all the tunes by ear. And that, it's cool. But it takes a long time. So I'm just sitting there like, “I want to play”. Too much talking, you know, we should just play. So I do, that stuck with me. It was very frustrating.

Experience  Cavendish  3/26/19  I think I kind of model my rehearsals after the way I must have experienced them as a kid coming up, you know. So I think it's similar in that way.

Experience  Evan  5/1/19  So my experience with it is that I, it's been mostly me directing the inquiry Throwing questions out to them And I mean, I haven't even really explored if, and how the students would come up with their questions, maybe for each other, or for the class. Certainly have questions for me. But, But I'm more
talking just on a, you know, an investigative piece. We haven't done a lot of that. And I just am I think it would, I think I could benefit and the and the ensemble could benefit from that.

Experience Ezra 5/1/19 But I will say, the teacher, the, what I consider the best teachers, I mean, you don't really know at that age, but you know which ones you like, right? And the teachers that I liked back then, were the ones who did ask more open-ended questions and allowed you to draw your own conclusions.

Experience Ezra 5/1/19 I can remember a social studies teacher in particular, a foreign language teacher that I had, that really did, and actually a teacher I had, who I hold in very high esteem that really helped me formulate how I teach was my applied instrument instructor, my horn instructor at Boston University, my junior year: Seth Orgel. And he, as a college professor, applied instrument, did inquiry-based learning.

Experience Ezra 5/1/19 he gave me some exercises, and gave me a new positioning for my mouthpiece, and then just sent me into the practice room to work it out. And then I'd come back, and we discuss what worked and didn't work. And he'd give me a couple more suggestions. And I'd go back into the room, and it wasn't a prescribed thing. It was “your face is different than every other face. And we're going to work together to find what works for your face” and saved me as a horn player, that's for sure. And it was very much kind of discovery and investigation.

Experience Keith 2/23/19 I just kind of written the plan for them in the past and walking around to those workshops this year. They were awesome. Yeah, kids were all about it.

Experience Kirby 2/23/19 Whereas my music ed classes, considering this is what they're preaching, they're
intentionally structuring their classes that way. So that's really been my most recent experience with, with it.

Experience  Paul  3/27/19  I think we music teachers learn our craft from those we study with from high school to college. And I had wonderful teachers in high school and college. And I think I see my, my teachers in my teaching of theory to this day, and I picked up this ensemble teacher in college is really inspiring because of this, and because of that, so you pick that up. So of course, where have we picked that up? And we haven't.

Experience  Paul  3/27/19  When I was in Philadelphia, there was this choir I was in that was, it was one of the most musical experiences of my life, simply because I think I was so in the world of concert bands in high school, you know, and in college, and it's a very, you know, you don't, it's not the personal level of expression is limited. You know, ain't what you what you do, but singing was, even though I'm a terrible singer, I enjoyed it immensely,

Experience  Zane  2/26/19  In college, I think our choir director was, was a really great rehearsal technician, and he treated every choral rehearsal like a voice lesson.

Experience  Zane  2/26/19  I think I think that did shape a lot of what I do now, in terms of, you know, it wasn't just here's the music, learn the music sing this crescendo, don't sing this crescendo kind of stuff. And it wasn't, there wasn't a lot of feedback. We weren't talking back to him often. Unless it was ‘sing ‘do’ or whatever. But, but there was a lot of higher-level thinking that was causing us to, you know, causing our brains to, to turn other than just saying this music.
I remember in like, late Middle School and early in high school, not being able to think for myself, and I would watch students who could think for themselves, and I would get really upset that I couldn't, and I didn't know why I couldn't.

But we're inspired by some aspect of a performing art. And we collaborated all our curriculum. So there was music and math, and there was music in social studies and English and stuff. And I remember our first year. We had two tiers of students, we had like, really high achieving students, we had really poor achieving students. The high achieving students were the ones that took a setback at first because they were so used to get 100 by Check, check, check, check, check, check, check, check, you know. But again, what is that teaching? What is that teaching our students, so I'm sorry, I'm going off of what my experiences were.

Something was off, you know, and while there were other outside factors involved, it was my ability to think for myself and to problem solve that I don't think was really getting addressed in the classroom when I was a poor student. You know, it was Zane, you didn't do your homework. Zane, why don't you get this math problem, Zane this, Zane that.

I think what may be further pushed me away was that my dad would try to help me with homework. And I do think looking back that he tried to be inquiry based, but he tried to be inquiry based on such a high level that I resisted it because I, like he would ask me a leading question that was five steps beyond me.

it is scary as a teacher who is responsible to put out a certain product to let go enough to allow the kids to have a sense of control. But I think that in the long run it helps everyone
you know. In my specific example it's expanded my program in my personal life it's expanded myself in every aspect of my life. you know, it creates a whole person

Expression  Bob  2/1/19  what I gravitate, gravitate to is people who are more, more expressive more expressive conducting, and you know, trying to get to the core of the music without imposing it.

Expression  Bob  2/1/19  And he was the most persnickety person, conductor who drove me to drove me crazy because he'd like, take two measures, “let's look at these two measures” and just micromanage the rehearsal. And you know what happened, what we got to concert time we had played through the piece! We hadn't played through it, okay? And it fell apart.

Expression  Kevin  4/3/19  Why don't you like opera? You know, and they would say, because it's boring. He was saying this a to a bunch of opera singers. And he was like, and they’re right? Like, they're like, oh, here's like, because if you just say I love you, I love you. I love you. Like who wants listen to it. But if you say I love you, I love you. I love you. Now you've made a difference. So if you have three of the same words that are the same, you better make them different. But him talking to me about that for five to 10 minutes. That's something that once get you don't need to fix it, if you said it right. And they get it right then.

Expression  Kevin  4/3/19  that makes them more comfortable and makes them so they're more comfortable, they're going to sing more expressively. So I don't mind that. But at same time, if it's getting too out of control, like, and I'll tell them look, I give you guys leeway. But it's time to shut up and time to get the work done. So I feel like there's a hap, you gotta have that happy balance.
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<td>Expression Paul</td>
<td>3/27/19</td>
<td>I don't love our model of the notes are on the page, learn how to regurgitate them and do it the same every time. I mean, that's, there's value to that in a performance ensemble. But I really think we're not teaching kids about music and expression like we should if we just do that.</td>
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<td>Expression Zane</td>
<td>2/26/19</td>
<td>while sight reading and musicianship and artistic expression aren’t always the thing, they certainly help, you know, and those are the tools that I can add, and, you know, what's the point of singing my songs for an audience if there's nothing else, you know, going on with it?</td>
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<td>Independent Musicians Bob</td>
<td>2/1/19</td>
<td>I was just kind of overhearing the saxophones, they're close to me… They were trying to figure out a lot of notes.</td>
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<td>Independent Musicians Bob</td>
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<td>I did notice that they were trying to puzzle it out, you know, on their own, which is kind of cool.</td>
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<tr>
<td>Independent Musicians Bob</td>
<td>2/1/19</td>
<td>I'd rather they try to figure it out. But I was kind of impressed just by listening to those guys trying to “oh yeah because these are eight notes, not quarters” which was kind of cool.</td>
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<td>Independent Musicians Dina</td>
<td>2/4/19</td>
<td>So we try to do that a little more like, “Okay. How will you fix this?” and try to try to be more, and I say explicitly as we get closer to concerts like, “Look I if I were you, I would prepare myself for this. I'm up here and I can coach you with some stuff. But what are you doing to teach this to yourself? How may I help you with that?</td>
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<td>Independent Musicians Dina</td>
<td>2/4/19</td>
<td>Like I decided a couple years in a row there, I really wanted to think about how can I make my singers learn more independently, with not just me stuffing it in their mind. So that informed how I taught.</td>
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Independent Musicians  Dina  2/4/19

we do the Hallelujah Chorus every year, right? So you know, I start running out of time, especially if I've chosen music that's too hard. And we get close to thing like, man, I don't have time to teach this thing. We do it every year. You know what I put up a on Canvas. I put up a video. It's very specific. One of those choral teaching. Here's the bass part. Learn your part. And I, and I made them make videos of themselves. Like, go home, learn it, videotape yourself, and show it to me. But they each have to, and they were proud of it. It was cute. They're like, Oh, yeah. Here's a video of me singing.

Independent Musicians  Evan  3/26/19

And we use a few different, a couple of different sight-singing media. One is one that focuses mostly just on pitches, and the other is a combination of pitch and rhythms. And that's done using Sight Reading Factory, which is an online based program. Sometimes we do that with the class together, uh, but also they can, the way that it's set up, the students can do it at home.

Independent Musicians  Evan  3/26/19

“What is something in this particular piece that you believe would be a good, like, I could, for instance, a good question that you would want to ask someone who's in your ensemble? Or who was in your section? Or who's singing your part, or? or what have you? what would be that kind of question” might be something where to at least start that kind of a conversation? And then based on that, then have the students begin to answer that. I think asking questions like that, that ask, that get them to think a bit more deeply, might be a good way to employ that process. And then I think the more that they, I can envision, the more accustomed that students become to that, it might become part of the culture to do that, and then they start, can begin to start thinking that way organically versus having an, you know, spoon fed by me. I think that might be a good way to employ that.
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<th>Evan</th>
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<td>Yeah, I do. For sure. Because I think it's, it allows, it, well, if I could, fosters higher critical, higher level thinking, critical thinking more, what they call deep learning. And, and I think it I think it's generalizable in terms of what could be, you know, in terms of when, when a student approaches a situation, looking beyond just the surface or being spoon fed, whatever is available to them, but what, how do they get in charge of what they want to get from something? What else can be gleaned from what's just presented? I think, hopefully can foster a sense of self driven learning and beyond just what's presented. That, that I think is why it's so one of the reasons why it's so critical for students.</td>
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<th>Ezra</th>
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<td>We want them to be independent musicians. So in the band room, you know, we want students to be able to go on to a college program and feel like they can slide into pep band, student ensemble, something and have a great time doing that.</td>
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<th>Keith</th>
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<td>I think technology has come a long way I use Smart Music and that's been extremely beneficial. You know, over the years I’ve really dialed it in. It just forces kids to get their instrument out of the case, when they're not sitting with me, and know that they're gonna have to play without a teacher in front of them.</td>
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<td>I read this study that the way students learn, one of the best ways they learn to play music is playing in a small ensemble, and having to figure out like, how to play with each other and kind of problem solve and you know. And so I do a project, we just started it for quarter three, where I assemble them all into duo's, trios, and quartets, and I have a bunch of small ensemble books up in the front of my room. They have to select their own music from those books. They have to</td>
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practice it on their own, and they have to perform it for the band and grade it with a rubric at the end of the quarter. So, and I found that it's, it's been great, very successful.

Independent Musicians  Keith  2/23/19

I think it'd be, makes them independent musicians, you know, like... First of all, selecting repertoire, you know, and having how do that. Learning how to rehearse it on their own, because there's no teacher guiding them through it. Learning how to work through their mistakes. And then, now the rubric embeds all these other things like learning how to start together, how to end together, to phrase together, think about balance, think about blend, and it kind of gets put on them to kind of figure it out on their own. And I think that's huge.

Independent Musicians  Keith  2/23/19

making them want to question and find out more on their own. I think that small ensemble thing too, kind of leads to trying to create also just students that want to kind of guide their own education and find things out on their own.

Independent Musicians  Kevin  4/3/19

when I'm starting to learn a piece, I'll have them come around the piano. So I'll do altos of the they'll get five minutes basses get five. Now, there may be downtime with the other groups if they're trying, but I try to have them analyze their piece and Solfege while they're doing it. But I know I mean, I'm being honest. There's many times they're just sitting there doing nothing, but at the same time, you may have to do that, because you got to focus on this one part and get it down right.

Independent Musicians  Kevin  4/3/19

they will teach themselves. I mean, that's the nice thing about it. I mean, because if they're saying, oh, how do I, it's almost like they almost have the answers before they ask the questions. Like I was like, oh, how do I make this better? Oh, if I just dropped my
jaw or like, Oh, I want to make sure my, my diphthongs aren't there, or always sure I use better diction. Like I've given them the tools before. So it's almost like they can fix it.

Independent Musicians  
Kirby  
2/23/19  
the kids had, I think, from experiencing the kinds of questions I'd asked in class, were able to build their own leadership skills to do that. Here, in this school? Not a thing. Sectional work here is a disaster because the kids don't know how, yet, to really work on their own.

Independent Musicians  
Kirby  
2/23/19  
the rehearsal reflects a lot of ‘all right, how can we get this learned quickly’ and teach independence as well.

Independent Musicians  
Kirby  
2/23/19  
My predecessor didn't teach Solfege, so that was something that I've introduced and they fought me on, for the kids, but again, trying to teach that independence.

Independent Musicians  
Kirby  
2/23/19  
You're asking those questioning techniques. So again, we're getting the kids to be independent, and then they're starting to ask themselves those questions.

Independent Musicians  
Kirby  
2/23/19  
You know, I mean, in some respects, we're trying to put ourselves out of a job by this, right? I mean, and that's a great thing. Because what that actually then does is it allows us to push the kids further. So, and get them to do more things in the ideal world. So, you know, I mean, we're never really putting ourselves out of a job. But I, I say that to the kids all the time, ‘My goal is to make it so you don't need me.’ And, you know, they always laugh at that, but, but it’s kind of the truth, right? Because then what that does, like we said, is it allows us to then go even further into things. Or, like I say to them, get them through more stuff, you know, so they have that experience with more choral pieces, other than, other than what we've programmed or what I've inherited
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<td>So the smaller class that’s coming in, is lovingly known as Conflict Choir. So it's the kids who can't get four days of Concert Choir in their schedule. So they come for what we call Vocal Ensemble twice a week instead. These kids have to be much more independent and much more driven. But I have no control who those kids are. Interesting thing is that small to this group is six, seven girls that come in. Now they're giggly. They're chatty. It's a social fest, but I can get all of the repertoire taught in a shorter amount of time and repertoire that they're going to just sing on their own in the concert with those seven kids in less time. And I think, so here's an interesting thing. I think some of it, some of it is just their natural, these kids are, this crop of girls happens to be a stronger group of musicians in general. So there's just, but there's also this willingness and personal responsibility that they have, because they know that they're not getting as much time.</td>
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<td>there's a couple kids in there who aren’t as strong as musicians as the other ones. Um, so some of that is that they're getting pulled along. But even those girls take I don’t know, there's more of a responsibility because it's more freedom.</td>
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<td>so they're their own little self-contained orchestra. And we play all together so completely, it sounds completely different to them. I get to move around, I get to see, I can hear kids individually. So I get to assess them informally. They can’t all see me so that they rely on those who can, so it gets them to be more independent. It's a lot of fun. It's a lot of work for me.</td>
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<td>we could do written tests, but that's not practical either. And, and, and, you know, the other piece and people can, can argue, you can assess, acquire, by doing, you know,</td>
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part test, bring a quartet or an octet down. And there is value in that too, absolutely. But, but that tells you what they can do not, what they know, in terms of higher-level thinking, and all of these other things that we've described, whether with what she's doing, what I did in middle school, or what I'm doing now, you know, it really gets them to think and to say something other than what you're saying to them back at you. And to lay a foundation for them to take another step on their own.

Independent Musicians  Zane  2/26/19  In the lessons with the kids with less experience, the questions that I'm asking are, 'are you seeing the pattern? How does this work? Or why is that that', you know, I just, I think, it, it, it causes them to take ownership and with the vocal technique stuff too, you know, Asking them first what they felt, did they feel a difference? Could they articulate what that difference was, and why is that better? It starts to give them ownership.

Independent Musicians  Zane  2/26/19  I was very lucky I student taught with Judith Rennalta up in upstate New York recently, you know, that show choir is world renowned. It was insane, right. And I think that hers was more like, showy and whatever. But she was still very technique driven. And in the same way, like they had voice classes per grade level; it was a dream. But in those voice classes, these same kinds of conversations would go on, and they would assess each other. What worked when I did that for her, you know. And that starts to give you ownership to go home and figure something...you want to have that aha moment, you know, and then all of a sudden, you're singing well, when you never thought you were a singer before, and all that stuff comes together.

Inquiry  Cavendish  3/26/19  I guess I find that, you know, the, the knowledge and the investigation, I... comes
from playing the instrument and playing music in terms... much less from talking about it in the ensemble setting. So I think, you know, I think that's the approach that I try and take is teaching, teaching about the piece of music while, you know, through playing it, as opposed to talking about it so much in that, in that setting. And then the, the inquiries and the, you know, the inquiries that the students make, come from, from continued playing, and from the practice assignments that I'll give them, you know, where they can go home and just work on a little section, and then that... they hopefully practice it and are able to play it and get to that next level of musical inquiry.

Inquiry Cavendish 3/26/19

it could be a tempo thing, for example, you know, like in Ride, there's a whole bunch of fast woodwind stuff and they have to just play it very slowly first, and then keep trying to tick it up and get to that next, next level of “Oh, I can do this.”

Inquiry Cavendish 3/26/19

because in order for me to teach the music to them, I feel like I need to, to consider all of those, all the aspects of that. So I do, you know, just, not only score study and practical things, but researching the composer, any history associated with that, you know, just really disseminating and dissecting the music. And any significant, anything significant associated with that piece. What, you know, whether or not that all comes out to them, it may not all the time, but it just gives me much, I feel much more comfortable teaching the piece of music when I have considered all that

Inquiry Dina 2/4/19

Part of the purpose of it was to integrate technology into, into classroom. Well, that was another thing to be an innovation. It really was Problem Based Learning.

Inquiry Dina 2/4/19

it was interesting for me because, you know, they would say “Okay, now design a unit
that's problem based rather than just lecturing” and I would sit there twiddling my thumbs and they come over me. I said “I can't think of anything I do that isn't problem-based learning. What would I change?” And they're like “Oh yeah, you do everything!”

Inquiry Dina 2/4/19
I was in a group, again, terrible name, called Critical Friends, which was, is based, and this was a Quaker school. It's very interesting. This was a Quaker school back in the day, and there's still that thread of Quaker, kind of “Let's sit with this. Let's examine a problem. Talk when you're moved to speak. Don't speak when you're not moved to speak. Give everyone else a chance to talk before you talk again. Refer back to the problem. How is this related to the?” So it developed very good discussions for people didn't go off on tangents. “And let's go back to the text. What, where in the text is what you're talking about? what, where are you? You know, why are you saying this?

Inquiry Dina 2/4/19
I would say the more years I've been here, the more able I am to do things like maybe what I did today. Say “Stop. What do we think about this? What's the problem here? Oh, I know. That's right. How would you fix that? I would do this. Right.” It took a long time to get to.

Inquiry Dina 2/4/19
I have the kids listen to a piece. Sometimes I basically get them to the point where they're listening to themselves. But I don't start with that. Listen to somebody else performing perhaps something that we're working on, right? And there'll be a rubric on it. It'll say, you know, intonation, or what do you think about the intonation of this. No, the rubric is for assessing it, but um... a checklist or something. And, you know, how was the intonation? How was the expression? How was whatever else I'm looking for? And so you have to give me specific examples. And
what would you do to fix it? So they take it very seriously. It's awesome. So they're writing down like, oh, the sopranos were terrible. It starts off with “the sopranos suck. They were terrible.” Don't disagree. But what? What made them? Well, they were sharp. Okay, what musical terms are you going to use? They were sharp. Okay, where were they sharp? So I want you to show me and measure six. And you've got the music in front of you. “Measure 16 through 18, The sopranos were sharp.” All right, what would you do to fix that? “Oh, I would have them breathe. I would have them listen to it again. I would have them do a certain warm up that we do.” So they really have to think and they like to be asked, you know. So I think that's kind of inquiry,

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I really should do a little more of that, of the, you know, the bringing that in earlier, bringing the questioning part of it in earlier and asking for the responses and asking for them to tie together what they've learned and to use it. It's quite good. And every year, I say, “Oh, I wish I had done this earlier, because you guys are giving me really good stuff here,” and then use it to inform the rest of the rehearsals, like “Okay, you suggested this. This is what we should do.” And I have brought it back and done it with some success. If I did it earlier, it'd be better

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I found that what I'm able to do in the block periods is do a bit more, I guess what might be called enrichment type things. So maybe I'm able to introduce some, some videos or some, some things on online that I can, I can, I can show or I can spend more time in a given piece or song and kind of get into some more nitty gritty

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I like the philosophy, I guess of the program, I love the world view of it. And the emphasis on, well, since I’m teaching Theory of Knowledge on understanding knowledge,
just for knowledge sake with, you know, absent of judgment, or of whatever we may want to us, you know, ascribe to something, just, just how do we know what we know?

Inquiry Evan 3/26/19 Yeah, I do. For sure. Because I think it's, it allows, it, well, if I could, fosters higher critical, higher level thinking, critical thinking more, what they call deep learning. And, and I think it I think it's generalizable in terms of what could be, you know, in terms of when, when a student approaches a situation, looking beyond just the surface or being spoon fed, whatever is available to them, but what, how do they get in charge of what they want to get from something? What else can be gleaned from what's just presented? I think, hopefully can foster a sense of self driven learning and beyond just what's presented. That, that I think is why it's so one of the reasons why it's so critical for students.

Inquiry Ezra 5/1/19 And he gave me some exercises, and gave me a new positioning for my mouthpiece, and then just sent me into the practice room to work it out. And then I'd come back, and we discuss what worked and didn't work. And he'd give me a couple more suggestions. And I'd go back into the room, and it wasn't a prescribed thing. It was “your face is different than every other face. And we're going to work together to find what works for your face” and saved me as a horn player, that's for sure. And it was very much kind of discovery and investigation.

Inquiry Ezra 5/1/19 Yeah, and, you know, I hadn't really thought about it till I read this. But I try and model a lot of what I do, especially in instrumental lessons, around what he did with me, and very much fits this definition, I would say.

Inquiry Ezra 5/1/19 Because you know, as hopefully a lifelong learner myself, I can't stand when somebody tells me what I'm supposed to know. I've
always found when I reach my own conclusions, even if maybe they're the wrong conclusions, they're much more meaningful and purposeful. And that's what you remember in life. You know, I really, you know, feel strongly about that. That's, that's the stuff that you remember, the stuff that you discovered for yourself. I think, what I used to call this when I first started teaching is discovery learning, you know, that, and that's something that was important to me from the outset.

Inquiry  Ezra  5/1/19

We have a rotation, and then I always let them order two or three new pieces that we talk about why they might be good, why they might not be good, how the ensemble might be able to handle them and stuff. So you know, it's not exactly inquiry, but I believe in student direction strongly.

Inquiry  Ezra  5/1/19

I gave them parameters to go to pepper.com. And they previewed music on their own and submitted through our Google Classroom, music selections that they liked. I put together a Google form. And we discussed the pieces in one rehearsal, listened to them as a group. And then they went home and voted and selected one of the pieces for the spring concert. And t's been very helpful. The buy-in on that pieces.

Inquiry  Keith  2/23/19

I read this study that the way students learn, one of the best ways they learn to play music is playing in a small ensemble, and having to figure out like, how to play with each other and kind of problem solve and you know. And so I do a project, we just started it for quarter three, where I assemble them all into duo's, trios, and quartets, and I have a bunch of small ensemble books up in the front of my room. They have to select their own music from those books. They have to practice it on their own, and they have to perform it for the band and grade it with a rubric at the end of the quarter. So, and I
found that it's, it's been great, very successful.

that, that's not always even based on instruction. It could be like, we have this big Band-a-Rama and our high school students had to do workshops for elementary school students. And, you know, we just kind of prepared it in this classroom, just talked about it. “What are your questions?’

Here's the lesson plan, a general lesson plan for what to do in the Band-a-Rama workshop. Flutes, I want you to alter it. Here it is, here's a copy and, you know, make a copy of this Google document, alter it and make it specific to your group, and what you want to do. And turn in one per group at the end of the period.

they had to get up there. And they put up their plan on the board on the SMART Board. And they kind of talked through what they were going to do. And I asked questions and I gave them some, “you know, that might not work might, maybe try this, you want to establish this because of this’. But the cool thing was, they got to see what each other was doing. And some of them came up with awesome ideas that I wouldn't thought of.

making them want to question and find out more on their own. I think that small ensemble thing too, kind of leads to trying to create also just students that want to kind of guide their own education and find things out on their own.

this is the song was going as Sherman was burning down all of Georgia, decimating it, okay, this is what's going on. The whole point is, we're right, you're wrong, you know, and I got into it. And so we spent 10 minutes talking about it. But that ten minutes I spent talking, they got it right like that, you
know, instead of me saying no, let's fix the vowel here, and there is like, if you understand what the piece is about, maybe the vowels will fix themselves.

Inquiry  Kevin  4/3/19

“Stop! Stop, guys! We just talked about this What is this about?” “Civil War. Burn down Georgia!” “Sing that!” And then as soon as they did, it was part of the...Sarah’s like, “where’s that been?” you know, like, but that's so I don't mind talking about 10 minutes if it's going to make them better, you know?

Inquiry  Kevin  4/3/19

I feel like if you want to get better you have to do you have to have inquiry-based instruction. And the same thing by having them ask me questions, you'll notice and we do that a lot. Like, I'll say give me three positive things are what are some things we need to work on? or Why do you think we did this?

Inquiry  Kevin  4/3/19

I feel like if more teachers did inquiry based instruction it'd be, the playing field will be a lot more level All right, I mean, granted Don't get me wrong I love the fact that I'm getting in 54 kids to area all-state and every other but every other high school around me is getting in five to seven like why do you think that is? It’s because you're not doing these things you know? You’re sort of almost telling them what to do and then having instead of having them engage with it.

Inquiry  Kirby  2/23/19

So we spent a lot of time talking about what does community look like, and how does our repertoire reflect that. And so that's where some of those questioning techniques I was actually able to use. This is more conversational in the rehearsal, and then trying to reverse-engineer it back into the way we perform the repertoire.
I think that's sort of how I use it and think about it, pedagogical approaches, there's not a lot of room yet for self-discovery, I think, in all honesty, or for... Yeah, about them. Like...we try to get them to sort of figure things out through struggling, right. And so that's sort of this point of knowledge through active investigation, right? So that's sort of they're investigating, they're struggling with something to try to reflect on it and figure it out...I don't know how well that works for teenagers always, developmentally. I think some kids are great at it. And they realize that they're struggling, they can learn something and they're, they're gaining skills, whether they realize it or not, they at least acknowledge that. Other kids just are like, ‘Yeah, screw it.’ So I don't know that I really engage with that as much as I might. I mean, I know it's happening,

how do we not actually ever make it so that inquiry based instruction is...that the students do like inquiry based instruction, it’s not useless, just sort of like, I feel like it is in the professional setting? Like I guess it’s more of a social attitude, how do we maintain, maintain it to be a learning environment, as opposed to the professional environment of ‘just tell me what you want?’

I think it's great, so long as it doesn't get in the way of making music. And I think this is all maybe kind of related to the last question as well, a little bit, or even the barriers question where, sometimes, and it's also related to what I feel about the pre-service teacher of, sometimes we spend so much time thinking about our instruction, and we don't end up making music,

I think even if an inquiry-based instruction is done well, it works because it shouldn't actually ever interrupt the artistic process and the music-making process. It should complement it, and I sometimes think that
especially like, what we’re even thinking about like, evaluation and what the teachers and the Danielson model with the principles are looking for. They want to see all this dialogue. And I’m going ‘no, that's not actually what it looks like in a choral rehearsal’

Inquiry  Paul  3/27/19  So it's really changed the model. Sure. And actually, if that's okay, that since you're doing an inquiry-based learning, this now becomes a much more this becomes much more possible in that setting. And that's, that's something that is exciting.

Inquiry  Paul  3/27/19  with this new schedule, it certainly allows for that. But that also means leaving performing often. Like I don't know, whenever I try it, it's always well, they're composing where they're writing duets, or they're manipulating sounds, or they're learning about something, you know, on a particular topic, you know, so I often feel like, you know, where is that in the performance setting?

Inquiry  Paul  3/27/19  I have, at times actually, now that I'm thinking about it, I've had some successes with this with small group sectional work. When space is a possibility, and it's not always a possibility, we always didn't have ensembles together. So sometimes I would have use of Evan's classroom. When space is an option, it's amazing what you can do. Because I do think that's an area that, you know, you put your clarinets in one room, you put all your flutes in one room, you put all your low brass in one room, and you give them a goal, and you don't tell them how to get there, or you give them a challenging piece, and you don't tell them how to get there.

Inquiry  Paul  3/27/19  why the composer chose this? Or why the composer chose that or, you know, maybe, what's the historical context of the piece?
Can you garnish that from the music itself? All those big questions. You know, those are areas that I love to explore. I just feel like my students who resist number one, and the ensemble because I, I guess, as you try to do those things, sometimes I feel like kids just want to come in and play, particularly here. It's like, they don't want it, they, they they're immersed, maybe in this elsewhere, and this is a break for them to come in and just meditate through music.

Inquiry  Rachel  2/20/19
I guess this kind of goes along with, with what you're studying, that that student discovery, trying to that taking yourself out of the center, which is hard to do when you're conducting an ensemble. It is hard.

Inquiry  Rachel  2/20/19
I have them turn and talk to each other. It's not always student - teacher. So we do that peer to peer interaction. I think that is valuable, Getting them to talk and also an online component, we have Canvas, and you have to be really careful with discussions because sometimes they downward spiral into like, a political thing.

Inquiry  Rachel  2/20/19
But you can kind of, you know, that extends the, it's an extension of the classroom, and you can use Canvas and that way, so students respond to each other, getting that on, you know, getting them to write about music and think about music, so it's not during the ensemble time. I don't know. I think that can be, I know, that's not I don't know if that counts as being in the classroom, because there is an online component.

Inquiry  Rachel  2/20/19
Because I think it's important to, to teach in this way. It's a different way of teaching, like you said, all going back to this question about best practices and how, how was I taught, I'm teaching this 21st century learner, the way that they do research is different from how we do research, maybe even
currently, you know, the way they do things, it's, they have these computers in their hands.

But we do, we have an inquiry as an APPR, we have to come up with an inquiry question and come up with evidence. It's like, it's kind of action research type that they make us do and mine is about nonverbal communication. So I know that's, that's more inquiry on gathering on my own. Not really. Because then if it's a nonverbal communication, I'm not explicitly asking them questions. But part of the, training them to be, to understand these cues and to do it like those little, those little groups. That's a lot of that kind of training and nonverbal communication. There is some explicit and there's a question and involved, so...

what am I setting my students up to do when they leave me? You know, are they going to nail a Broadway audition? Are they going to get accepted into their dream college? Once that happens, are they going to have the tools to succeed, unlike my freshman colleagues who were dropping out because they were singers who couldn't do anything, you know, and, and what does teaching everything... What does telling everything do for students in that environment.

put them in a room with a new director, or a new piece of music and what can they do with that? Send them to college and once they get passed, their singing audition, what can they do with that? And where does that all come from? This inquiry-based stuff, you know, what do you...Do you know what they know, you know, and how are you going to know that if you're only telling them things?

But, you know, for me, everything in life is about balance. Okay, you know, and but I can't say I wasn't doing this. To be fair, we did talk a lot about the concert in class. We weren’t talking about sight reading, we
weren’t talking about vocal technique. But, you know, I would ask them ‘Is this starting to make sense to you? Do you agree with the order of this? you know, we have this one extra song that's a little bit hard, do you think that we should do it and why?’ You know, so actually, now that I think about it, it was inquiry-based; it just was different inquiry.

Inquiry Zane 2/26/19

I think it's really important to, to not box yourself in. There's so much we can do as a choir director, you know, and...You know, the nonlinear piece that I'm seeing here is what I'm kind of speaking to, you know, now. And some of it is linear. Sight reading obviously, has a linear aspect, vocal technique absolutely has a linear aspect. But reflecting on this entire year, it was all inquiry based, just very different. You know, the, the fall unit was a unit about concert production. While it wasn't formally, you know, that way. And then, right after that, is when we did the voice testing, that was a completely different unit, you know, nonlinear.

Inquiry Zane 2/26/19

I think in the long run, it really gives...I think it motivates and then gives more...even my, my less motivated students are starting to come around moreso than they ever have in the last five years. Because I think they see what it's doing for everyone else.

Inquiry Zane 2/26/19

you give the kids ownership of anything, and they will, you know, take it because then it's on them. And then they have that, you know...And they know that you care, and then it gives them something to care about back. You know, instead of ‘you're going to do this, and you're going to do this and this is why you should like it Let's explore it. Do you like it? Or don't you like, and if you don't like it? Why? If you didn't like it and you never liked it, what did you get out of it?’
but I think the flip side of it is if you do it right, and do it in the right way. I think in the long run, it does serve you moreso, you know. The things, I can't say I wasn't doing it at all. Obviously, I couldn't get to the point that I was today without laying the foundation for it.

I attended a seminar back in California, she was a social studies teacher. And you know, it's a different ballgame because she is under state regulations. And she has to teach certain concepts. And even with that said, for the first two weeks of class, she sat with those kids and talked about their interests and what they liked, and what they wanted to cover. And that's how she designed her units. And somehow she was able to put all the other stuff, you know, the, the state standards into that, but here are kids that would take a class that they normally didn't care at all about. And were 100% invested because they designed the curriculum

I think what I haven't, really don't like is a lot of band music, educational band music has, they give you a story that goes with it. It's a program. Yeah, and I, that, that really bothers me. You know, or there's some historical background. They're trying to I think they're trying to feed into the idea that, you know, it's supposed to be multi-curriculum, multi-faceted, and I don't believe it

just in this place, being exposed to a lot of really smart people. Just really top notch. You know, when other people open their mouths you're like “Oh, okay. That was worthwhile. I didn't, you know, that's interesting. You do that in science? Huh”

I have, when I was in this like, inquiry groups and Critical Friends and Innovation Fellows, and, I mean, this Technology
Fellows where we, people around you know all different disciplines of design units around technology and how we're going to use technology. That's interesting. So yes, I did when I was in that.

**Interdisciplinary**  
**Kevin**  
4/3/19

this is the song was going as Sherman was burning down all of Georgia, decimating it, okay, this is what's going on. The whole point is, we're right, you're wrong, you know, and I got into it. And so we spent 10 minutes talking about it. But that ten minutes I spent talking, they got it right like that, you know, instead of me saying no, let's fix the vowel here, and there is like, if you understand what the piece is about, maybe the vowels will fix themselves,

**Interdisciplinary**  
**Zane**  
2/26/19

But were inspired by some aspect of, of a performing art. And we collaborated all our curriculum. So there was music and math, and there was music in, in social studies and English and stuff. And I remember our first year. We had two tiers of students, we had like, really high achieving students, we had really poor achieving students. The high achieving students were the ones that took a setback at first because they were so used to get 100 by Check, check, check, check, check, check, check, you know. But again, what is that teaching? What is that teaching our students, so I'm sorry, I'm going off of what my experiences were

**Isolation**  
**Dina**  
2/4/19

And I don't know if I have, in music education. In education, yes, and I don’t know if it's because practices have changed or because I have changed districts. I've gotten some really good training in this district. I had some really good staff developers. So really good staff development opportunities, which I think are kind of unique to this district and then I was given time and money to pursue them. So yes, I've seen a lot of interesting, some not so good, some very good, some quite useful in
education. In terms of pedagogy in music education. Maybe I just don't know about it, but maybe, so I I can't say that I have. I can't say that I would look back and say “oh music education. Yes, I see how this has changed” because I don't really know.

Isolation  Dina  2/4/19

I haven't gotten out a lot to see what the heck's going on in other classrooms. I mean, I've seen I've seen it, you know, a handful of time over the years, I've been to it, the all-counties or the area-all states or the or the state conferences and stuff. And I've watched, I mean, conductors and such work. And those practices are always, I always gain from those, seeing what I'm could do differently or better or stop doing, as the case may be, but I don't, it's hard for me to really say how they've changed. Um, I think that they have, but I wouldn't be able to articulate effectively how. Just because I haven't really gotten out as much as I'd like to. So I'm not sure.

Paul  3/27/19

I think we are very stuck in the past. You know, my own personal opinion, I am sure if I, as a disclaimer, I don't get, having being a father of three and busy guy, I don't get to NAFME and NYSSMA or stuff as often as I would like to. And when I do, I tend to gravitate towards those performance-based sessions, which in my opinion, are really helpful for practical use, and they benefit me, but I still feel so like, it's still the same. You know, it's still the same approach,

Life-Long Learning  Ezra  5/1/19

Because you know, as hopefully a lifelong learner myself, I can't stand when somebody tells me what I'm supposed to know. I've always found when I reach my own conclusions, even if maybe they're the wrong conclusions, they're much more meaningful and purposeful. And that's what you remember in life. You know, I really, you know, feel strongly about that. That's, that's the stuff that you remember, the stuff that
you discovered for yourself. I think, what I used to call this when I first started teaching is discovery learning, you know, that, and that's something that was important to me from the outset.

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<td>But at the same time, you know, the core of being a good musician has not changed, like, what it takes is what it takes, I mean, articulation is still articulation as it was 50 years ago. You know, But I do think there's, there's a lot of people that put a lot of time and energy and have a lot of experience. I'm learning from those people. I've certainly changed what I do year to year. I'm always trying to evolve and try things out. Some things work some things don't.</td>
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<td>it's interesting, you're trying to translate what you're saying here into band director or directors</td>
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<td>I think it's more important in the classroom and not necessarily ensemble</td>
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Because of the environment, I find it hard to do and the number of students, the way that I did in, like my theory class. It was small and it was traditional academic teaching. I feel like this is definitely less traditional.

So I'm trying a little bit here to do those questioning techniques and introduce that concept because the schools really big on that. They think that that's what we should be doing. Whether or not my colleagues are actually doing it district-wide, I have no clue.

And the one thing I'll just sort of comment about the dynamic of the way the rehearsal works is simply that every kid...Scarsdale is a very, very academic school, we're in the top percent of the county, it's... these kids are going to Harvard, you know, Yale, if they're going into music, they're going to Juilliard, major schools, because nothing else is really acceptable. The thought of going to community colleges, it’s not, it's not a thing here. And I'm sure you're probably familiar with this where you are teaching, too. So the kids look at the choir rehearsal as the one period in the day where it's like, it's not like every other class. So, whereas at my last school, I was able to kind of balance that and push, you know, push them and be a little more academic, quote, unquote, in my rehearsal. Here, I really have to be conscious of, it's got to be more social driven, socially driven, which is, I have a huge internal fight about that, but, but it's getting better.

In calculus or English or history they're willing to struggle with things because they're more academic and they expect that that's what it's supposed to be like. But up here in the Choir Tower, completely removed from the school, right? Totally different thing.
I think at my last school, that was fine. Like, that kind of stuff worked because choir was much more on par with all the other academics. Here, choir’s the fun thing and academics are the part, the more important thing.

but I do question here because the social dynamic of what choir is, is so far removed from what is important here, which is academics. They claim the arts are important. But in reality, we're not quite there yet.

So just like teachers going, Well, listen, I know, we can do some creative thing, teach you about fractions, but I'm just going to get right to the heart of it, because your test is next week. And that's an important thing. So I think that, I think what we're, what our goals are, are measured by those on the outside: the community, the students, the parents, the administrators are often very different than what we, our goals are.

why the composer chose this? Or why the composer chose that or, you know, maybe, what's the historical context of the piece? Can you garnish that from the music itself? All those big questions. You know, those are areas that I love to explore. I just feel like my students who resist number one, and the ensemble because I, I guess, as you try to do those things, sometimes I feel like kids just want to come in and play, particularly here. It's like, they don't want it, they, they they're immersed, maybe in this elsewhere, and this is a break for them to come in and just meditate through music.

I want to know how in a non-traditional classroom, you know, what the desks and the or there's more order right um, I that's it's just, a it's a noise, a lot of noise, it’s a lot of sound, it’s a lot of energy and again, the kids come there after sitting and I'm going to say
formal classroom because it is it's not the same, and they, some of them just need that, need it as a release, as a break and here she is asking me questions. So how do you balance it and also make it so it's not a drag and they drop it for something else?

Music Ed. V. Ed. Zane 2/26/19

I think they more often than not, kind of leave us alone. And when they're trying to, whatever initiative is popular now, because they don't really know how to plug it in. And they don't have the time or the effort, nor does it help their testing numbers or any of those sorts of things.

Music Ed. V. Ed. Zane 2/26/19

I'm very much looking forward to getting back out and, you know, broadening what I'm capable of, you know, and I'm always reading up on my own about, you know, vocal techniques and warm ups and things. But in terms of classroom stuff, you know, I don't, I don't I don't see a lot of, you know, as I said, a lot of the initiatives are, you know, core curriculum and state testing and all that stuff.

Pedagogy Kevin 4/3/19

And I really try to focus on like, okay, here's the national standards, I'm going to try to put every standard into my class.

Pedagogy Kirby 2/23/19

we talk about things like questioning techniques; we talk about things like student-driven learning, but then we don't actually reflect that in our own pedagogy.

Pedagogy Paul 3/27/19

It's certainly easier to just conduct and to just go. But at the same time, what are they learning each day? You know, so I think it's important that there is a nugget of something that they take away, whether it's a historical context of the piece, or whether it's a rhythm that happens in the piece, or whether it's a new fingering, or whether it's a new concept, or whether “Wow, I'm really sharp in the upper register”. That's something every day they're leaving going, “huh, I learned
something today.” And, and I think you can't do that unless you take moments to, to at least acknowledge, talk about etc.

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<td>In college, I think our choir director was, was a really great rehearsal technician, and he treated every choral rehearsal like a voice lesson.</td>
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<td>I think I think that did shape a lot of what I do now, in terms of, you know, it wasn't just here's the music, learn the music sing this crescendo, don't sing this crescendo kind of stuff. And it wasn't, there wasn't a lot of feedback. We weren't talking back to him often. Unless it was ‘sing ‘do’ or whatever. But, but there was a lot of higher-level thinking that was causing us to, you know, causing our brains to, to turn other than just saying this music.</td>
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<td>Anyways, I guess later on as, if things go well, is that you're talking less and speaking through your conducted and trying to be, you know, start thinking more about phrasing and the balance.</td>
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<td>I don't know how deep your questioning, questioning as a conductor can get, you know, without, I mean, you really, there's certain, you're dealing with a large group of kids. So it's, you know, I noticed, you know, it's like, you can go so far so deep into the weeds, and then you have to pull out because then you spend the whole period doing that</td>
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<td>And he was the most persnickety person, conductor who drove me to drove me crazy because he'd like, take two measures, “let's look at these two measures” and just micromanage the rehearsal. And you know what happened, what we got to concert time we had played through the piece! We hadn't played through it, okay? And it fell apart.</td>
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Performing v. Talking  Bob  2/1/19  sometimes they, you know, you got them in a spot where they're, they're willing to, alright, let's, let's talk more about intonation and how we can improve it. How do you know whether it's sharp or flat?

Performing v. Talking  Cavendish  3/26/19  I want to play and the kids want to play. And I really try not to talk, I try to save my talking between pieces when the percussion has to move. You know, if there's something really important that we have to talk about. I don't know what, you know? Concert, something about a concert or just fundraising information? Or if it's something important, then okay, I'll take, you know, a little bit longer to do that.

Performing v. Talking  Cavendish  3/26/19  I think that I try and disseminate that information carefully. Like the piece Ride that we played, there's a whole thing in the score about, about why he wrote a piece. And so I've read that to them, you know, but I try not to take a long time to talk about those kinds of things, you know, little bits, but I feel like it's going to try and help they're playing.

Performing v. Talking  Cavendish  3/26/19  it's a struggle, because like, obviously, you want them to know about the piece and to know about music. But if they're having trouble playing like, you know, D, G, B flat, I'm not sure how much talking is going to help them with that. They need to like, come to lessons and play. So I guess I err on that side, you know, more playing, and just bits of information, you know, interspersed throughout rehearsals over a number of weeks

Performing v. Talking  Cavendish  3/26/19  But I remember in college. There was, we didn't play, we didn't always play enough. And it was very frustrating. Very frustrating. In, especially in jazz band, because our the director wanted everybody to learn all the tunes by ear. And that, it's cool. But it takes a long time. So I'm just sitting there like, “I
"want to play”. Too much talking, you know, we should just play. So I do, that stuck with me. It was very frustrating.

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<td>Dina</td>
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<td>Evan</td>
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<td>Ezra</td>
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Just given the fact that um, that we don't have really lengthy discussions in my class about the learning process or, or music.

I'm sure that I talk more than I think I do, and more than I want to, but I try to be singing almost all the time and I, for me, I find that routine really helps that a lot.

So I feel like that sort of preserves the instructional time, or the singing time, you know?

I think, somewhere in the back of my mind, I remember that if you can get, someone said if you can get over at least 50% of the time to be, you know, performing, that that's a good goal to reach. And I don't, I don't know where I sit on that parabola, honestly. But I do try to get out of the way as most, as best as I can. To try to get the kids to sing as much as possible. And, and, it's sometimes it's a hard, you know, tightrope to walk because how much am I neglecting saying something maybe I need to say where it's important to say, versus just letting them experience it? And, or is it just letting them experience it too, unbridled? And do I need to shape it a bit more? So there's always sort of a give and take, I feel I'm doing with that. But I do make a conscious effort to stop talking as much. That's, that's something that's in the, kind of in the forefront for me.

And hopefully this came across in the rehearsal to less talking and more student interaction. I try very hard. I mean, it's impossible when you're working on high level music like that the concepts have to be given to the students in many cases, but I try to let the students come to the realization about what they should be doing as often as
possible. So in that rehearsal, I always skew towards less talking and more playing as much as possible, especially when I'm conducting professionals. With students, you definitely have to talk a little bit more. But yeah, I definitely skew towards more playing and less talking.

Ezra 5/1/19

As a conductor in like doing festivals, and conducting festivals and stuff where you have very limited time, or like the honors group that I do, the middle school honors group, where you have limited time to interact with students, if you spend too much of that time talking, I find that they don't get to coherently come together as a group as much. So I tried to make sure that my conducting will indicate what I need it to indicate, so that I don't have to talk as much.

Keith 2/23/19

you can see it on my wall. “Less talk. More music. Every day.’ That's kind of our mantra. I do have days. I do have silent rehearsal. Sometimes I don't say a word, right? I only communicate non-verbally and they don't say a word. Those are super effective. But they're hard to do.

Keith 2/23/19

I mean, everything I've read, and in my own practice, and my own observations that holds true, the less I'm talking, the more we're playing better.

Keith 2/23/19

I have used the Google Classroom more in the past two years with questions and having them post up answers right in class because every student has a Chromebook. You see them just populate right on the screen. Which is kind of cool. Um, but again, I hate to lose too much playing time versus talking time with that kind of stuff.

Keith 2/23/19

I think the nature of it, you know? I mean structure of the classroom, I mean we're in a confined space here. If I had 20 more kids I don't know what I would do. So there's,
yeah, I just think the, the structure, the physical space, the structure of the classroom; the fact that I want that they have instruments in their hands, we’re not at desks, the fact that I want them playing more than talking...yeah, that's probably, that's probably it.

Performing v. Talking  Kevin  4/3/19  I don't mind wasting five to 10 minutes where the talking, if it's going to get the sound better.

Performing v. Talking  Kevin  4/3/19  this is the song was going as Sherman was burning down all of Georgia, decimating it, okay, this is what's going on. The whole point is, we're right, you're wrong, you know, and I got into it. And so we spent 10 minutes talking about it. But that ten minutes I spent talking, they got it right like that, you know, instead of me saying no, let's fix the vowel here, and there is like, if you understand what the piece is about, maybe the vowels will fix themselves,

Performing v. Talking  Kevin  4/3/19  “Stop! Stop, guys! We just talked about this What is this about?” “Civil War. Burn down Georgia!” “Sing that!” And then as soon as they did, it was part of the...Sarah’s like, “where’s that been?” you know, like, but that's so I don't mind talking about 10 minutes if it's going to make them better, you know?

Performing v. Talking  Kevin  4/3/19  I think, the better conductors. Yeah, they'll sit and talk to you all for about 5-10 minutes, because they're trying to get something across that you need to know.

Performing v. Talking  Kevin  4/3/19  Why don't you like opera? You know, and they would say, because it's boring. He was saying this a to a bunch of opera singers. And he was like, and they’re right? Like, they’re like, oh, here's like, because if you just say I love you, I love you. I love you. Like who wants listen to it. But if you say I love you, I love you. I love you. Now you've
made a difference. So if you have three of the same words that are the same, you better make them different. But him talking to me about that for five to 10 minutes. That's something that once get you don't need to fix it, if you said it right. And they get it right then.

I'd rather be singing, singing, singing as much as possible. I do think that we need to have time for those questioning techniques like we talked about, but I don't know. I also think that that reverts too quickly into the, making it teacher-centered.

Sometimes, at least in my own practice, I find that, at least with these kids, right now, here, if I'm trying to do those questioning techniques and engage them in conversation, it becomes being more preachy, becoming preachy, okay? As opposed to really getting them to engage, because we haven't quite figured out that dynamic.

every day, I think the goal that probably Evan has as well is that we're trying to push them more and more to play. You can hear them getting tired, you can hear, they can't just get through it anymore, because they're not used to doing it. So that really is changing. You know, and, and really, I think we, were we're still learning and we're probably still be learning over the next five years, because it's, there's no one-size-fits all for that

it is the easiest thing in the world for me to stand in front of the kids for 40 minutes and not say anything about the pieces and assuming that the kids are at a level where they can play them. And I feel like that's a much easier approach.

And I find most administrators doing observations love that. Because they're used to teachers talking and talking and talking
and talking and talking. I feel the opposite, sometimes that we have to actually remember to try to talk a little bit. Because if we don't, maybe the kids aren't taking away any sort of knowledge other than just regurgitating music that's in front of them.

Performing v. Talking Paul 3/27/19

if a kid interrupts me with a connection or comment I am, my attitude is it's all about that. It just shows their level of engagement is far superior than me just telling them what to do

Performing v. Talking Rachel 2/20/19

because they just want to play. They don't want to work. And like all of us, right? I mean, there's that you'd rather just play the music, play the music and you have to pick, you know, picking your battles, what am I going to pick, pick on today? How much am I going to let them play.

Performing v. Talking Rachel 2/20/19

And in observations, principles will often say, you know, getting, getting the students to talk. They talk plenty, but talking about the music, talking about what...I found that it's just so hard to get, to stay, to stay the course, to keep them playing. Like, I want more planning. I don't want as much talking because it is boring.

Performing v. Talking Rachel 2/20/19

more playing is definitely better. And to try to balance the talk so that it's, it has a purpose, and the students don't feel like they're just sitting there listening to me talk, which sometimes, unfortunately, has to happen. I mean, sometimes you have to. Attention spans.

Performing v. Talking Rachel 2/20/19

There's this one conductor I had, I, I worked as a give any names, it worked as a mentor to a youth orchestra, So that's more of my ensemble experience, when I, before I even started my master's, I had a performance degree and I would just do that. And so I was in that transitional that, you know, late adolescence stage. So still kind of, still kind
of a kid, I guess. He would just talk. Oh, he could just talk and talk and talk, he's still like this, this person. I just can't stand it. Like, Oh, my God, let me play. Just let me play, and sometimes the talking just goes on and on. So I, I know what I like is a student and it... just get to the point.

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<td>Because in small groups, I can have one group that they were, we talked the whole time because they weren't getting something, and they just needed that explanation. And while nothing got sung, a lot of things got clarified, whereas if I did that in the big group, you know, it's a little bit harder.</td>
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<td>You know, going back to my initial philosophy, even if it's not sight-reading, even if it's vocal technique, if it's airflow, if its resonance, if it's vowel placement, if it's a different color for a different song, you know, and There are days where I'll stop and teach a full lesson that has nothing to do with singing.</td>
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<td>I do a lot of vocal ped lessons. I do a lot of anatomy lessons where we'll spend 10 or 15 minutes looking at a scoped video or whatever. I just try to budget that in terms of like, right after the concert, or, you know, we've nailed a song two days earlier than I expected it to, will pull that out.</td>
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<td>I tried to at least have conversations with the class once a week; 'how are you feeling? Do you like the music? If not what...,'</td>
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<th>Philosophy</th>
<th>Bob</th>
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<td>I think as, as my teaching’s come along, try to look at it more holistically, like to be right notes, right rhythm, but also take a look at the dynamics, you know, do something.</td>
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<td>the whole philosophy of band conducting was kind of intimidation and complete control of what you were doing. God forbid you play a note out of tune. It was and, and</td>
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what happened was you'd have pristine performances but they have no soul soulful they were soul-less.

<p>| Philosophy | Bob     | 2/1/19 | I think the music has to the music has to hold on its own, you know? Be a value, you know |
| Philosophy | Bob     | 2/1/19 | I gravitate, gravitate to is people who are more, more expressive more expressive conducting, and you know, trying to get to the core of the music without imposing it. |
| Philosophy | Bob     | 2/1/19 | I’ve been under a lot of conductors. Some of them who were, you know, it's, it's again, do you? It's their vision, their vision of, you know, do you want every note in place, the right time, in tune every chord in tune? Are you going to start, do you look at the shape and you look linearly rather than just horizontally? |
| Philosophy | Cavendish | 3/26/19 | I want them to know that they don't have to play professionally to play on a professional level. So they can join New York Wind Symphony, they can continue to love it, and pursue it at that level, at a high level, but just not professionally. And I would just want them to know that they have that. They’ve, they’ve had a good experience and an appreciation. |
| Philosophy | Cavendish | 3/26/19 | I don't mean to say that the, the end result is what I'm going for, like, one, like a concert. That's not what I mean. But I mean, that...the sound is the, is the most important thing. And that representation of music is the most important thing. So however I get there, I think is, is it you know, if the kids are responding to what I'm doing, then that's what's important, whether it be inquiry based or, or something else or not |
| Philosophy | Cavendish | 3/26/19 | it's the process that is important, obviously. But ultimately, it's, it's, you know, if the kids are getting it, and the sound is representative, then that's what I want. |</p>
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<td>Like I decided a couple years in a row there, I really wanted to think about how can I make my singers learn more independently, with not just me stuffing it in their mind. So that informed how I taught.</td>
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<td>I like the philosophy, I guess of the program, I love the world view of it. And the emphasis on, well, since I’m teaching Theory of Knowledge on understanding knowledge, just for knowledge sake with, you know, absent of judgment, or of whatever we may want to us, you know, ascribe to something, just, just how do we know what we know?</td>
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<td>at the core of what I want them to walk away with, and there we go, that's right, that like that, I, for me, it's, it's much more of a character goal, I think, or, or a, a goal that it allows whatever is inside of them that, that needs to be or can be expressed, has an opportunity to, that they sort of can connect with aspects of themselves via performance.</td>
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<td>in a community of performers, in other words, I think that that sort of sense of, I guess, their safety, safety and personal, personal understanding, self-awareness, I guess, self-concept, all of that stuff within there that I think is that the, for me at the core of, of what I'm teaching, and that hopefully through shaping skills, and acquiring knowledge, and the, all that's associated with that, it allows for the growth, that kind of growth and awareness for them so that whatever paths they explore thereafter, are at least somehow enhanced by the process of performing in the ensemble.</td>
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<td>In other words, it's I mean, I think endemic, there is a is certainly a passion for music, and I, but I would say the same thing, if I were teaching theater, or whatever it is I'm doing, I think, to me, the, the medium is, how can I affect cause and effect for them,</td>
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that is profound enough, I guess, for them to have some kind of meaning for them.

I change that philosophy as they get older. In sixth grade, I, you know, and this may be something that I want to look at adjusting too, but in sixth grade, I'm teaching them how to rehearse. So I want them to learn that rehearsal is directed by the conductor at that age level. As they get older, I can change that, because they've been set up with that understanding that we don't have to go back over that. They know that and now they can take a larger part in the rehearsal.

We want them to be independent musicians. So in the band room, you know, we want students to be able to go on to a college program and feel like they can slide into pep band, student ensemble, something and have a great time doing that.

But at the same time, you know, the core of being a good musician has not changed, like, what it takes is what it takes, I mean, articulation is still articulation as it was 50 years ago. You know, But I do think there's, there's a lot of people that put a lot of time and energy and have a lot of experience. I'm learning from those people. I've certainly changed what I do year to year. I'm always trying to evolve and try things out. Some things work some things don't.

Amazing choral experience. I want them to be...I always joke around. It was like, I want you guys to be able to go to your kids concerts, like Man, I was better than my kids! Like, I want them to walk out like just having a true cultural experience of music. I want them to be able to enjoy, I want them to be able to drive down the road, and if the Handel's Messiah pops on they're like man, I love this or Shenandoah, they hear like something, you know, if it’s a piece by Randall Thompson, you know, and for them
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<td>just to enjoy it because like, you know, this is the stuff I used to sing in high school.</td>
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<td>I feel like if more teachers did inquiry based instruction it'd be, the playing field will be a lot more level All right, I mean, granted Don't get me wrong I love the fact that I'm getting in 54 kids to area all-state and every other but every other high school around me is getting in five to seven like why do you think that is? It's because you're not doing these things you know? You're sort of almost telling them what to do and then having instead of having them engage with it.</td>
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<td>I read all the, the proposed intercession applications and kind of go, ‘Oh, this is what people are thinking about right now.’ And it's interesting what people put in. There are people who put in things that are really really academic and about this, like gender equality and questioning techniques in rehearsal, and then there are people who are putting in Here is Still the Best Way to Teach the ‘Ah’ Vowel.</td>
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<td>Because it's the music ed. people who are telling us that. It's not the choral, it's not the ensemble directors in a lot of places. Like for example, at U of I, none of the music ed people actually conduct an ensemble. So they're not able to show quote unquote best practice. And that's by design. Because the Director of Choral Activities and Orchestral Activities...I frankly think there's a there's not of respect there musically between the two and there's not a lot of respect going the other way for music ed. back to choir and teaching</td>
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<td>I just want them to give me two sentences of what you want, and I just want to do it. You know, it drove Andy McGill, at U of I, for example, but we did a lot of work of Bach, Bach chorales, that's what he's, sorry, we do</td>
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a lot of Bach cantatas and that's what he's known for conducting, and so in the chorales especially he was really ‘What does this word mean? How do we emote that?’ But what I was like, just tell me that you want me to crescendo/decrescendo there, you want this word accented, and that ‘schmanze’ is the accent in this phrase. That's all I need. Okay. I don't need to talk about my feelings. And it's funny, because then when I turn into the conductor, ‘let's talk about our feelings.’

Philosophy  Kirby  2/23/19  My goal is that they become lifelong performers of music, and that they enjoy music and that they may be in, become patrons of classical music and choral music, specifically, whatever that might look like for them after I'm gone, you know, in and out of their lives.

Philosophy  Kirby  2/23/19  they can actually really be successful without knowing anything about music, in singing in the sense that I can teach them an entire concert by rote. They will have only learned how to sing by rote, they won’t learn any of the musical concepts that we're hoping they're learning: rhythm, pitch, and all those other things that we value as music teachers, and that we have to have in order to teach, right? So like, I can do that all the time. But that doesn't actually teach them and they can be really successful.

Philosophy  Kirby  2/23/19  how do we sort of bridge those connections, we get them to be more like professionals, through inquiry-based instruction. That then we don't actually get them, that they're not becoming more like what we talked about, the professionals. That they are still becoming curious learners.

Philosophy  Kirby  2/23/19  we need to teach the kids who want to be music teachers to be good musicians first, and artists first, before we teach them how to be teachers. So I feel like it's important for the, for pre-service teachers. I have this thing
about pre-service teachers, not so much myself, that they have to learn how to be a good musician. They have to be good musician first, and artists before they worry about how they're teaching and all these other techniques. I feel like sometimes in the Academy, we teach it backwards. We, we, we get them to think about right away all these questioning techniques. Meanwhile, they themselves can't sing a major scale in tune yet. So how the hell are they supposed to teach it?

I think the goal is for students to be a life-long enjoyers, involved, people who are involved in or listening to, are partaking in or experiencing the arts in some way for the rest of the life, some way of bringing them higher levels of happiness, satisfaction, and joy, making connections to their subjects, or to their careers in that, in that case.

I think our job is in a in a world where it's not always that easy, is to, is to make musically, musically literate people who can engage and become audience members, come, become boards, who eventually support arts and education. Because I think the arts does something that none of that, none of the other subjects can do. In the terms of they help students know who they are through it. I think that's another big goal I have. I feel like whether a kid performs really well or doesn't, if they have come through and they've learned a lot about themselves, through their engagement in playing music or being onstage or singing. That is a goal that, that is always the, the ultimate, the ultimate thing.

I feel like we can do that more easily. Because we have them for so long, we can have a stronger impact on them. And because the medium itself is, is something that teaches itself, it's a wonderful thing. We all as human beings are driven, you know,
to, to engage somehow either listening or making music. So I think in order to give them that opportunity, and to make sure I stay out of their way and guide them correctly is the, the ultimate, the ultimate task.

Since college I, I swore that my singers would sight-read because my I was a natural sight-reader and I had played instruments and stuff, piano and band in school. So I had the resources available to me, but my freshman year watching a third of my class drop out of the vocal program because they couldn't keep up was just stupid to me, you know. So that there are that many people getting to college with no sense of anything other than ‘I'm a good singer’ made no sense to me.

You know, going back to my initial philosophy, even if it's not sight-reading, even if it's vocal technique, if it's airflow, if its resonance, if it's vowel placement, if it's a different color for a different song, you know, and there are days where I'll stop and teach a full lesson that has nothing to do with singing.

you can sing 100%, you can dance 100%, you can act 100%, and then none of that matters. You know, it's what else do you have going for you that that gets you work?

while sight reading and musicianship and artistic expression aren’t always the thing, they certainly help, you know, and those are the tools that I can add, and, you know, what's the point of singing my songs for an audience if there's nothing else, you know, going on with it?

what am I setting my students up to do when they leave me? You know, are they going to nail a Broadway audition? Are they going to get accepted into their dream college? Once
that happens, are they going to have the tools
to succeed, unlike my freshman colleagues
who were dropping out because they were
singers who couldn't do anything, you know,
and, and what does teaching everything...
What does telling everything do for students
in that environment.

Philosophy  Zane  2/26/19

I think it's really important to, to not box
yourself in. There's so much we can do as a
choir director, you know, and...You know,
the nonlinear piece that I'm seeing here is
what I'm kind of speaking to, you know,
now. And some of it is linear. Sight reading
obviously, has a linear aspect, vocal
technique absolutely has a linear aspect. But
reflecting on this entire year, it was all
inquiry based, just very different. You know,
the, the fall unit was a unit about concert
production. While it wasn't formally, you
know, that way. And then, right after that, is
when we did the voice testing, that was a
completely different unit, you know,
nonlinear.

Philosophy  Zane  2/26/19

I didn't know how to critically think or
analyze information you know. I was taught
in a way that, you know here the boxes you
check, you check them. You know my
grading philosophy, I don't give out
hundreds. You know if the kid needs it for
whatever, we'll do a project and they get
100. But you know I take seriously that 100
is excellent that you know a B is above
average the C is average, so I tell the kids at
the beginning of the year if you do
everything I asked you get a C, not because I'm punishing you not because I'm trying to be a hard ass or any of those things but for these exact reasons. You, you gotta figure something else out other than checking the boxes. Because when you get into the real world, if you're doing average, nobody wants to hire you. I don't want to go to an average doctor. I don't want to go to an average lawyer. I don't want an average government you know whatever... but we teach them that, you know.

Because the kids that get into the Ivy Leagues are taught this other way where it's check the box to get 100 and then they get to Harvard and they're being asked to completely flip everything on its head and like ‘but I did everything I was supposed to’ you know and now they're at Harvard and daddy’s paying for Harvard and they should be getting hundred and they got a C on something you know, and, and the suicide rate is astronomical in that environment. Why? Because we're not, we're not, we're not teaching, you know it's that whole Chinese proverb about teaching them to fish, you know. What, what, why are we so hung up on these are the 20 dates they have to know, these are whatever. And the irony is those kids will know those twenty dates if they have a reason to know those twenty dates. If their reason is you got to pass this test five kids are going to know those dates and they to Harvard and then maybe you know be susceptible to suicide.

I think the nature of it, you know? I mean structure of the classroom, I mean we're in a confined space here. If I had 20 more kids I don't know what I would do. So there's, yeah, I just think the, the structure, the physical space, the structure of the classroom; the fact that I want that they have instruments in their hands, we’re not at desks, the fact that I want them playing more
Physical Space  Keith  2/23/19

Facilities are a barrier. Even though we have a lot of space, one of my biggest gripes for being an instrumental…I would love to be vocal teacher, by the way, I would be so creative. I told you this, I had this conversation with you. You don't listen to me. It's like my wife. Because I think vocalist, vocal teachers have so much more freedom with where they can go and how they can move kids around and how they can bring them into different locations. And just be more creative with the space because it's just the body,

Physical Space  Paul  3/27/19

Instruments

At the end of the day, having these giant tubas and percussion instruments, you would need a Texas-sized school in order to have that space for kids to do more creative things in the performance setting, especially if you have a large performance group. I mean, granted smaller groups fine. But I think facility does, does pose a problem and especially with band and orchestra students, the equipment, just the lugging around with the equipment and the noise, the noise level. So that's always a challenge, because I love to do like stations where I'll, in fact, I can even, I probably don't have time today, but you know, where I'll separate kids, I'll say, hey, work on these eight measures, we're going these 8 measures, we need a student leader, who's going to lead? I'll lead, and then the kids go in groups, but it's chaos.

Instruments  Bob  2/1/19

It's, it's tricky. And they have, they have weapons in their hands, so it's, you know, so they’re pointing guns at you while you’re doing that stuff. It's, it's a, it's always a balancing act.

Instruments  Rachel  2/20/19

It's really hard with the with the size of a, because they have noisemakers in their hands, they’re um, plucking, some of them
are actually bowing, they have the distractions of the phone. So when you stop to ask them questions...

So really good staff development opportunities, which I think are kind of unique to this district and then I was given time and money to pursue them. So yes, I've seen a lot of interesting, some not so good, some very good, some quite useful in education. In terms of pedagogy in music education. Maybe I just don't know about it, but maybe, so I I can't say that I have. I can't say that I would look back and say “oh music education. Yes, I see how this has changed” because I don't really know.

Part of the purpose of it was to integrate technology into, into classroom. Well, that was another thing to be an innovation. It really was Problem Based Learning.

it was interesting for me because, you know, they would say “Okay, now design a unit that’s problem based rather than just lecturing” and I would sit there twiddling my thumbs and they come over me. I said “I can't think of anything I do that isn't problem-based learning. What would I change?” And they're like “Oh yeah, you do everything!”

We have to have some, we have to say that we had peer observations and write the date down that we did it, and talk about what we did. Now it's a broad term, so you don't necessarily have to have someone come sit in your class. You can say, we could we have we actually have professional development meeting times every week with our department. Yeah. So it could be a presentation which has been actually quite interesting. It can be I'm sharing my work with you or I'll share a video. This is what I do with my class. This is how it worked out. Oh, that's interesting. Here's what I do with
my class. So that's a peer observation as well.

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<td>Without actually ever, you know, what I now and feeling is kind of sad. We have had an inquiry-based program in the high school for eight or nine years, and I just never felt I had the time to participate in it. They were running it through one of the local colleges does an inquiry-based program, I forget which one. And so each year, they were asking for teachers who wanted to take part in this inquiry training, and I know, some of the teachers who did take part and I loved it. And now reading the definition, I feel like I should have taken it.</td>
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<td>I think one of the biggest barriers are time, I think for at least for me to really invest into, to have to look into it. I think resources are limited. I don't think there's, I don't see a lot of I don't see a lot of models myself, just maybe I'm not looking in the right places, but don't see a lot of models of like, hey, there's an inquiry based, you know, how to bring in group-based learning to your performance workshop happening at NYSSMA this year.</td>
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<td>So the experience is limited, because you just don't feel like you have enough contact time with it. But definitely, I feel like I've had a lot of professional development on it. Mostly, actually, not in the music classroom, though. That’s, there’s a lot of, there are a lot of examples in like literacy, and then you just do you adapt it to your own subject.</td>
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<td>The PD that they give us it's old school? Why don't you teach us the way you want to teach us to teach a kid, right?</td>
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<td>I think they more often than not, kind of leave us alone. And when they're trying to, whatever initiative is popular now, because they don't really know how to plug it in. And</td>
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they don't have the time or the effort, nor does it help their testing numbers or any of those sorts of things.

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<td>I'm very much looking forward to getting back out and, you know, broadening what I'm capable of, you know, and I'm always reading up on my own about, you know, vocal techniques and warm ups and things. But in terms of classroom stuff, you know, I don't, I don't I don't see a lot of, you know, as I said, a lot of the initiatives are, you know, core curriculum and state testing and all that stuff.</td>
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<td>I think it’s something that has to be developed with kids – they have to feel comfortable and confident.</td>
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<td>I've been here for 10 years directing high school band, there was one band when I got here and then I saw the need for different levels to kind of like, like what you saw today, all the just establishing the skills and the language, you know, like someone using this language with upper level groups when you go to the workshops, you start to see like, how they’re breaking it down. It's just, it's really geared towards education and pedagogical, it’s sequential.</td>
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<td>So the marriage of them like having experienced that which frankly, is mostly their middle and elementary school experiences in a lot of cases and then getting a paragon “Oh, no, you have to learn how to read, read them on your own. You have to learn how to read intervals on your own, you have to know how to figure that out. If I drop over tomorrow, and you start putting a concert, what are you going to do?” And, so, they’re not, they're, I think they're figuring out, the kids are still trying to figure out what's the balance of our, I can learn this on my own and it's going to be a struggle so</td>
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they're not really ready to be as gritty yet. Do you know what I mean?

The freshman now coming in will have a better foundation next year than they ever have. This year’s sophomores are a little bit more lost than everyone else. So them in particular, I will really tackle in their lessons: What did we cover? What did you miss? What was confusing? and all that stuff.

I think what may be further pushed me away was that my dad would try to help me with homework. And I do think looking back that he tried to be inquiry based, but he tried to be inquiry based on such a high level that I resisted it because I, like he would ask me a leading question that was five steps beyond me.

You know, but meeting them where they are first, you know, I think that's where I was not getting the help. He may have been inquiry based too far ahead. Everyone else was just check this box, box, there should have been a middle for me that I never found, you know, until I started exploring it on my own.

we could do written tests, but that's not practical either. And, and, and, you know, the other piece and people can, can argue, you can assess, acquire, by doing, you know, part test, bring a quartet or an octet down. And there is value in that too, absolutely. But, but that tells you what they can do not, what they know, in terms of higher-level thinking, and all of these other things that we've described, whether with what she's doing, what I did in middle school, or what I'm doing now, you know, It really gets them to think and to say something other than what you're saying to them back at you. And to lay a foundation for them to take another step on their own.
but I think the flip side of it is if you do it right, and do it in the right way. I think in the long run, it does serve you more so, you know. The things, I can't say I wasn't doing it at all. Obviously, I couldn't get to the point that I was today without laying the foundation for it.

But it seems to have changed that way from when I was in school. We didn't do much... we didn't do everything like the kids do today. We were involved in a couple of activities. And I think we, we took, we took our ensembles and band very seriously... Kind of without question. We didn't have that, “I can't go to this because of I'm on the track team, or…” So in terms of that, I feel that, that, we've, I think we've changed our approach, as teachers to kind of accommodate that, in a way.

we want to hold kids to those high standards. But at the same time, I feel that when push comes to shove in certain situations, we have to maybe lower our expectations a little bit in terms of, in terms of what we accept from students and their involvement.

Some kids who are very talented, but do 10 other things; we have to have the conversation with them and the parents about why they're leaving early, they're coming late. They're not here very often. Because they have SAT tutoring, because they have all these other things. But yet we still kind of make accommodations for them, to keep them in the groups.

I use Remind and GroupMe and just delivering information like that. Because I don't, Well, I don't remember how, maybe I was the same way when I was their age. But you know, if you don't show it to them, and tell it to them, and then remind them and text them and hit them on GroupMe then they won't remember anything.
Shift in Practice  Dina  2/4/19  
I would say the more years I've been here, the more able I am to do things like maybe what I did today. Say “Stop. What do we think about this? What's the problem here? Oh, I know. That's right. How would you fix that? I would do this. Right.” It took a long time to get to.

Shift in Practice  Evan  3/26/19  
I found that what I'm able to do in the block periods is do a bit more, I guess what might be called enrichment type things. So maybe I'm able to introduce some, some, some videos or some, some things online that I can, I can, I can show or I can spend more time in a given piece or song and kind of get into some more nitty gritty

Shift in Practice  Evan  3/26/19  
I think for the students, I think it, it may take up some time, at least initially, and they're even be some student discomfort with that process. And I don't think it's going to, I don't think every student is necessarily going to embrace it or even want to do it, maybe not even like it. Maybe there are some students that do prefer the more traditional, “tell me what I need to do, and I'll do it, you know, sort of more that. You know, but that, that I don't see how we could blame them, because that's what they've been accustomed to all the way through

Shift in Practice  Ezra  5/1/19  
incorporating technology into the classroom has changed a lot of things. I see it in my AP music theory class that I teach here. The ability to access music, for both the teacher and the student has changed how my classroom is managed in many ways in that class, I don't believe you could say that your music department has, is following best practices without having a serious technology component at this point. So I think in my view, that's the biggest thing that's changed in my 20 years is how we incorporate technology much more from
ensemble rehearsals to general music classrooms.

Shift in Practice  Ezra  5/1/19  So whereas I used to do programmed listening lessons in the ensemble rehearsal. Now I've kind of flipped the classroom a little bit more, and I ask them to do the listening, and then we discuss the listening later in class. So I think that's one of the biggest ways.

Shift in Practice  Keith  2/23/19  I think technology has come a long way I use Smart Music and that's been extremely beneficial. You know, over the years I’ve really dialed it in. It just forces kids to get their instrument out of the case, when they're not sitting with me, and know that they're gonna have to play without a teacher in front of them.

Shift in Practice  Keith  2/23/19  I kind of started by approaching ensemble as, like, we rehearse music, you know, it was less instructional based, I've definitely changed that. And with this group, I have a curriculum that have designed and it's all based on these skills taught at this time.

Shift in Practice  Kevin  4/3/19  I've seen the shift from you gotta teach them as if they know nothing, you know, and if you start right from the get go with doing Solfege, even though they're gonna hate it, okay, they're going to start flying through the pieces.

Shift in Practice  Paul  3/27/19  in an 80 minute class now with my upperclassmen, the group I just had, playing high level, level five NYSSMA music, really into it, kids are in general into it, they can sustain in 80 minute rehearsal, which is wonderful. So if we have something to do, preparing for performance, those kids can go for 80 minutes. And I love it. Because you can really delve into, you know, the music, you can take 20 minutes on 8 measures and talk about phrasing and really check you know, intonation issues, etc.
every day, I think the goal that probably
Evan has as well is that we're trying to push
them more and more to play. You can hear
them getting tired, you can hear, they can't
just get through it anymore, because they're
not used to doing it. So that really is
changing. You know, and, and really, I think
we, we're still learning and we're
probably still be learning over the next five
years, because it's, there's no one-size-fits all
for that.

So it's really changed the model. Sure. And
actually, if that's okay, that since you're
doing an inquiry-based learning, this now
becomes a much more this becomes much
more possible in that setting. And that's,
that's something that is exciting.

with this new schedule, it certainly allows
for that. But that also means leaving
performing often. Like I don't know,
whenever I try it, it's always well, they're
composing where they're writing duets, or
they're manipulating sounds, or they're
learning about something, you know, on a
particular topic, you know, so I often feel
like, you know, where is that in the
performance setting?

I don't know how deep your questioning,
questioning as a conductor can get, you
know, without, I mean, you really, there's
certain, you're dealing with a large group of
kids.

I'm also thinking, like, in my back of my
head, that I know I going to get these kids in
sectionals, so there's a sectional problem,

small group is a lot, the dynamic’s a little bit
different. I think you can do a little more
individual kind of focus stuff rather than just
the ensemble.
But I'll tell you in band it's, it's very intimidating too because you know, okay you play it and it's in front of 75 kids.

I think, I think that small ensembles is much more, you can do it. Large ensembles become very, it was pretty clunky. It's a little too, it's a little too much. I think, I mean, for me, you know, a lot of what I hear in, in big ensemble, I will say “All right, I need to work it on out on the small ensemble”

I mean, one to one? Hell yeah, you know? if you're sitting with a private student, one to one student, I think that's definitely something where you need to explore that in a say, you know, I want you to think of the tone quality as you go up this scale?

you're asking for something that's more one to one as far as being a musician that, that's more effective. I think it gets less effective as you have more people in the mix. Whereas you get to a large ensemble, I think it's, it's really hard. It is more directive in nature.

we have eighty-minute periods which ridiculous for, for band so I've been kind of cutting, stopping the rehearsal and do a sectional which is great. I mean, I feel guilty about losing rehearsal time, but I think there is more benefit to it.

I think it's more important in the classroom and not necessarily ensemble, I think it has its place in the ensemble, in small groups.

I think in a large group has to be more directive or becomes, it just takes too much time. It takes more time to to be more inquiry-based.

it's just really hard to do it on the podium. And plus, you don't have, I think the problem too, is how do you, you have 75 Kids asking
for response. How do you know? How do you know how they're responding? It's just like, there's too many kids too many. It's really hard to, to, to figure it out, to weed through it. So yeah, I think there's, I think there's a place for it, but hard pressed to say in a large ensemble rehearsal that it would be effective.

Size of Class Cavendish 3/26/19
I really want to push them. And I can now. I have the energy to focus on that. And push them and then we have these pull-out lessons during their lunch period. So I can see them for extra help. So I'm able to help them with this music and just and just, it's just much more much more enjoyable now, just focusing on one thing, you know. And just they're up for the challenge. I think they needed the push to go up a notch or two. And they seem to be responding.

Size of Class Cavendish 3/26/19
Doing testing, I have them submit their tests on Google Classroom and then upload it that way to save class time. And we just don't have the time after school, you know, to accommodate 60 kids coming for playing tests.

Size of Class Cavendish 3/26/19
Sometimes I'll do sectionals. If I can get someone to watch like half the kids, I'll do a brass section on you know, otherwise, it's that's it.

Size of Class Cavendish 3/26/19
With a smaller group, it might work better? I don't know. I know, she's done things like that. With her orchestra. It's a smaller group, you know, so it's just, it's just a little bit easier to, to do those kinds of things with the group, then I think that it is with mine.

Size of Class Ezra 5/1/19
Very rarely do we pull in concert materials into those lessons. As we get close to a concert, maybe. But both Mr. Day and I believe in structuring our lessons so we're teaching the concepts we want to be teaching that can be applied in the rehearsals.
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<td>Ezra</td>
<td>5/1/19</td>
<td>Yeah, and, you know, I hadn't really thought about it till I read this. But I try and model a lot of what I do, especially in instrumental lessons, around what he did with me, and very much fits this definition, I would say.</td>
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<td>Keith</td>
<td>2/23/19</td>
<td>Because of the environment, I find it hard to do and the number of students, the way that I did in, like my theory class. It was small and it was traditional academic teaching. I feel like this is definitely less traditional.</td>
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<td>Keith</td>
<td>2/23/19</td>
<td>whoever I put together’s in the same lesson group. So I give them time, like, throughout this quarter, half of the lesson time will be dedicated to “you can work on your ensemble now”, and I'll pop around to different groups and listen to them. And I'll definitely pose questions, you know, that are based on whatever comes up. And it's such a small thing, that it's more...I don't know, there's more engagement, it's, it's direct with all of them, you know, instead of having to spot pick and not sure that everyone's getting, you know, just more intimate. But yeah, I would say it's definitely more effective in lessons in general, as opposed to a large group ensemble.</td>
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<td>Keith</td>
<td>2/23/19</td>
<td>I think the nature of it, you know? I mean structure of the classroom, I mean we're in a confined space here. If I had 20 more kids I don't know what I would do. So there's, yeah, I just think the, the structure, the physical space, the structure of the classroom; the fact that I want that they have instruments in their hands, we’re not at desks, the fact that I want them playing more than talking...yeah, that's probably, that's probably it.</td>
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<td>Kirby</td>
<td>2/23/19</td>
<td>So the smaller class that’s coming in, is lovingly known as Conflict Choir. So it's the kids who can't get four days of Concert Choir in their schedule. So they come for</td>
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what we call Vocal Ensemble twice a week instead. These kids have to be much more independent and much more driven. But I have no control who those kids are.

Interesting thing is that small to this group is six, seven girls that come in. Now they're giggly. They're chatty. It's a social fest, but I can get all of the repertoire taught in a shorter amount of time and repertoire that they're going to just sing on their own in the concert with those seven kids in less time.

And I think, so here's an interesting thing. I think some of it, some of it is just their natural, these kids are, this crop of girls happens to be a stronger group of musicians in general. So there's just, but there's also this willingness and personal responsibility that they have, because they know that they're not getting as much time.

Size of Class	Paul	3/27/19

with the younger kids, the routine is not the same. So they come in and they kind of, you know, oh yeah. What do we do is or do we need our instruments or not. And just that changing routine, I think makes it harder for us to, you know, work with 60 or so kids at a time.

Size of Class	Paul	3/27/19

I have, at times actually, now that I'm thinking about it, I've had some successes with this with small group sectional work. When space is a possibility, and it's not always a possibility, we always didn't have ensembles together. So sometimes I would have use of Evan's classroom. When space is an option, it's amazing what you can do. Because I do think that's an area that, you know, you put your clarinets in one room, you put all your flutes in one room, you put all your low brass in one room, and you give them a goal, and you don't tell them how to get there, or you give them a challenging piece, and you don't tell them how to get there.
Little Kids Rock, whatever is in Manhattan where they can push into schools and teach kids how to play rock and roll and rap and they record themselves. It's, there's a whole other level of interest there that I love. But at the end of the day, those programs are going to remain small, you know, they're not going to have this showcase ensemble, that's going to get all the attention and get you your budget and get you your keep your job and build a program.

Right. Okay, so we've had professional development on it and it sounds great. And, but it's really hard to do in practice, because we have such a large class and so many different personalities and kids. And this was an early morning one. So some of them are still a little cranky, a little quiet. So you can do it more this time.

It's really hard with the with the size of a, because they have noisemakers in their hands, they’re um, plucking, some of them are actually bowing, they have the distractions of the phone. So when you stop to ask them questions...

The number of students in the room, the noise, the noise level, the impatience, or patience, or just getting them to, to focus. And then of course, it's taking time away from playing. Sometimes it's just faster to give them the answer and move on,

Because of the way that I had to build this program... In, in the history of the five years of the program this lesson was a little bit unique, because, you know, I didn't have the numbers I needed to build the excitement first and all that stuff. But the pull-out lessons help because I, I kind of cater the groups towards their sight-reading ability more than they're singing ability. So I can now follow up on what I did there.
Even if the kids are learning a lot, we don't have the basis to assess in the same way that math or science do, because there's no written, there can be, but you know... I do grade their folders once in a while, ‘are you taking notes on what I'm saying’, and all that stuff. But that's more for participation than accuracy. So it allows me to get, and lessons also, again, help this now, but to get in their heads and see what they're really, you know...

the more questions I can ask, and the more people I can ask them to, you know, not only makes them more accountable for the work, because in a group that large is very easy to feel unaccountable. ‘Oh, he never looks at me. I don't sing too loud. So he doesn't notice if I'm doing something wrong or whatever.’

And I use them as feedback a lot too. If there was a lesson that was super confusing, or if I'm on the fence about something, and I don't, you know. I will have full class conversations about rep, like, ‘what do you guys want to do?’ or whatever. But if, you know, if I've been doing that too much, or if we're running out of time, or whatever, I'll use these 12 kids.

Because in small groups, I can have one group that they were, we talked the whole time because they weren't getting something, and they just needed that explanation. And while nothing got sung, a lot of things got clarified, whereas if I did that in the big group, you know, it's a little bit harder.

In middle school, it's even worse in terms of the accountability because in a group of 80 8th graders that are looking at each other, and throwing paper balls, and farting, and laughing and farting and going to the bathroom every 12 seconds, you know, that, that, Unless you're right here with that one,
you're not even in the room, you know, so standing at the door, and asking them all a question as they walk in.

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<th>Student Perception</th>
<th>Cavendish</th>
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<td>So I think, you know, I think that's the approach that I try and take is teaching, teaching about the piece of music while, you know, through playing it, as opposed to talking about it so much in that, in that setting. And then the, the inquiries and the, you know, the inquiries that the students make, come from, from continued playing, and from the practice assignments that I'll give them, you know, where they can go home and just work on a little section, and then that... they hopefully practice it and are able to play it and get to that next level of musical inquiry. I guess, like, “I can play this now. I can do this. So now we need to take it up to this next level.”</td>
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<td>I think I could probably spend a bit more time. I don't know what the word the verb would be, but not fishing, but really trying to extract, pulling that out of them a bit more, I think. Because I do think that whatever they bring to the table is of value in whatever shape or form that is, both for the individual and for the sort of community dynamic, I think. So I think it's super critical.</td>
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<td>I think for the students, I think it, it may take up some time, at least initially, and they're even be some student discomfort with that process. And I don't think it's going to, I don't think every student is necessarily going to embrace it or even want to do it, maybe not even like it. Maybe there are some students that do prefer the more traditional, “tell me what I need to do, and I'll do it, you know, sort of more that. You know, but that, that I don't see how we could blame them, because that's what they've been accustomed to all the way through</td>
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<td>Kevin</td>
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weren’t talking about vocal technique. But, you know, I would ask them ‘Is this starting to make sense to you? Do you agree with the order of this? you know, we have this one extra song that's a little bit hard, do you think that we should do it and why?’ You know, so actually, now that I think about it, it was inquiry-based; it just was different inquiry.

Student Perception  Zane  2/26/19  I tried to at least have conversations with the class once a week; ‘how are you feeling? Do you like the music? If not what...’,

Student Perception  Zane  2/26/19  I think in the long run, it really gives...I think it motivates and then gives more...even my, my less motivated students are starting to come around moreso than they ever have in the last five years. Because I think they see what it's doing for everyone else.

Student Perception  Zane  2/26/19  And even if she didn't do everything they wanted to, they have the illusion of choice for long enough to then start to do it on content, you know, and, and, you know, while we're not tricking the students, there is a there is an element of, you know, psychological manipulation is the wrong word.

Time, Efficiency  Bob  2/1/19  there's more time limits on that. Because I think, let's say if I was asking a kid, and I was asking some kids, you know, are you sharp or flat? You know, do you how, how much time to spend with a kid who doesn't know whether they're pull their instruments slide in or out is a sharp or flat What? Well, how much time it's matter of timing because you got other kids that aren’t engaged, you know?

Time, Efficiency  Bob  2/1/19  when you conduct when you are running a rehearsal, you don't put things in to an interrogatory, or you mean, you don't go “What is the best way to make this phrase better?” You know, do you have to really have a time to have a kid try and fail, try and
fail? Or should I say, Okay, I want you to arch this, this phrase. So I, it's to make it, to make it, question, to ask questions, I think is a much less efficient way. I think there's a, there's a matter of efficiency with that.

Time, Efficiency Bob 2/1/19 we have eighty-minute periods which ridiculous for, for band so I've been kind of cutting, stopping the rehearsal and do a sectional

Time, Efficiency Bob 2/1/19 when and where do you to use it especially for, for band to make it effective and not, not make it inefficient; to make it meaningful

Time, Efficiency Bob 2/1/19 how do you employ it without dragging your rehearsal down or not, not getting to what you want to get done

Time, Efficiency Cavendish 3/26/19 But I remember in college. There was, we didn't play, we didn't always play enough. And it was very frustrating. Very frustrating. In, especially in jazz band, because our the director wanted everybody to learn all the tunes by ear. And that, it's cool. But it takes a long time. So I'm just sitting there like, “I want to play”. Too much talking, you know, we should just play. So I do, that stuck with me. It was very frustrating.

Time, Efficiency Cavendish 3/26/19 it's a practical issue with, I only have X amount of time. You know, and I would just want to focus on the, on the playing.

Time, Efficiency Cavendish 3/26/19 it does, it can take away, it does take away from performance time. And then, like I said, it's, you know, I'd have to really think about and look at it carefully exactly what it would, what, how would benefit the students? If I took time to do a larger inquiry-based project, for example, you know.

Time, Efficiency Dina 2/4/19 Well, it takes a while. It takes time, and you just sometimes just gotta freaking get it done, you know?
Time, Efficiency  Dina  2/4/19

Just the pressure of getting stuff done. Just like it's a concert time, we got to get this music learned. Oh, yeah, we should do this. There's always just something you know what I mean? Oh, let's do this. I'm taking them this Carnegie Hall thing this year that I had done last few years. And there's a lot of music to it. And it takes time. Yeah, it's good. It's worth it, but...

Time, Efficiency  Evan  3/26/19

my formal choral experiences kind of started in college, really, but so if I can answer it from that perspective, I didn't talk much at all. It was, As matter of fact, it was rare, I would ask questions, maybe and other people who asked questions, I might have been one of the few. It was kind of just a great emphasis on, you know, getting the material learned and sort of an efficiency factory.

Time, Efficiency  Ezra  5/1/19

But this particular group will only get to do those things once and they should have input. So I try and stress that to them in rehearsals too, that they need, they should have that input. With this group, sometimes with the level of music, and we have a limited rehearsal time, I think I do have to direct a lot to get us to where we need to go. But as often as possible, I try to give them input.

Time, Efficiency  Ezra  5/1/19

all ensemble directors are always up against that clock to that performance. And, you know, the sad fact is sometimes rote techniques are the most time-effective way to get students to a particular performance spot that you want them to get to, you know, inquiry-based, I think just takes more time. Not that it's not worth the time, it's worth the time.

Time, Efficiency  Kevin  4/3/19

So why, why waste my time doing 10 minutes worth of warm ups if I can get all of those condensed down to five minutes. And
then that leaves me more time to actually get a lesson done.

**Time, Efficiency**  
Kirby  
2/23/19

the rehearsal reflects a lot of ‘all right, how can we get this learned quickly’ and teach independence as well.

**Time, Efficiency**  
Paul  
3/27/19

I think the younger levels, and I remember teaching Middle School, especially with their schedule, being every other day, half groups, they are just trying to survive those pieces. So like to get through them is the goal. So if my goal is to get through a piece successfully, man, I'm the best teacher in America. Because I can do that. And the kids just can do that. But I feel I always always do feel like there's a there's a balance there.

**Time, Efficiency**  
Paul  
3/27/19

I think one of the biggest barriers are time, I think for at least for me to really invest into, to have to look into it. I think resources are limited. I don't think there's, I don't see a lot of I don't see a lot of models myself, just maybe I'm not looking in the right places, but don't see a lot of models of like, hey, there's an inquiry based, you know, how to bring in group-based learning to your performance workshop happening at NYSSMA this year.

**Time, Efficiency**  
Rachel  
2/20/19

But you can kind of, you know, that extends the, it's an extension of the classroom, and you can use Canvas and that way, so students respond to each other, getting that on, you know, getting them to write about music and think about music, so it's not during the ensemble time. I don't know. I think that can be, I know, that's not I don't know if that counts as being in the classroom, because there is an online component.

**Time, Efficiency**  
Rachel  
2/20/19

And then of course, it's taking time away from playing. Sometimes it's just faster to give them the answer and move on, you know, just be like, your flat. Let's go, move
on, you know, sometimes just, it’s a downbow. There's just some things like with, you know, when there's just a clear answer, there's just, just right or wrong. Not. Oh, well, if you discover it, let me see. Maybe you'll learn it more deeply. No, it's a downbow. It's always going to be a downbow. Just do it.

| Time, Efficiency | Rachel | 2/20/19 | Now, we have the luxury of the time. It's still well, it’s not January, it’s February, but you know, pre-break, right? It's all gravy. You know, really do as extra work this whole quarter, um, it's the best time to, to do all that. |
| Time, Efficiency | Zane | 2/26/19 | Time. Time and management. You know, I've, I've developed a pretty good, you know, classroom environment where when we go there, they go there with me. But it took me five years to get there. And it took me a lot of program changing to get there |
| Scheduling | Bob | 2/1/19 | we went to a block schedule, which is, you know, just big horror. So it's been really hard to get kids to get them out for lessons. We take them out of their lunch or very few, their free time just dried up during for block scheduling. |
| Scheduling | Evan | 3/26/19 | we alternate actually here between block days and non-block days, so it gets a little it, I kind of, I actually was unsure about how to do the block thing at first, but I grew to like it. The only thing is I it's it really does just change the momentum sort of each day. And I guess there's pros and cons to that. |
| Scheduling | Evan | 3/26/19 | I found that what I'm able to do in the block periods is do a bit more, I guess what might be called enrichment type things. So maybe I'm able to introduce some, some, some videos or some, some things on online that I can, I can show or I can spend more time in a given piece or song and kind of get into some more nitty gritty |
**Scheduling**  Evan  3/26/19  But I found a strange phenomenon when I, especially with the mixed choir, when I get into the block there are times that we even forget to take a break and I don't get “Dr. Evan, can we take a break, please?” I don't get that. It's we just kind of go through and then the periods almost over, and I'm like "What?"

**Scheduling**  Kirby  2/23/19  So the smaller class that’s coming in, is lovingly known as Conflict Choir. So it's the kids who can't get four days of Concert Choir in their schedule. So they come for what we call Vocal Ensemble twice a week instead.

**Teacher Prep**  Cavendish  3/26/19  because in order for me to teach the music to them, I feel like I need to, to consider all of those, all the aspects of that. So I do, you know, just, not only score study and practical things, but researching the composer, any history associated with that, you know, just really disseminating and dissecting the music. And any significant, anything significant associated with that piece. What, you know, whether or not that all comes out to them, it may not all the time, but it just gives me much, I feel much more comfortable teaching the piece of music when I have considered all that.

**Teacher Prep**  Evan  3/26/19  then there's also sort of a certain kind of, there have to be sort of teacher planning in advance, you know, to, to anticipate, how am I going, how am I going to do this? You know, how do I want to do this? So there's that piece of it, that sort of planning piece that needs to be factored into it, too.

**Teacher Prep**  Keith  2/23/19  Yeah, it's cool. It's a cool event. It's a big undertaking, but it's good for recruitment and retention too.

**Teacher Prep**  Rachel  2/20/19  They can’t all see me so that they rely on those who can, so it gets them to be more
independent. It's a lot of fun. It's a lot of work for me. And they get thrown off by it.

But I'll tell you in band it's, it's very intimidating too because you know, okay you play it and it's in front of 75 kids.

So inquiry in band has its, has its challenges. You know you're asking them to respond. Sometimes it's very uncomfortable for them. Really uncomfortable,

we talked about kids who are great ensemble players, but ask them to play alone and they, they collapse. Again, is that something you have to build on to make it successful inquiry for band? Yes.

I really want to push them. And I can now. I have the energy to focus on that. And push them and then we have these pull-out lessons during their lunch period. So I can see them for extra help. So I'm able to help them with this music and just and just, it's just much more much more enjoyable now, just focusing on one thing, you know. And just they're up for the challenge. I think they needed the push to go up a notch or two. And they seem to be responding.

I think for the students, I think it, it may take up some time, at least initially, and they're even be some student discomfort with that process. And I don't think it's going to, I don't think every student is necessarily going to embrace it or even want to do it, maybe not even like it. Maybe there are some students that do prefer the more traditional, "tell me what I need to do, and I'll do it, you know, sort of more that. You know, but that, that I don't see how we could blame them, because that's what they've been accustomed to all the way through.

I think that's sort of how I use it and think about it, pedagogical approaches, there's not
a lot of room yet for self-discovery, I think, in all honesty, or for... Yeah, about them. Like...we try to get them to sort of figure things out through struggling, right. And so that's sort of this point of knowledge through active investigation, right? So that's sort of they're investigating, they're struggling with something to try to reflect on it and figure it out.

ZPD Kirby 2/23/19 If I drop over tomorrow, and you start putting a concert, what are you going to do?’ And, so, they're not, they're, I think they're figuring out, the kids are still trying to figure out what's the balance of our, I can learn this on my own and it's going to be a struggle so they're not really ready to be as gritty yet.

ZPD Rachel 2/210/19 They can’t all see me so that they rely on those who can, so it gets them to be more independent. It's a lot of fun. It's a lot of work for me. And they get thrown off by it.

ZPD Rachel 2/210/19 It just shakes them up a little bit. It gets them to think and listen differently and then, like I told them, “Oh, I'm going to turn you inside out we're gonna play backwards’.

ZPD Rachel 2/210/19 they all face away so they can't see me. So it's all it's more ear, forces them to really listen. And they know when they fall apart. And then I'll ask them questions. “Why did you fall apart?

ZPD Zane 2/26/19 And particularly in an environment like this, where, you know, it might be a little bit of a struggle at first, but once the kids start to get a feel for what they, the door opens so quickly, you know, and so quickly, it goes from, ‘oh, man, we're sight reading’ to ‘this next step is so cool’, you know, so, so the inspirational piece feeds itself too.
Appendix G: Axial Codes
<table>
<thead>
<tr>
<th>Number</th>
<th>Category</th>
<th>Sub-Categories</th>
<th>Brief Description of Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Accountability</td>
<td>Student Teacher</td>
<td>What students are responsible for knowing; what teachers are responsible for to their students and administration</td>
</tr>
<tr>
<td>2</td>
<td>Active investigation</td>
<td>Student investigation</td>
<td>Creative teaching pedagogy</td>
</tr>
<tr>
<td>3</td>
<td>Administrative support</td>
<td></td>
<td>Requirement for all music education pedagogy; some positive and some negative codes</td>
</tr>
<tr>
<td>4</td>
<td>Artistic literacy</td>
<td></td>
<td>Big-picture goals</td>
</tr>
<tr>
<td>5</td>
<td>Assessment</td>
<td>Student self-assessment Teacher assessment</td>
<td>Measurement of goals in traditional and creative pedagogies</td>
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<tr>
<td>6</td>
<td>Balance</td>
<td>Playing and rehearsing Skills and understanding Talking and performing Teacher and musician Working and socializing</td>
<td>Polarieties that music teachers maneuver and manipulate for and with their students</td>
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<tr>
<td>7</td>
<td>Behaviorism</td>
<td>Conductor v. teacher Non-verbal communication Product oriented Rehearsing v. teaching Skill-based</td>
<td>Explanations of the participant value of traditional teaching</td>
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<tr>
<td>Number</td>
<td>Category</td>
<td>Sub-Categories</td>
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<tr>
<td>8</td>
<td>Classroom management</td>
<td>Routines</td>
<td>Value of traditional-teaching methods</td>
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<tr>
<td>9</td>
<td>Constructivism</td>
<td>Critical thinking skills</td>
<td>Explanations of what participants recognized as non-teacher-centered learning.</td>
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<td>Facilitator/coach</td>
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<td>Non-traditional teaching</td>
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<td>Process oriented</td>
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<td>Questioning</td>
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<td>Student-driven learning</td>
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<td>10</td>
<td>Curse of electives</td>
<td>Building a program</td>
<td>Teacher identified issues surrounding teaching music ensemble classes</td>
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<td></td>
<td></td>
<td>Perceptions of marginalization</td>
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<td></td>
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<td>Social, fun</td>
<td></td>
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<td></td>
<td>Student commitment</td>
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<td>11</td>
<td>Decoding</td>
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<td>Developmental levels</td>
<td>Age</td>
<td>Considerations in using creative teaching pedagogies</td>
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<td></td>
<td>Skill</td>
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<td>13</td>
<td>Educational repertoire</td>
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<td>Engagement</td>
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<td>Student involvement with curriculum</td>
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<td>15</td>
<td>Expression</td>
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<td>Ways in which students communicate through music</td>
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<tr>
<td>Number</td>
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<td>Sub-Categories</td>
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<td>Independent musicians</td>
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<td>An overarching goal for students</td>
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<td>17</td>
<td>Inquiry</td>
<td>Unintended inquiry</td>
<td>Non-traditional teaching pedagogy. Some participants engaged in it without being aware of it</td>
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<td>18</td>
<td>Interdisciplinary</td>
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<td>Expanding curriculum beyond music room; also allowing curriculum from other classrooms to permeate walls</td>
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<td>19</td>
<td>Isolation</td>
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<td>Boundaries, self-created, perceived, environmental, curricular</td>
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<td>20</td>
<td>Life-long learning</td>
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<td>An overarching goal for students</td>
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<td>Music ed. v. ed.</td>
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<td>Perceived differences in pedagogy and methodologies: closely related to isolation</td>
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<td>Perspectives about the use of each in the classroom</td>
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<td>Identified obstacle to creative teaching methodologies</td>
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<td>26</td>
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<td>Perceptions of needs for continued learning for educators</td>
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<td>Scaffolding</td>
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<td>Building knowledge bases</td>
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<td>Views on changing teaching methods</td>
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<td>Size of class</td>
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<td>Perspectives on benefits and drawbacks with large class sizes</td>
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<td>Time, efficiency</td>
<td>Scheduling</td>
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<td>development</td>
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Appendix H: Axial Code to Theme Construction
**Note to reader: Italicized Axial Codes are sub-codes of non-italicized Axial Codes**

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<td>Rehearsing v. Teaching</td>
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<td>Musician AND Teacher</td>
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<td>Rehearsing AND Playing</td>
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<td>Behaviorism</td>
<td>Attitudes and Beliefs</td>
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<td>Traditional Teaching</td>
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<td>Product</td>
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<td>Non-Verbal Communication</td>
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<td>Skills</td>
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<td>Decoding</td>
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<td>Time/Efficiency</td>
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<td>Educational Literature</td>
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<td>Constructivism</td>
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Classroom Management
Routines
Teacher Prep
Schedule
Isolation
Perceptions of Marginalization
Music Ed. v. Ed.
Assessment
Accountability
Elective Classes
Building a Program
Student Perception
Student Commitment
Social/Fun

Obstacles to Inquiry
Appendix I: Informational Letter to Parents and Students
February 7, 2018

Dear Parent/Guardian/Student:

I am a music teacher for the North Salem Schools and a doctoral candidate in the Instructional Leadership program at Western Connecticut State University. In this study, I am investigating perceptions of music teachers regarding inquiry-based learning in traditional ensemble classes. As part of my study, I will be observing one class period of your student’s teacher, Mr. Jones. Mr. Jones will choose the class that I will observe. During the observation, I will be watching the teacher’s actions and communication strategies. I will not be interacting with students. At no point will I have any specific information regarding students and no specific student will be used in the report. Teacher names will also not be used in the report.

This research project has been reviewed and approved by the WCSU Institutional Review Board. If you have questions concerning the right of the subject involved in research studies, please email the WCSU Assurances Administrator at ******** and mention Protocol ********. Per the IRB approval, this study is valid until 1 year from December 14, 2018.

Thank you for your time.

Sincerely,

Douglas Coates
Researcher

Dr. Frank LaBanca
Faculty Supervisor
Appendix J: Administrator Permission Request
Dear Administrator:

I am a music teacher for the North Salem Schools and a doctoral candidate in the Instructional Leadership program at Western Connecticut State University. This program requires that I design and implement a dissertation research study. The purpose of this letter is to request formal permission from you to observe and interview music ensemble teachers in your high school. I am investigating perceptions of music teachers regarding inquiry-based learning in traditional ensemble classes. Through my research, I hope to aid in the effort to reconnect music education to the core curriculum.

Observations and interviews of teacher participants will be conducted in your teachers’ classrooms at a time specified by and convenient to your teachers. The instrumentation being used to gather data from observations is the Electronic Quality of Inquiry Protocol, developed by Frank Marshall. Observations are strictly of teachers; no student will be directly observed. A one-on-one interview protocol using questions developed by the researcher and enclosed here for your reference will be used to gather data regarding teacher perception of inquiry in their classroom. Interviews will last between 45-60 minutes, and will be recorded and transcribed for accuracy in data collection.

This research study has been reviewed and approved by Western Connecticut State University’s Institutional Review Board. Participation or non-participation in this research will have no adverse effect on any participant in any way. Participation in this study is completely voluntary. Participants who do agree to participate, are free to withdraw from the study at any time. Privacy will be protected. Participant names will be numerically coded for confidentiality. Results will only be reported in a form that does not identify individuals.

Any information obtained through this study will remain completely confidential. If you would like to discuss the study with me or have any questions about it, feel free to contact me via email or phone at [contact information]. You may also contact my faculty advisor, Dr. Frank LaBanca with questions.

I wish to thank you and the District for considering this research study using its teachers and students. If you have any questions, please feel free to contact me.

Sincerely,

Douglas Coates
Appendix K: Participant Invitation
Dear Mr. Jones:

I am a music teacher for the North Salem Schools and a doctoral candidate in the Instructional Leadership program at Western Connecticut State University. This program requires that I design and implement a dissertation research study. The purpose of this letter is to invite you to participate in my study entitled Music Teacher Perceptions of Inquiry-Based Learning in the Secondary School Music Ensemble Classroom.

I am investigating perceptions of music teachers regarding inquiry-based learning in traditional ensemble classes. Through my research, I hope to aid in the effort to reconnect music education to the core curriculum.

The design of this study calls for one observation of teachers in class, followed by a one-on-one interview centering on teacher perception of inquiry in the ensemble classroom. Interviews will last between 45-60 minutes, and will be recorded and transcribed for accuracy in data collection. Observations and interviews will be conducted at your convenience during the spring of 2019.

Any information obtained through this study will remain completely confidential. If you would like to discuss the study with me or have any questions about it, feel free to contact me via email or phone at [email protected]. You may also contact my faculty advisor, Dr. Frank LaBanca with questions.

Thank you for considering being a participant in this research study. I look forward to hearing from you soon.

Sincerely,

Douglas Coates
Appendix L: IRB Approval
Hello Douglas Coates,

I am pleased to inform you that your I.R.B. protocol number 1819-92 has been approved by full review. This email is documentation of your official approval to start your research. If you need a copy of this official approval for funding purposes, please let me know [removed]. The WCSU I.R.B. wishes you the best with your research.

You have 1 year from the date of this email to complete your research; if you are still conducting that date, you will need to fill out a renewal application. When are you finished with your study please fill out and return via email a Termination/Completion Report (available here: [removed]) so we know your study is complete.

Finally – and most importantly! – we have recently learned that current BOR technology policies do not guarantee privacy of any info stored on work computers physically, remotely, or otherwise (i.e., laptop, Dropbox, etc.). As such, to maintain the truth of any anonymity or confidentiality promises you make to participants (consent form, for example), you will need to store all electronic data obtained from those human subjects on a system/computer/file not connected to any CSU system. It is your responsibility as the primary researcher to make sure personal data of participants remains securely private – something not guaranteed in the currently existing CSU system. Rest assured, (because it’s ridiculous to expect faculty to store work-related research on non-work-related systems and/or to conduct research where participants are not guaranteed anonymity/confidentiality), we are working to gain an exception for research purposes to this policy. But until then, it’s technically and legally possible for anyone in the system office to access your participants’ data at any time – without your consent or knowledge before doing so… which makes any guarantees made on research documents (e.g., consent forms) deceptive unless info is stored elsewhere.

Thanks,
Jessica Eckstein, Ph.D.
Chair, Institutional Review Board
Western Connecticut State University
Appendix M: IRB Re-Approval
Hello Douglas Coates,

I am pleased to inform you that your I.R.B. protocol number 1920-13 has been re-approved by expedited review. This email is documentation of your official approval to start your research. If you need a copy of this official approval for funding purposes, please let me know. The WCSU I.R.B. wishes you the best with your research.

You have 1 year from the date of this email to complete your research; if you are still conducting that date, you will need to fill out a renewal application. When you are finished with your study please fill out and return via email a Termination/Completion Report (available here: ) so we know your study is complete.

Finally – and most importantly! – we have recently learned that current BOR technology policies do not guarantee privacy of any info stored on work computers physically, remotely, or otherwise (i.e., laptop, Dropbox, etc.). As such, to maintain the truth of any anonymity or confidentiality promises you make to participants (consent form, for example), you will need to store all electronic data obtained from those human subjects on a system/computer/file not connected to any CSU system. It is your responsibility as the primary researcher to make sure personal data of participants remains securely private – something not guaranteed in the currently existing CSU system. Rest assured, because it’s ridiculous to expect faculty to store work-related research on non-work-related systems and/or to conduct research where participants are not guaranteed anonymity/confidentiality), we are working to gain an exception for research purposes to this policy. But until then, it’s technically and legally possible for anyone in the system office to access your participants’ data at any time – without your consent or knowledge before doing so… which makes any guarantees made on research documents (e.g., consent forms) deceptive unless info is stored elsewhere.

Thanks,
Jessica Eckstein, Ph.D.
Chair, Institutional Review Board
Western Connecticut State University
Appendix N: Researcher Biography
Researcher Biography

Douglas Coates is a vocal music teacher in the Fine and Practical Arts department in a public school in the Northeast. He holds a Bachelor’s degree in Music Education from Kent State University, Ohio and Master’s degree in Music Education from Western Connecticut State University. After receiving his Bachelor’s degree, Doug spent 25 years as a professional musician, conducting national tours of Broadway shows such as *The Scarlet Pimpernel* and *Little Women*. He served as an adjunct faculty member at New York University’s Tisch School of the Arts, Fordham University and Marymount Manhattan College. In 2007, Doug brought his career full circle by coming to North Salem, NY to focus on music education. He is interested in interdisciplinary curricula at the secondary level, specifically making connections between social studies, science, English language arts and music. He has presented at the New York State School Music Association Winter Conference in Rochester, NY; with J. A. Abramo at the Narrative Inquiry in Music Education at University of Illinois at Urbana-Champaign and most recently, with Tricia J. Stewart and Nicole DeRonck at the American Educational Research Association 2018 Annual Meeting and the New England Educational Organization 50th Annual Meeting.
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Dissertation Title: MUSIC TEACHER PERCEPTIONS OF INQUIRY-BASED LEARNING IN THE SECONDARY SCHOOL MUSIC ENSEMBLE CLASSROOM

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