

Music Teacher Presence:
Toward a Relational Understanding

by

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DEDICATION

To my dear family:

Samuel Scott Melkonian, Violet Marie Melkonian, and David James Lawson.

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you are an integral part of it.

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ABSTRACT

The key question in this narrative study was: How do music teacher participants describe experiencing presence in teaching (Rodgers & Raider-Roth, 2006) in the context of their (a) relationship to self (I-I), (b) relationships with students (I-Thou), and (c) relationship to music (I-it)? Guided by the epistemological assumptions of Universal Integralism (Sarath, 2013; Wilber, 1977, 2000a, 2000b, 2004, 2006), this study included the spiritual in music (Boyce-Tillman, 2007) as a source of knowing. Data for each participant included two interviews and three to four classroom observations over the course of two semesters. All interviews were analyzed using the Listening Guide (Brown & Gilligan, 1991), a feminist, relational method intended to bring the researcher closer to participants through careful attention to voice. Through narrative inquiry (Clandinin, 2006), each participant described presence in teaching within the relational triangle of teacher, student, and music (Hawkins, 1974). Participants' common expressions of experience showed great changes in their relationships over time, with disconnections and repair as central forces in their ability to preserve and develop presence. Within the I-I relationship, participants described suspension of selves, identities, or perceived roles as crucial for maintaining presence, and named "safe spaces" as a foundation for I-thou relationships. Participants' presence in the

classroom reflected their own relationship to music (I-it), with music paradoxically described as secondary to its larger meanings in students' lives.

CHAPTER I

INTRODUCTION

Without the ability to be present to our students, and take action derived from evidence and active, shared inquiry, we risk proceeding solely on the basis of assumptions about the other, or, mindlessly, turning decisions over to externally imposed mandates or norms of “best practice.” (Rodgers, 2010, p. 45)

In the field of music education, child-centered rhetoric has emerged, promoting teacher practice that focuses on students as central to shaping their own learning experiences (Blair, 2009; Block, 2011; Brown, 2008; Criswell, 2008; DeGroot, 2008; Heidel, 2002; Wiggins, 2007). This was inspired in part by the Tanglewood Symposium and Manhattanville Music Curriculum Project initiatives that suggested students' individual needs and creative capacities should be important considerations in music classrooms (Choate, 1968; Thomas, 1970). Yet, the practical implications of what constitutes a “student-centered” classroom are unclear in accounts of teacher practice (Cleaver & Ballantyne, 2014), while “the unquestioned discourse of placing the child at the center of the curriculum has served to hide networks of power relations and social control, thus preventing interrogation of curricular and pedagogical modes that seem common sense” (Benedict, 2015, p. 352).

Beyond the philosophically vague notion of what constitutes a student-centered practice, significant boundaries exist to teachers' understanding and knowing their students. Teachers tend to view their own ways of living as normal and the culture of their students as foreign, resulting

in tensions that cause difficulty in creating connections between teachers and students (Delpit, 2006; Emmanuel, 2005; McLaren, 2011; Siwatu, 2011; Van den Bergh, Denessen, Honstra, Voeten, & Holland, 2010; York, 1997). In the face of rapidly changing school demographics in the United States, preservice and inservice music teachers remain strikingly white and middle/upper-middle class (Butler, Lind, & McKoy, 2007; Emmanuel, 2005; Jorgensen, 2007; McLaren, 2011; Vaugeois, 2007). This particular disconnect between the culture of teachers and that of students is perceived as having an impact on the ways in which teachers are able to know students and structure learning experiences that are personally meaningful and educative.

While popular pedagogical approaches in music education such as Orff, Kodály, music learning theory, Suzuki, Dalcroze, methods found in books for instrumental learning, and so-called “best practices” in music education may offer practical groundwork on which teachers may rely, they cannot fully account for the individuality of the student, teacher, or the situated nature of the school or community culture (Benedict, 2011; Regelski, 2002, 2005). Regelski (2002) imparted the term “methodolatry,” likening music educators' engagement with and valuation of methods as “coming close to the worship of religious idols” (p. 13). Regelski posited that the fault does not necessarily lie in the materials, lessons, and strategies of these approaches, but with the underlying assumption that these tools alone *are* the curriculum. In turn, Benedict (2015) considered how methods and approaches have become more real than music itself, and questions whether methodologies have replaced teachers' faith in themselves (p. 364).

Yet, researchers have also identified teachers' identities themselves as important for shaping beliefs and practice (Dolloff, 1999; Dust, 2006; Froehlich & L'Roy, 1985; Green, 2011; Ronfeldt & Grossman, 2008; Isbell, 2008; Pellegrino, 2010, 2014; Randles, 2009; Roberts, 1991). Recognizing the potential for the term “identity” to have multiple meanings and an

inherited set of “oversimplified tangle of intellectual traditions” (Olsen, 2008, p. 4), research in music education has illuminated various ways that the personal, professional, and musical experiences of music teachers influence and guide their practice. But the role of the teacher, especially in light of a critical examination of the traditional master-apprentice model, is the subject of much debate in the field of music education at large (Allsup, 2015).

Through research, little is known about how music teachers negotiate their own identities, beliefs, and pedagogical ideals with their desire to honor the individual needs and creative capacities of children they teach. Little is known about the interplay of these factors and the ways in which these relationships play out in the classroom. Research in general education, however, established the teacher-student relationship as a keystone to student achievement, engagement, and motivation involving consequences for both teachers and students (Davis, 2001; Goldstein, 1999; Klassen, Perry, & Frenzel, 2012; Newberry & Davis, 2008; Raider-Roth, 2005; Roorda, Koomen, Spilt, & Oort, 2011). This demonstrates how relationships can no longer be seen as a frill or feel-good aspect of schooling, but an essential and important feature of learning. “In short, the idea that human relationships in schooling are central to students’ capacity to learn well and teachers’ capacities to teach well is now convincingly argued in the fields of educational research, educational psychology and relational psychology” (Stieha & Raider-Roth, 2011, p. 19).

Rodgers and Raider-Roth (2006) expanded upon constructs of teacher-student relationships to describe quality teaching as authentic engagement between students and teachers, where teachers seek to know and understand students and respond with compassion and intelligence. They described the concept of “presence,” which they defined as:

A state of alert awareness, receptivity, and connectedness to the mental, emotional, and

physical workings of both the individual and the group in the context of their learning environments, and the ability to respond with a considered and compassionate best next step. (p. 265)

With the aim of seeking an understanding of how music teachers negotiate these situated variables in their teaching contexts, Rodgers and Raider-Roth (2006) established the construct “presence in teaching.” Presence in teaching was drawn from Hawkins's (1974) triangular conceptualization of the fundamental relationships in learning: I (teacher), thou (student), and it (subject matter). In this way, Rodgers and Raider-Roth (2006) described presence in three contexts: (1) presence as self- awareness or connection to the self (I-I), (2) presence as connection to students (I-thou), and (3) presence as connection to subject matter and pedagogical knowledge (I-it) (p. 267).

Although researchers in music education have examined relationships between different combinations of I, though, and it, no studies have examined all three equally in the same study. Millican and Forrester's (2016) panel of 16 experts in their field chose "developing knowledge of and relationships with students" as a core practice for inservice teachers. Several studies highlighted the ways teachers used music making as a way to gain credibility and establish relationships with students (Pellegrino, 2010, 2015a, 2015b, 2015c; Pellegrino & Russell, 2015). Other researchers have described the way that teacher-student relationships played a part in their school music communities (Blair, 2009; Burnard, 2008; Parker, 2017; Sweet, 2008). However, more research is needed to examine the student-teacher relationship in light of the I, thou, and it instructional triangle.

Key Question

The key question in this narrative study was: How do music teacher participants describe

experiencing presence in teaching (Rodgers & Raider-Roth, 2006) in the context of their (a) relationship to self (I-I), (b) relationships with students (I-Thou), and (c) relationship to music (I-it)?

Presence in Teaching

Presence in teaching is a framework in which the teacher, student, and subject matter are seen as important in a bound context. In defining presence, Rodgers and Raider-Roth (2006) attempted to touch upon awareness, perception, and consciousness—a concept found in various fields of study, including history of philosophy, psychology, religion, and art (p. 267). Rodgers and Raider-Roth drew upon many influences, including Dewey's (1933) sense of being “alive” in teaching and Greene's (1973) concepts of “wide-awakeness,” being alive, and present in the moment. This is similar to Tremmel's (1993) work, which drew upon the Buddhist idea of mindfulness, which he paralleled to Schön's work on reflection-in-action. Further, the authors described the influence of Sullivan (2000) and the concept of how the artist/teacher/researcher brings their whole organism to their tasks. The relational part of presence draws upon the work of Van Manen (1994) who described pedagogy not only as special knowledge, but as something that includes an “animating ethos” (p. 139) and Rud (1995), who presented “hospitality” as a notion to understand how teachers create a space where members may be in “fearless communication” with one another (p. 123). Noddings (2003) was also a substantive influence on the development of presence:

I do not need to establish a lasting, time-consuming personal relationship with every student. What I must do is to be totally and non-selectively present to the student—to each student—as he addresses me. The time interval may be brief but the encounter is total. (p. 180)

Overall, in their experiences of presence, Rodgers and Raider-Roth have noted:

[A] slow motion awareness and wide open acceptance of the learner that is free of judgment and filled with awe of his capacity to learn. There is also a feeling of passion, not just for the subject matter, but for the human endeavor of learning itself. There is energy and curiosity associated with this passion that keeps teacher alert and engaged with the learner and the learning, accompanied by a feeling to longing to connect with the learners and the learning in a sphere of questions that matter, but just to us personally but in the world; to connect with that is essentially human in us. Our attention is not only on the learner but also simultaneously on the group, the environment(s) in which they all work, the directions in which the individual and group might go next, the variegated terrain of the subject matter(s) at hand and the place and value of that subject matter in and to the larger society. Presence is no small thing. (p. 271)

The theory of presence in education was, in part, influenced by work of Senge, Schamer, Jaworksi, and Flowers (2004). Senge et al (2004) described their concept of presence as an exploration of how change occurs in people and organizations. Their work described how people may move away from re-creation of the past to a re-imagining and manifesting a new future. Seen from this perspective, presence may not only be important to engagement in the classroom, but potentially for creating long-term change in educational contexts.

Senge et al. (2004) described how organizational change is sparked through individuals' inner work. Such work requires people to learn to view situations freshly by suspending judgement, which can illuminate "the authentic whole" (p. 45). "Like the inner work required for learning to suspend, building the capacity for redirecting attention to seeing from the whole is deeply connected to spiritual practices" (p. 50). Within this concept of presence, seeing the

whole can also be described as seeing things from a new perspective and through a new lens. Presence involves reimagining solutions not otherwise seen.

The Need for Presence in Music Education

Allsup (2015) described the need for teacher practice “to better reflect a diverse and uncertain world” (p. 15). This diversity can be reflected in both student populations and in music itself, especially as music education reaches to include musics beyond the boundaries of entrenched “school music” traditions. With a recent expansion of what encompasses music education, expectations of educators are broadening, and teachers are often in contexts where they may need to teach as they may not have been taught. Allsup illustrated this by stating that a teacher must be able to “teach a student to sing in a microphone as willingly and as easily as she can tech *bel canto* style” (p. 6). In this way, the need to understand the role of the teacher in relationship to students in situated contexts is one that is more important than ever.

Student and Teacher Roles in Music Education

The role of the student has become an important focus of the rhetoric around music teacher practice. In the late 1960's, reform efforts of the Tanglewood Symposium and Manhattanville Music Curriculum Project established the need for music educators to teach for personal relevance and creative expression (Choate, 1968; Thomas, 1970). Music Education scholars recognized the limiting nature of large group, performative focus and strict teacher control in light of the individual needs and creative capacities of every child. The role of increasingly individualized music curricula and teacher practice was reconsidered as potentially adding “dimension, variety and satisfaction to creative expression” (Choate, 1968, p. 129). Overall, the reports encouraged “greater emphasis should be placed on helping the individual student to fulfill his needs, goals, and potentials” (p. 137).

Since these initiatives, contemporary music education scholars and researchers have continued to examine the role of the student in shaping music education practices in the context of democratic practices (Allsup, 2003, 2012), social justice (Vaugeois, 2007; Younker & Hickey, 2007), critical pedagogy (Allsup & Benedict, 2008; Schmidt, 2005), and student creativity (Burnard, 2000; Hickey & Webster, 2001). Amid and sometimes despite new insights and broadened perspectives, the term “student-centered” is widely used to describe and promote ideal teacher practice. (Blair, 2009; Block, 2011; Brown, 2008; Criswell, 2008; DeGroot, 2008; Heidel, 2002; Wiggins, 2007). Yet, as presented through practitioner literature and constructivist principles, the notion of student-centered practice is unclear and philosophically vague as a foundation for teaching practice.

Descriptions of “Student-Centeredness” in Practitioner Literature

After noticing the prevalence of the term “student-centered” used in a plethora of contradictory and confounding ways, I investigated the use of the term “student-centered” where music teachers might see it most: in music education practitioner journals. I found authors presented “student-centered” instruction as a description of optimal teaching practice (Blair, 2009; Block, 2011; Brown, 2008; Criswell, 2008; DeGroot, 2008; Heidel, 2002; Wiggins, 2007). Upon examination of these articles, I found the concept of student-centered practice presented in two different contexts: as an orientation derived from constructivist philosophy (Blair, 2009; Brown, 2008; Wiggins, 2007) and a general description of optimal teaching practice opposite a “teacher-centered” alternative (Block, 2011; Criswell, 2008; DeGroot 2008; Heidel, 2002). Irrespective of the level of detail given to the term, each piece provides two underpinning assumptions: (1) something called “teacher-centered” instruction exists; and (2) the opposite, a student-centered practice, is something for which all music educators should strive.

Constructivist perspective. Authors articulating a stance of student-centeredness from a constructivist perspective stress the importance of students formulating their own understandings as a result of active, engaged, participation and informed understanding (Blair, 2009; Block, 2011; Brown, 2008). “Put simply, student-centered instruction is when the planning, teaching, and assessment revolve around the needs and abilities of the students” (Brown, 2008, p. 30). Blair (2009) states student-centered classrooms are “where students are engaged in collaborative hands-on activities and where problem solving is a valued tool in curriculum” (p. 42). While such student-centered classrooms involve shared control by student and teacher (Brown, 2008), the teacher functions as the “coordinator and designer of musical experiences” (Blair, 2009, p. 44) and must plan for students to be at the center of every activity. The role of students is to be actively engaged in classroom activities, which are structured as problems they must solve. In these contexts, students will explore, experiment, and discover new possibilities and solutions. Students may work independently, mentor others, and work as co-creators with teachers and other students. Teachers seek out feedback and strategies from students as to how to do things better, and the role of students extends to creating strategies teachers can use to improve learning in the classroom. In this way, assessment is done by both student and teacher.

Blair (2009) discussed how student-centered approaches go beyond merely involving students in classroom activities. Regarding music education's long-standing history of involving students in performance practices, she asked teachers to consider two areas: mindful engagement and the opportunity to contribute to the musical experience. While students are making music, they should be participating in “informed doing,” or personal engagement with the music while solving musical problems rather than “uninformed doing” (p. 41). She described “uninformed doing” as students participating “without constructing or expanding their own musical

understanding, the experience remains just something to do, without generating understanding that could be applied to new music situations” (p. 43).

Suggested benefits and outcomes of student-centered instruction are musical independence, self-sufficiency, creativity, and increased appreciation of the subject being taught. Additionally, these accounts of student-centered practice describe how student ownership is promoted. “No longer are students detached from the music they learn and the ways they learn it; rather, they are connected to each element of their learning” (Brown, 2008, p. 31). “To have transformative musical experiences and to value music and grow in their love for it, students must engage with it in personal ways. It is only then that music will become an important part of their lives” (Blair, 2009, p. 45).

Generic “student-centered” rhetoric. Student-centered practice as informed by constructivist principles is detailed descriptively in practitioner literature. Yet, the term “student-centered” is also presented without detailed description, simply an alternative to a less-desirable “teacher-centered” practice (Criswell, 2008; DeGroot, 2008; Heidel, 2002). In each case, the terms student-centered and teacher-centered are antithetically presented, one as optimal teaching practice, and the other as its less-desirable alternative, respectively. In a piece providing advice on how preservice music teachers may be proactive about professional development, Heidel (2002) suggested ways developing educators may improve their teaching skills. He stated teachers should “be knowledgeable about the differences between teacher-centered methods and student-centered, interactive methods” (p. 37). Criswell (2008), described how most teachers already create podcasts in the music classroom by recording student performances. By incorporating other activities into such recordings, however, he posited teachers can turn a one-sided, teacher-centered activity into an interactive, cross curricular lesson that can serve multiple

purposes. In a short piece promoting vocal health strategies, DeGroot (2008) suggested overuse of the voice can be prevented by keeping the class “student-centered rather than teacher-centered” (p. 54). In each instance, “student-centered” and “teacher-centered” are positioned as a pedagogical binaries with various implicit meanings.

Examining “teacher-centered” rhetoric. When confronted with a term that carries such negative connotations, it is necessary to examine the ways in which “teacher-centered” instruction is presented. In a formal definition, Scruggs (2008) stated, “The teacher-centered classroom offered instruction in a highly structured environment where the teacher organized the learning tasks, established the classroom objectives, and presented materials to support only these, and created the timetable and methods to achieve these learning tasks” (p. 6). Block (2011) described teacher-centered instruction as a matter of orientation, and teachers should focus a class “around what a student learns rather than what a teacher teaches” (p. 66). Blair (2009) described teacher-centered classrooms as places where teachers are the locus of communication. She warned:

A red flag for guarding against a teacher-centered approach might be to ask ourselves: to whom/what are the students responding? If the students are primarily responding to the teacher, waiting and watching for cues as to how to interact within an activity, then something is amiss. (p. 44)

Also implied in a teacher-centered rhetoric is that teachers execute a manner of instruction as they attempt to pass on knowledge or attempt to “make” a student learn (Wiggins, 2007, p. 36). Blair (2009) also stated teachers cannot inspire students or pass along a love for music.

Upon examination of these descriptions and definitions, “teacher-centered” practices are associated with direct instruction, transmission, and communication from teacher to student.

Scrugg's (2008) used Hancock, Bray, and Nason's (2002) definition of "teacher-centered," synonymously used with the word "direct." These descriptions of teacher approaches seem to reveal more about the *nature* of their instruction than who the instruction revolves around or is intended to benefit. In this way, the title "teacher-centered" appears to falsely describe the nature of instruction. The term "teacher-centered" is absent of the notion of students, implying no focus on or benefit students, rather centered *only* on teachers. Several critical question to ask here would be: "Would someone engaging in forms of direct instruction label their approach "teacher-centered?" Or do such approaches simply reflect the beliefs and ideals of that educator? If teachers engage in some practices that are direct, and some that are not, is their practice teacher or student-centered? In essence, the term "teacher-centered" is unclear in its implications for practice.

A false dichotomy? When seeking an understanding of "teacher-centered" instruction, it is important to recognize that it is only conceptualized and discussed in the presence of its constructed opposite, "student-centered" practice. Empirical accounts of "teacher-centered" practice in music education separate from "student-centered" seem not to exist. "Teacher-centered" practice was not established as a philosophy or set of ideals before accounts of student-centeredness appeared in music education scholarship. Likewise, "teacher-centered" is only defined and described as a justification of student-centered practice (Scruggs, 2008). In this manner, teacher-centered rhetoric may be a fictional concept, a construction of the various ideals and assumptions antithetical to "student-centeredness." A caricature of the combined ideals "student-centered" seek to repair, a straw man argument deliberately built to easily be torn down, "teacher-centered" language serves solely to strengthen the child-centered rhetoric and render it infallible. Simplistic binary constructions of either teacher or student-centered instruction present

a false dichotomy of “us or them,” “me or you” in the classroom.

Pedagogical Bias

Fox (2001) illuminated how belief in a true “traditionalist” or teacher-centered approach, is a non-existent, false notion which can lead to pedagogical biases. He stated it seemed more likely that some teachers may place greater value on knowledge and its objective status, and on teacher as knowledgeable expert, as opposed to learners and their existing knowledge and immediate interests. He establishes how polarizing views of practice can lead to biases that interfere with teachers establishing effective forms of instruction.

Younker and Hickey (2007) examined issues of social justice in various classroom environments which highlighted the issue of encountering personal pedagogical bias. Using the lens of social justice, the authors reflected on their experiences in four separate school-based music classrooms. With an understanding of the principle to begin with the student, not a theory, method or content (Dewey, 1938), the authors reflected upon the discrepancies between students' abilities to respond to creative prompts and work collaboratively in different classroom environments: an elementary school in Chicago, a suburban elementary in Michigan, elementary classrooms in Budapest, Hungary, and a junior high band in suburban Chicago. Hickey described her frustration in the Chicago elementary school, how her desire to teach a “Deweyan project” challenging the students to engage in an “authentic” task of creating a melody, erupted in a chaotic scene that did not work as she had imagined. She considered how neither the students nor she held power in this particular scenario. When compared to Younker’s experience with the suburban Michigan students’ “shared cognition, [which] evolves as students begin to identify themselves as teachers, learners, and composers and as a group that has created and performed a piece of music,” (p. 221) she openly pondered “why does this ideal--democratic and Deweyan--

seem to be so impossible to accomplish in a Chicago school?" (p. 221). Hickey reflected upon the scholarship of Delpit (2006), considering how alternative conceptions of instruction may be necessary to honor others' cultures and ways of learning; how there is no "one" social justice; how teachers of color may not share others' enthusiasm for process-based, so-called "progressive" modes of instruction. Hickey stated:

Delpit's words made me think twice as I re-read the words I wrote about my experiences to Betty-Anne, assuming that these "misbehaving students" could '*care less about school.*' More importantly, Delpit's writings makes me question my negative assumptions about teacher-centered places. (Yunker & Hickey, 2007, p. 222)

Hickey courageously revealed the possibility of her own bias regarding pedagogical binaries and how they contributed to negative judgments upon these students--those already underserved, and described by their own teacher as "very bad" (Yunker & Hickey, 2007, p. 216).

Through Yunker and Hickey's (2007) account, the assertion could be made that, perhaps some existing notions of ideal practice in music education may fail the very students we are claiming to serve. Perhaps the constructs we cling to the most and defend "in the name of students" are blinding us to clearly see how we may serve the students in front of us. Further, and even more disturbing in this account is how pedagogical bias may shape our opinions of the students themselves in negative and exclusionary ways.

Conclusion

The field of music education at-large has established the importance of understanding and meeting the needs of individual students. However, the field's rich performance traditions, heavily influential methods and approaches models, and constructs illuminating the distance

between teacher and student, present unique obstacles for teachers trying to construct a music education personally relevant to their students. Practitioner journal articles promoting more personal instruction for students use rhetoric which downplays the role of the teacher, even in light of literature highlighting the importance of teachers' musical and personal identities. This example of pedagogical bias shows how a false dichotomy of teachers' and students' roles could also lead to assumptions that may negatively impact teachers' view of students and conflict with crafting meaningful instruction. While "know your students" is a common adage in the field, built on an implicit assumption that music teachers do this in and through the act of teaching, it is unknown how teachers themselves negotiate relationships in teaching. Chapter I established a rationale for this study based on the need to build a realistic understanding of teacher-student relationships in various music education contexts. Chapter II will present a conceptual framework on which the study will be built.

CHAPTER II

CONCEPTUAL FRAMEWORK

Schieb (2014) described how qualitative inquiry in music education, and throughout the social sciences, is fraught with confusion and disagreement about how frameworks are defined and used, with resultant terminology that is inconsistent and ambiguous. For clarity, I used Ravitch and Riggan's (2012) guidelines for such distinctions in this study. Ravitch and Riggan (2012) described a conceptual framework as more inclusive than a theoretical framework, with the former encompassing the latter (Schieb, 2014). A conceptual framework, therefore, encompasses three separate but related parts:

- *Personal interests*—“*curiosities*, biases, and ideological commitments...theories of action...and epistemological assumptions.”
- *Topical Research*—“work (most often empirical) that has focused on the subject.”
- *Theoretical frameworks*—“formal theories; those that emerge from and have been explored using empirical work [emphasis in original]” (Schieb, 2014, p. 77).

This chapter will provide two parts of the conceptual framework for the study, addressing personal interests and theoretical framework; while chapter III will provide topical research in music education.

Personal Interests

Epistemological Foundation: Universal Integralism

In this study, I assumed an epistemological viewpoint guided by universal integralism,

which “posits the ability to know human universals beyond constructed reality” (Saiter, 2009, p. 321). Universal integralism is an integrated approach in that it gives equal importance to the subjective and objective aspects of experience, with application most compelling in the areas related to spirituality and human potential (Murray, 2006). It is a transpersonal approach in its recognition of the human experience beyond the boundaries of identity, including spiritual experience, peak experience, and other phenomena which extend beyond the ego. Murray (2006) stated universal integralism is:

[O]ne among several contemporary theories that provide a systematic counterweight to the materialistic, objectivist, instrumental, and/or reductionist thought systems that prevail in much of culture, politics, and academia. It does so not merely by critiquing other theories but by proposing an integrative framework that coordinates these theories and also by incorporating subjective and intersubjective matters of self, culture, and spirit. (p. 215)

Epistemological evolution and music education. In a discussion of epistemological direction within philosophical research in music education, Elliott (2002) posited: “Just one more step beyond modernity and postmodernity to ... who knows what?” (p. 100) He described how evolution from modernity to postmodernity, defined both as a historical period and a change in belief systems, will be followed by an axiom that is yet unknown. Characterized by flexible, critical, and subjective thinking and inquiry, postmodernity arose in the mid-Twentieth Century in opposition to modernity's Enlightenment-influenced assumptions that the world could be transformed through application of empirical, scientific thinking. The postmodern era ushered in paradigmatic change from empiricist and positivist ways of thinking to a time of postpositivism and pluralistic relativism, which rejected notions of objective truth and oppressive hierarchies,

claiming knowledge is culturally situated (Elliott, 2002; Wilber, 2000b). The time period and thinking associated with postmodernism has been an important developmental achievement for humanity, revealing ways of knowing previously unacknowledged and breaking down various types of rigid social hierarchies (Wilber, 2000b). The rise of the postmodern era or postmodernity in music education, while bringing about disunity in the area of research (Elliott, 2002, p. 86), expanded the methodological landscape with qualitative studies guided by interpretivism, critical theory, gender studies and those focused on examination of power and oppression (Elliott, 2002; Vaugeois, 2007).

At the same time, scholars in a variety of disciplines have begun to acknowledge the limitations and contradictions of the values upheld by postmodernism (Sarath, 2013). Sarath described how postmodernism's epistemological stance became just a new hierarchy, simply replacing the sanctioning of objective forms of knowledge with intersubjective knowing. In this way, postmodernism has “privileged itself as the most viable perspective, in so doing perpetuating the very hierarchical stratification of knowledge systems it seeks to dethrone” (p. 127).

Definition of universal integralism. Universal integralism is one response to such criticism, specifically the scholarship of philosopher Ken Wilber. Through over thirty years of cross-cultural and post-disciplinary scholarship and application, Wilber established the post-postmodern philosophy of universal integralism (1977, 2000a, 2000b, 2004, 2006). Universal integralism takes all available truths “more or less” as they are found and “alters their claim to absoluteness” (Wilber, 2006, p. 49) by placing them on an integral framework otherwise known as “AQAL:” all quadrants, all levels, all lines, all states, all types. Wilber developed his evolutionary philosophy with a goal of bringing unity to multiple, fragmented contexts of

science, morals, aesthetics, philosophies, and the world's wisdom traditions. “Where pluralism frees the different voices and multiple contexts, universal integralism begins to bring them together into a harmonized chorus” (Wilber, 2000b, p. xi). “As a core assumption, integral epistemologies take into account ... all points of view with *a set of core justifiable injunctions* [that] are understood to be *true but partial* [emphasis in original]” (Saiter, 2009, p. 309). Key characteristics of this epistemology are notions of complexity, intersubjectivity, or what Murray (2006) calls indeterminacy. Epistemological indeterminacy refers to “uncertainties, ambiguities, and paradoxes in knowledge and its communication and validation” (Murray, 2006, p. 212). It acknowledges how individuals may recognize the complex, uncertain nature of a situation, but not have productive ways to deal with this uncertainty, and therefore, fail to recognize it in practical, everyday situations (Kegan, 2002; Murray, 2006; Saiter, 2009).

The AQAL model, the foundation of Wilber's integral theory, suggests there are four aspects to every experience that are true and relevant: the objective, the inter-objective, the subjective, and the inter-subjective (Wilber, 1977; 2000a; 2000b; 2004; 2006) (see Figure 1). Mapped into quadrants, the framework intends to draw together an already existing number of separate paradigms into an interrelated network of approaches that are mutually enriching. Wilber's epistemology takes all available truths as they are found and “alters their claim to absoluteness” (Wilber, 2006, p. 49) by plugging them into the AQAL framework. “Integral theory maps the inner and outer dimensions of human nature, the diverse epistemologies that promote inner-outer integration, and the evolutionary dynamics by which this integration occurs over time” (Sarath 2013).

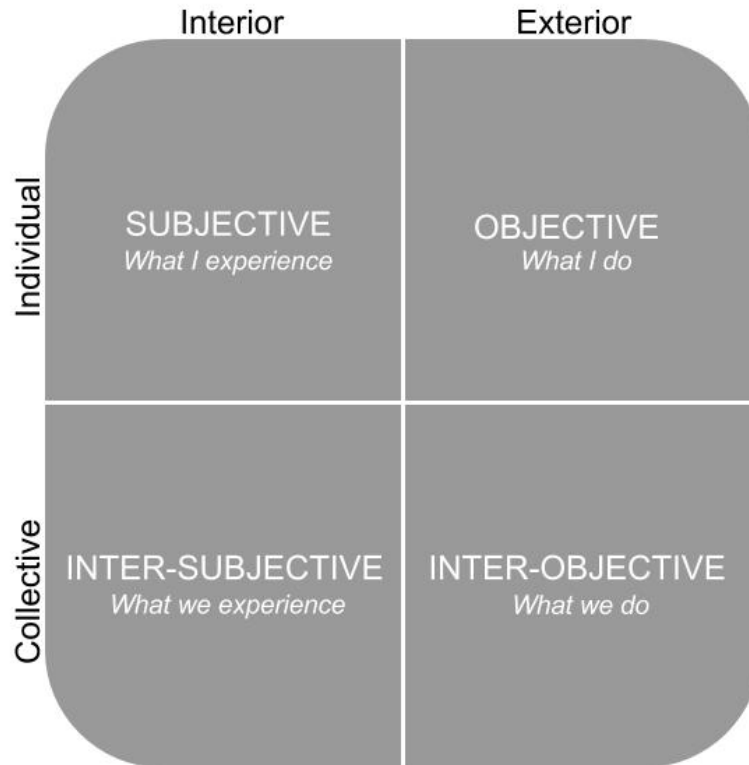


Figure 1. The AQAL framework of universal integralism (Wilber; 1977; 2000a; 2000b; 2004; 2006) representing four integrated aspects of the human experience.

Scholars in music education recognized the potential of Wilber’s integral approach for investigating phenomena and promoting change within the field in a post-postmodern era (Mell, 2010; Sarath, 2013). Some described it the “next” world paradigm (McIntosh, 2007), recognizing universal integralism as a transpersonal philosophy revolutionary in both its potential and effect. Of its potential, Saiter (2009) stated:

The current global turbulence of our times necessitates a greater emphasis on the search for meaning and the pursuit of a more effective, ethical, and spiritually informed leadership. The increased occurrence of competition and uncertainty; the acceleration of

change and exponential innovations in technology, terrorism, and violence; and the extent of poverty and environmental decay today call for theoretical sophistication in the current body of integral leadership and social change research. (p. 308)

Spirituality

Wilber (2000b) claimed universal integralism to be suited toward further developments which directly disclose the transpersonal and spiritual realms. Located in the upper left quadrant of the AQAL model in the area of subjective experience, the transpersonal or spiritual realm is one that goes beyond the limits of one's personal identity, addressing human consciousness. The place of spirituality, however, within the teaching and learning of music has challenged scholars of our field (Boyce-Tillman, 2007; Carr, 2008; Jorgensen, 2002; McCarthy, 2009; Mell, 2010; Palmer, 2006; Yob, 2011). The varied definitions and accounts of spirituality have left the field questioning not only whether spirituality has a place in music education, but foundationally wondering what it really is. For example, is spirituality a moral and ethical realm by which one improves their quality of life (Jorgensen, 2002), a human quality as a product of supreme levels of consciousness (Palmer, 2006), or a channel through which people may be transcended from the physical world (Boyce-Tillman, 2006)? Perhaps Yob (2011) summed up the quandary best with her title: *If We Knew What Spirituality Was, We Would Teach For It*. After a broad account exploring the diversity of the spiritual nature of music, Carr (2008) concluded by questioning spirituality's pedagogical purpose, deeming its inclusion in music education "theoretically insurmountable" (p. 28).

Yet, spiritual matters, fundamental to the holistic nature of universal integralism, have also been established as issues of primary consideration for teacher identity and development. Maria Montessori believed that the most critical element and foundational tenet of teachers' work

was their personal construction of spiritual principles. Of Montessori's philosophy, Standing (1998) stated “The first essential is that the teacher should go through an inner, spiritual preparation – cultivate certain aptitudes in the moral order. This is the most difficult part of her training, without which all the rest is of no avail” (p. 298). In music education, Pellegrino (2015c) investigated the identity development of four student music teachers by “exploring the meanings of music making and the intersections of music making and teaching” (p. 1). She found that some participants linked meanings of music with spirituality, which she claimed contributed to teacher well-being and presence in the classroom. In this context, spirituality was linked specifically to teacher presence as defined by Rodgers and Raider-Roth (2006), which is discussed below as the study’s theoretical framework.

Defining spirituality. For the purposes of this study, the definition of spirituality was shaped by Boyce-Tillman’s (2007) characteristics of a spiritual experience. She stated that the following characteristics emerge in an experience deemed “spiritual”: a limen is crossed from ordinary knowing especially in the space/time dimension; a sense of encounter; a paradoxical knowing so that diversity can exist within it easily; a sense of empowerment, bliss, realization; a sense of the beyond, infinity; a feeling of an opening-up in the experiencer as boundaries start to dissolve; a sense of transformation, change; an evanescent and fleeting quality that cannot be controlled, which may result in a sense of givenness; and a feeling of unity with other beings, people, the cosmos. In a previous study, I found all of these characteristics present in jazz musicians’ descriptions of meaningful music-making experiences. Further, spiritual connections to music were described as a necessary element of “good” performances (Hibbard, 2014). This is consistent with Sarath’s (2013) case for the connection between robust epistemic engagement and transcendent experience. As a researcher, my work was informed by this past research and

the definition of the nature of the spiritual in music.

Personal Connection

Universal integralism and spirituality, the personal interests presented in this section, represent the core of my epistemological assumptions. These assumptions have been established through my own experiences as a teacher and learner, and thus, represent the questioning and curiosities that framed the origins and course of this study. Of the relationship between epistemology and research, Allsup (2015) stated:

[It] is therefore critical to remind ourselves that the research questions we ask, the problems we locate to study, and the conclusions we arrive at are *epistemological expressions of what we believe is true or justifiable* based on our past experiences as teachers and learners [emphasis in original] (p. 71)

My experience as a teacher and learner have been strongly influenced by my own relationship to music. Its origins were in my childhood, in a fundamentalist Christian church where all members of the congregation participated in singing a cappella, four-part harmony. Three times per week, I sat between my parents as they sang hymns; my Mother on the alto part, and my Father singing tenor. As a toddler and young girl, I toured the United States and Canada with my dad's gospel quartet. Music was the conduit of deep religious meaning for the adults in my immediate circle, and participating in the music itself brought me feelings of spiritual fulfillment at a very early age, preceding my ability to name or identify them. My origins as a musician were rooted in a religious community, and therefore the meanings of music in my own life have always been inextricably linked to the spiritual experience, with associations of deep fulfillment, emotional outlet, and connection to others.

As an adult, music continues to be a source of spiritual fulfillment, both in my practice as a musician and teacher. In my improvisatory practice, music is a source of transpersonal realization, a type of meditation, and the essence of connectedness with other musicians. In my teaching practice of 18 years, I have seen the ways that music can serve as a channel for meaning, satisfaction, and unity in the lives of even young children. I have seen the ways in which music-making (through improvising, composing, listening, and performance alike) can serve as a liminal force in the classroom and concert hall, with unique, multi-layered, transformational, and transcendent aptitude. I believe the ways in which music can connect us to deeper parts of ourselves and to each other has profound and unexplored implications for the ways we interact and make meaning together as teachers and learners.

As a researcher, my epistemological assumptions were framed within this integrated form of knowing, one that both legitimizes the potential for experiences and interactions to contain elements of the spiritual, while acknowledging the ways in which intrapersonal, transpersonal, and interpersonal perspectives may be a viable source of knowledge. Although spiritual matters were not the focus of this study, the acknowledgement of the upper left quadrant as a part of an integrated account of experience, opens up a space to see new ways that the spiritual may inform the experiences and stories being told. In this way, my specific epistemological stance touched every element of the study in this particular manner.

Theoretical Framework: Presence

Schieb (2014) described the various metaphors used to define the nature and role of theory in qualitative inquiry. A theoretical framework can provide structure to the open-ended nature of qualitative research as a guide and ballast (Ravitch & Riggan, 2012), or as the “loom on which fabric is woven” (Creswell, 2007, p. 35). I used the theoretical framework of presence

to shape inquiry on teacher-student relationships in music education. Presence is defined as:

a state of alert awareness, receptivity and connectedness to the mental, emotional and physical workings of both the individual and the group in the context of their learning environments and the ability to respond with a considered and compassionate best next step. (Rodgers & Raider-Roth, 2006, p. 266)

The concept of presence challenges the paradigm of today's imperatives for standardized achievement that suggest "good" teaching causes "good" learning, acknowledging the complex and nuanced factors involved in maintaining healthy and productive teacher-student relationships. Rodgers and Raider-Roth (2006) articulated the ideas for presence using data from their experiences as teachers and learners. They drew upon papers and stories from student teachers in their courses and under their supervision in a large state university in the northeastern USA, interview data from a small group of those students, and data from a group of 12 experienced teachers interested in exploring the notion of presence. The authors' discussion of presence is framed in an interdisciplinary and theoretical context, drawing from philosophical, psychological, and pedagogical literatures. Rodgers and Raider-Roth (2006) presented a theory of presence in hopes of establishing theoretical foundations for further research (p. 265). Underlying their theory is the idea that "reflective teaching cannot be reduced to a series of behaviors or skills, but is a practice that demands presence. As such, it involves self-knowledge, trust, relationship, and compassion" (p. 266).

As described in chapter I, Rodgers and Raider-Roth (2006) drew from the work of Hawkins (1974), describing presence in three contexts: (1) presence as self-awareness or connection to the self (I-I), (2) presence as connection to students (I-thou), and (3) presence as connection to subject matter and pedagogical knowledge (I-it). Hawkins (1974) conceptualized

the fundamental relationships in learning between I, thou, and it—the teacher, student, and subject matter. He described the potential for “it,” or subject matter, to have a profound impact on the relations between the other two corners of the triad. Hawkins posited that the essence of a teacher cannot be separated from those with whom they interact. Put another way: “The soul is not contained *within* the body but outside, in the theater of its commitments [emphasis in original]” (Hawkins, 1974, p. 54). In this respect, Hawkins’s conceptualization of how teachers’ inner, subjective selves play a tangible role in classroom relationships maps congruently onto the the study’s epistemological foundation of universal integralism. In Figure 2, I illustrate the manner in which Hawkins’s instructional triad fits onto the epistemological base of the study, universal integralism. This shows how the fundamental triadic relationship of presence maps onto the four quadrant base of universal integralism, the source of epistemological assumptions for the study.

Raider-Roth and Holzer (2009) reconceptualized Hawkins's (1974) “instructional” triad as more “relational” in nature. Stieha and Raider-Roth (2011) stated that “each corner of the relational triangle has a key role in learning, and the 'legs,' or the relationship between each angle, is central in sustaining the triangular nature of this learning gestalt” (p. 18). Stieha and Raider-Roth's (2011) research indicated that the strength of relationship represented by each leg contributes to the resilience of the other, as each relationship can strengthen or weaken the other.

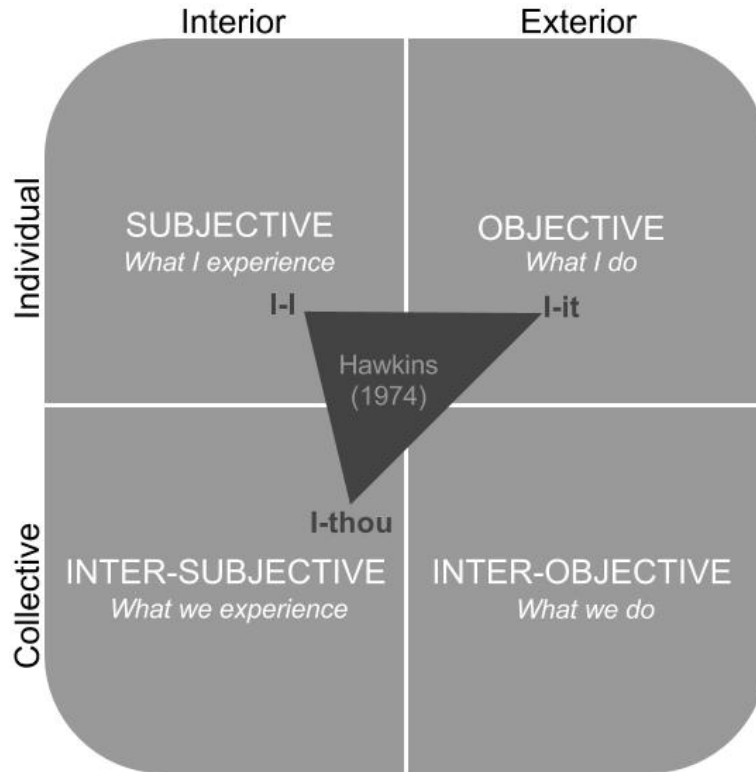


Figure 2. Hawkins' (1974) instructional triad in context of the epistemological framework of universal integralism.

Presence as Self-Awareness or Connection to the Self (I-I relationship)

Presence is often discussed in terms of “being yourself while teaching” (Meijer, Korthagen & Vasalos, 2009, p. 297). Researchers suggest that engaging in the process of establishing and maintaining caring relationships requires considerable emotional work and investment of self (Aultman, Williams-Johnson, & Schutz, 2009; Hargreaves, 2000; Isenbarger & Zembylas, 2006; Schutz, Cross, Hong, & Osbon, 2007). In essence, the theory of presence melds the professional and personal worlds of a teacher. Although there can be a perceived divide between the idea of teacher and person, especially in the context of school regulations that mandate the role of a teacher, Rodgers and Raider-Roth (2006) describe how this divide can

jeopardize presence in the classroom. “When a teacher acts solely from an artificially constructed notion of who she should be, she becomes remote from herself and presence becomes difficult” (p. 272). Rather, “teaching demands connecting with students and their learning, and the health of that connection is nurtured or jeopardized by the teacher's relationship to herself” (p. 271). This relationship is described as “an evolving entity, continuously constructed and reconstructed in relationship to the contexts, experiences, and people with which the self lives and functions” (p. 271).

While a theory of presence emphasizes teachers' connection to internal sense of self, Rodgers and Raider-Roth (2006) described how this must be rooted to a larger moral dimension that considers the needs of the larger society. Based on the scholarship of Dewey (1933) and Hargreaves (1994), the authors emphasize how teachers' search for authenticity must avoid being insular and self-enclosed. Rather, according to Rodgers and Raider-Roth, when teachers clarify their social and moral ideals, personal integrity can be more fully gained. In this way, teaching must have a moral end that addresses not only the lesson or goal at hand, but is tied to the ends of education in a democratic society. “Presence, in the end, is not neutral, nor is it bounded by the persons of teacher and student, but reaches toward and is grounded in such a moral imperative” (Rodgers & Raider-Roth, 2006, p. 273).

Rodgers and Raider-Roth discussed how teachers can more fully attend to students' learning processes, thus building trust, when they honor their connection to self while considering larger moral ideals. Trust was described as the the foundation for the teacher's authority as a teacher, learner, and human being (p. 274). Rodgers and Raider-Roth (2006) theorized “the connection between authority and relationship as residing in the human experience of trust” (p. 273). McDermott (1977) stated trust is achieved and managed in classrooms

through relationship and interaction. He spoke about trust as a quality of the relations among people, as a product of the work they do to achieve a shared focus. “It takes constant effort for two or more people to achieve trusting relations, and the slightest lag in that work can demand extensive remedial efforts” (McDermott, 1977, p. 199).

Presence as Connection to Students (I-Thou Relationship)

Drawing on the work of relational psychologists, Rodgers and Raider-Roth (2006) presented connectedness to students as an essential element of presence. Mutual empathy, or “being with,” “being seen” and “feeling seen” are seen as essential components of this relationship. Belenky (1986) described this connection as the ability to see the world as the student sees it. Rodgers and Raider-Roth suggested trust is at the heart of connected teaching, just as it is central in a teacher’s capacity to be present to herself. Contrary to the idea that teachers' roles are to help students “get it right,” this kind of trust asks teachers to trust students' thinking and assist them in developing their own ideas. From the teacher's point of view, presence is the ability “to listen or pay close attention to; to accompany; to remain ready to serve” (Rodgers and Raider-Roth, 2006, p. 267). From a learner's perspective, presence is described as “recognition, of feeling seen and understood, not just emotionally but cognitively, physically, and even spiritually” (p. 267).

Hawkins (1974) described how teachers must be aware of children's needs by allowing for “overt involvement in a rather self-directed way, using the big muscles and not just the small ones” (p. 57). He describes how the discriminatory process of choosing a rich, diverse range of activities specifically chosen for students lays the foundation for relationships between teachers and students. And, while teachers may not always succeed in the diagnostic process of choosing the “right” engagements for each child, Hawkins states the ability to be honest about the process

and continue to find the right fit solidifies the teacher-student relationship. “The importance of...the 'I-Thou' relationship between the teacher and child is that the child learns something about the adult which we can describe with words like 'confidence,' 'trust' and 'respect’” (Hawkins, 1974, p. 58).

The relational learner. Raider-Roth (2005) suggests that the current culture of curricular standardization tears at the fabric of teacher-student relationships (p. 168). In an investigation of the relational experiences of four students in an independent school in the Northeast, Raider-Roth conducted two in-depth interviews with each child with the goal “to amplify the students' voices in order to help us—teachers, researchers, educators, parents—understand the ways that human relationships in school fundamentally shape children's capacity to learn, know, and trust” (p. 15). Raider-Roth described how students' capacity to trust what they know intersects with their capacity to trust those around them. In other words, “for children to develop trustworthy knowledge, they must learn in the context of trustworthy relationships” (p. 18).

Through a relational lens, Raider-Roth's suggests four areas in which the notion of the relational learner can shape school practice: (a) helping children locate and develop their authentic voice, (b) learning to listen to children's voices, (c) creating regular and dependable practices that respond to student ideas, concerns, and work, and (d) the creation of learning environments that support teachers in knowing their students well. Raider-Roth (2005) explored the implications of the relational learner paradigm for classroom life.

Helping children locate and develop their authentic voice. “To provide a learning environment in which children can voice their relational understandings, the classroom context must elicit each student's voice in all his or her individuality” (Raider-Roth, 2005, p. 153). Such

a learning context requires curricular approaches that allow children to make connections to their own experiences, that value the range of children's thoughts, and that encourage them to express ideas that differ from their classmates. The process of locating children's voices is described as an inherently relational process in which both teacher and student contribute.

The act of teaching became a daily search for the child's point of view accompanied by the sometimes unwelcome disclosure of my hidden attitudes. The search was what mattered ... and it provided an open-ended script from which to observe, interpret, and integrate the living drama of the classroom (Paley, as quoted in Raider-Roth, 2005, p. 153).

Yet, the interviews with children in Raider-Roth's study (2005) reveal that even dialogue cannot take the place of careful listening. "Without such attunement, students quickly conceal what is not or cannot be heard, and the tension between suppressing and sharing knowledge builds" (p. 154). Raider-Roth states the most urgent message revealed by student participants is that teachers must develop the capacity to hear students' "ways of knowing" by:

[L]istening to the voice, the body, the culture, the ethnicity in which they say what they know. The puzzle to solve is how we listen when students' ways of knowing differ significantly from our own. How do we listen without imposing our voice, our way of thinking? How do we listen without silencing? (p. 154)

Schultz (2003) theorized a conceptual framework for listening that assists teachers' listening stance and reflection on their practice. She identified "listening to know particular children; listening for the rhythm and balance of the classroom; listening for the social, cultural, and community contexts of students' lives; and listening for silence and acts of silencing" (p. 16). This framework can help teachers adopt various stances that may illuminate the multiple voices

of children expressed in classrooms, those of context, environment, and silence.

Creating regular, dependable, and responsive practices. Data from student-participant interviews in Raider-Roth's (2005) study showed that students' voices must be heard, but they also require clear, nonjudgmental responses from their teachers. From the data, four guiding principles emerged to guide responsive practices, requiring that teachers: (a) be engaged in the inquiry at hand so that they are genuinely immersed in learning processes together with students; (b) create “air time” must be created for students to share thoughts, connections, and associations when they learn something new; (c) allow multiple ways of problem solving and ample room for disagreement; and (d) include opportunities for both students and teachers to share impressions of students' learning and co-construct reflections on learning process.

Creating learning environments that support teachers' ability to know their students. Teachers in Raider-Roth's (2005) study acknowledged the pragmatic considerations that had an impact on their capacity to develop genuine relationships with their students. These factors included class size, schedule, physical environment, school structure, and issues of diversity (p. 165). Issues of diversity—that is, race, culture, class, gender, sexual identity, and the “ism's” of our society—are cited as issues that must be attended to “in an open, ongoing, and integrated way in order to create a trusting context in which all voices are invited” (p. 165). Of school schedule and physical space, Raider-Roth suggests teachers and administrators need to consider whether they promote the types of extended conversation and extended investigation required for teachers to know their students fully. She cites the example of students leaving the classroom for arts experiences, which she states impedes teachers from a holistic knowledge of students. “A teacher who does not see children in these contexts is not seeing the modalities through which they come to know the world” (p. 165). Such considerations

may be important for music teachers, as most school music learning takes place in the opposite environment—a class organizationally bound in isolation by time and space.

Boundaries, care, and control. Gomez, Allen, and Clinton (2004) suggested “[t]he caring work of teaching is premised upon having a reciprocal relationship between students and teachers. Reciprocity entails teachers and students developing, negotiating, and maintaining a social connection” (p. 483). Yet, characteristic of such a mutual classroom exchange, teachers will naturally encounter relational tensions that must be negotiated (Muller, Katz, & Dance, 1999). These relational tensions often bring conflict, issues of changing power, and a balance of care and control (Cothran & Ennis, 1997; McLaughlin, 1991). The opposite of a teacher “losing control” of a classroom is the assumption that students have gained control (Schlechty & Atwood, 1977).

Arising from this relationship negotiation are questions concerning the boundaries of teacher-student relationships. Aultman, Williams-Johnson, and Schutz (2009) examined teachers' perspectives of teacher-student relationships with a focus on how teachers described their negotiation of relationship boundaries. From the interview data of this phenomenological study of thirteen in-service teachers, 11 different categories of boundaries were derived inductively and deductively: communication, cultural, emotional, personal, relational, temporal, institutional, financial, curricular, expertise, and power. Aultman et al. (2009) stated “[t]he boundaries demonstrated that often the very actions that promote emotional involvement are the ones teachers may feel students take advantage of or are called into question ethically and morally (p. 644).” Participants often described the “line” as a metaphor to describe useful involvement and becoming too involved. Teacher beliefs about what is appropriate and beneficial were found to be inherently tied to their teacher identities.

Presence as Connection to Subject Matter and Pedagogical Knowledge

“Like the leaves and branches of a tree, a teacher's pedagogy is the most visible aspect of presence” (Rodgers and Raider-Roth, 2006, p. 279). In this third relational dimension of presence, the teacher pays careful attention to the subject matter and the ways in which students interact with it. Rodgers (2002) described the process of observation, analysis, and intelligent response as an embodiment of the reflective process of teaching. She described how the ability to be present to students is compromised if any of these three areas is weak. Hawkins (1974) claimed the foundation of the teacher-student relationship, or the “first act in teaching”, is the encouragement of engrossment in subject matter (p. 60). In the mutual process of investigating subject matter, “the child comes alive for the teacher as well as the teacher for the child. They have a common theme for discussion, they are involved together in the world” (p. 60).

Rogers (2001) described how teachers must have a deep knowledge of their subject matter, the type of knowledge that is internalized by the teacher rather than the subject matter held dominion over her. When a teacher's mind is on the book or lesson plan rather than listening to students thinking, Rogers posited teaching is a technique or task rather than an art. Dewey (1933) described it in these terms:

The teacher must have his mind free to observe the mental responses and movement of the student...The problem of the pupils is found in the subject matter, the problem of teachers is what the minds of pupils are doing with the subject matter. Unless the teacher's mind has mastered the subject matter in advance, unless it is thoroughly at home in it, using it unconsciously without need of express thought, he will not be free to give full time and attention to observation and interpretation of the pupils' intellectual reactions. The teacher must be alive to all forms of bodily expression of mental

condition—to puzzlement, boredom, mastery, the dawn of an idea, feigned attention, tendency to show off, to dominate discussion because of egotism, etc. --as well as sensitive to the meaning of all expression in words. He must be aware not only of *their* meaning, but of their meaning as indicative of the state of mind of the pupil, his degree of observation and comprehension [emphasis in original]. (p. 275)

Rodgers (2001) stated that knowledge of subject matter knowledge is not enough, but that teachers must also be able to understand that subject matter from a naïve perspective; they must be able to construct activities that link the learner to that subject matter; they must be alert to how their learners make sense of the world; and they must be able to respond appropriately to what they see. The authors contend a prerequisite for presence is a “knowledge that is deep enough to free the mind of the teacher from preoccupation with it and that is able to connect students to an appropriate point of entry” (p. 280).

Encouraging Presence

Researchers have discussed the specific ways presence can be encouraged through teacher inquiry and reflective practices. In this section, I will outline several approaches presented in empirical studies.

Descriptive inquiry. Rodgers (2010) described how teacher presence can be developed through gathering information about students two modes of inquiry: description and inquiry. She described description as slow, deliberate, non judgemental recollections, which both makes space for one to consider the complexity of a situation and makes space for full attention to a situation. Connected with description, Rodgers described inquiry as more a contemplative, process in which one searches for an external basis on which to rest a belief. She combines these two terms with a process she calls “descriptive inquiry” and its place in the act of reflection (p. 48).

As a part of her ongoing reflection of her own teaching, Rodgers (2010) investigated preservice and inservice high school teachers' experiences with descriptive inquiry. Participants were asked to choose a student who either piqued their interest or one about whom they know little. They were asked to formulate a question about the student, either broad or specific such as: How does ____ make sense of the world? Or “How can I engage _____ in math?” or “What would help ____ to feel more a part of the group?” (p. 53). Over the duration of 5 weeks, participants gradually wrote a review in five parts—physical appearance and gesture, connection to others, strong interests and preferences, disposition and temperament, and modes of thinking and learning) in order to create a fully developed portrait of their students.

Reports from the field revealed participants were able to become more aware of their students as complex human beings and “works in progress” (Rodgers, 2010, p. 55). In the process of seeing students clearly, teachers were able to also see themselves as complex “works in progress.” Participants found themselves engaged in the process of building a community and curriculum with their students, which consequently illuminated the power of their voices in creating change within their own classrooms. Although asking for student feedback left some teachers feeling uncomfortable (even to the point of abstaining from participation), it was this paradoxically in this vulnerability that participants found their own voice and authority. “When their actions were grounded in what students knew, needed, and what they valued, there was reason for confidence” (p. 58).

Rupture and repair. Stieha and Raider-Roth (2011) described how presence can be encouraged through the “rupture” in the relationship to self. The cycle of rupture is described as teachers' destabilization, disequilibrium, and disconnection followed by repair through integration back into classrooms (Stieha & Raider-Roth, 2011, p. 27). Through interviews,

journal entries, and reflective response prompts, 28 in-service teachers enrolled in summer teachers institutes described disruptive events which challenged their ideas of themselves as learners and teachers. Participants described the conditions of trust, safety, and community established through positioning themselves as co-learners with other participants, which helped them understand the nature of a healthy relational classroom environment. “The act of reflecting on learning is a transformative learning task; it draws upon cognitive, emotional, and intrapersonal ways of knowing” (Mezirow, 2000 as quoted in Steiha & Raider-Roth, 2011, p. 21). Steiha and Raider-Roth's study illustrates how teachers can reexamine teaching practice through the process of cognitive and emotional destabilization. Their study implicates it is this very state of unease that is a prerequisite for transformative learning.

Core reflection (CR). Meijer, Korthagen, and Vasalos (2009) investigated how presence can be encouraged in the student-teaching process through a process called core reflection (CR). The starting point of CR is the assumption that professional behavior becomes more effective and fulfilling if connected with the deeper layers within a person. Such layers are distinguished in a layered onion model, which from the outside moving in are labeled as: (1) environment, (2) behavior, (3) competencies, (4) beliefs, (5) identity, and (6) personal mission—sometimes referred to as the layer of spirituality (p. 299). Through the CR practice, Meijer et al. (2009) investigated the developmental journey of a first-year teacher who was being guided by a researcher-mentor. After a year of data collection, six stages occurred in the teacher-participants' journey to teach with presence or “feel herself” during teaching. Stage one was marked by chaos and a fixation on problems. Stage two was a deepened awareness, but also confusion and fears. Stage three was characterized by reflection at the identity layer and confrontation with an existential tension. Stage four was discovering presence and deconstructing core beliefs. Stage

five is when deepening presence occurred. In stage six, the participant moved toward autonomy in core reflection and maintaining presence. Meijer et al. (2009) found that “in order to maintain presence, one needs to become autonomous in using core reflection” (p. 306). Overall, they found the connection between the personal and professional appeared to take place through a shift in awareness. Reflection moved from focusing on problems to awareness of strengths and a strong view of how she wanted to teach. “Based on this deeper awareness, the teacher develops professional behavior that is both appropriate to managing her classes and matches who she is” (p. 306). While Meijer et al. (2009) recognized the limitations of this teacher’s experiences to be generalized to the larger population, they recognized how the integration of the CR process can have profound impact on early teachers' ability to link their personal and professional experiences to promote presence.

Presence in Context

Stieha and Raider-Roth (2012) investigated the concept of presence in context. They wanted to find out what relational and organizational elements of school contributed to or detracted from teachers' presence. Through their study, they sought to add “greater understanding to the ways that the teaching context plays into the critically important connections that practicing teachers have with students, content, pedagogy, and also with self” (p. 513). Their one-year investigation of one teacher, Tamar, showed how a larger relational shift with an administrator and with parents compromised her pedagogy and fragmented her capacity to attend to students throughout the year. Steiha and Raider-Roth (2012) described how disconnections in the relational web cause a type of fragmentation that undermines teacher presence. “The important implications of this study highlight the interconnected web of relationships within the school context that shape teachers' abilities to establish and maintain presence in teaching (p.

530).

Conclusion

In this chapter, I presented a conceptual framework, shaped by Ravitch and Riggan's (2012) recommendations for organizing research. I described my personal interests and the theoretical framework for the study. As a part of personal interests, I described my epistemological stance grounded in the four-quadrant model of universal integralism (Wilber, 1977; 2000a; 2000b; 2004; 2006) and presented a guiding definition of spirituality (Boyce-Tillman, 2007). I related the four-quadrant model of universal integralism to Hawkins' (1974) instructional triangle, the foundation of the theoretical framework of presence (Rodgers & Raider-Roth, 2006) to show how my epistemological assumptions encompassed the theoretical framework. Chapter III will complete the final portion of the conceptual framework by reviewing topical research in music education.

CHAPTER III

REVIEW OF LITERATURE

In this chapter I present a review of topical research in music education. This will complete the third and final portion of the conceptual framework defined by Ravitch and Riggan (2012), which I began in Chapter II.

Described in Chapter II, the theoretical construct for this study is presence as theorized by Rodgers and Raider-Roth (2006). Presence assumes relationships are a foundation for student learning in the classroom, and is defined as

[A] state of alert awareness, receptivity and connectedness to the mental, emotional and physical workings of both the individual and the group in the context of their learning environments and the ability to respond with a considered and compassionate best next step. (p. 266)

Influenced by the Hawkins' (1974) conceptualization of the instructional triangle, Rodgers and Raider-Roth (2006) described presence in three contexts: presence as self-awareness or connection to the self, presence as connection to students, and presence as connection to subject matter and pedagogical knowledge (p. 267). Therefore, this review of research will focus on related literature in music education, specifically addressed through studies in the area of teacher identity, teacher-student relationships, and pedagogical content knowledge (PCK).

Teacher Identity

Rodgers and Raider-Roth (2006) describe how teachers' connections to students and their learning can be enhanced or jeopardized by a teacher's relationship to self. They describe the self as “an evolving entity, continuously constructed and reconstructed in relationship to the contexts, experiences, and people with which the self lives and functions” (Rodgers and Raider-Roth, 2006, p. 271). Rodgers and Raider-Roth claimed teachers deepen self-knowledge through student responses in moments where teachers are present both with and to students. In this section, I will review the literature related to music teacher identity. Although Rodgers and Raider-Roth do not discuss teachers' relationships to self in the context of the term “identity”, research in music teacher identity may provide helpful guidance for backdrop of the study, particularly noting the idiosyncratic ways that music mitigates and shapes identity.

Defining and Theorizing Music Teacher Identity

Music, a lens through which personal identity is investigated, is woven in the fabric of the culture in which it is transmitted and other personal identities of the individual; thus remaining an integral power in the person and culture in which it is involved. Green (2011) described musical identity as forged from both personal experience and membership in various social and state groups and encompassing musical tastes, values and skills (p. 1). She contended that musical identity can represent acquired knowledge and formal study, but also be developed through informal interaction and enculturation.

Hargreaves, MacDonald, and Meill (2002) described music as a force in both defining and developing identities. Their categories, “identities in music” and “music in identities,” are used to describe music's relationship with the individual. Just as the culturally defined role of a composer or performer can “be” an identity (p. 12), “music can be a means of, or a resource for

developing other aspects of our personal identities, including gender identity; youth identity; national identity; and disability and identity” (p. 14–15).

In music education, identity has recently been theorized through sociological, anthropological, and narrative lenses (Dolloff, 2006; Green, 2011; Hebert, 2009; Regelski, 2007; Ruud, 2006). Ruud (2006) differentiated “self” and “identity”, defining identity as “the self-in-context” (p. 63). He described identity as “constructed through narratives we tell about ourselves in relation to musical events and experiences in different contexts—personal, transpersonal, social, and those specifically located in time and place” (p. 63). Dolloff (2006) believed that “we construct a dynamic and evolving sense of who we are through our experiences and relationships to our environment, others, and the results of our actions” (p. 125). Similarly, Regelski (2007) described how identity formation was like a pyramid, “a three-dimensional, multi sided form where the whole rests *primarily* on one base, with the other 'sides' always dynamically contributing to the whole and its functions and meanings” (p. 18). Green (2011) describes music teacher identity as a complex relationship. Ethnographically, she posited music teacher identity as the interaction between personal experience, professional everyday lives and contemporary discourse (p. 207). Hebert (2009) suggested musical identity is embodied in practice, “comprised largely of the narratives that one constructs to make sense of both past experiences and present challenges” (p. 46).

Empirical Literature

Preservice music teacher identity. To understand the ways that inservice music teacher identity has been conceptualized and described in empirical literature, it is important to also review studies of preservice music teachers. A considerable amount of research has focused on the construction of preservice music teacher identity (Bouij, 1998; Froehlich & L’Roy, 1985;

Roberts, 1991). Initial studies were based on the concept of role identity (McCall & Simmons, 1966), defined as: “the character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role-identity is him imaginative view of himself *as he likes to think of himself being and acting* as an occupant of that position [emphasis in original]” (p. 67). Early studies suggested students experienced a conflict of musical and teacher identities (Bouij, 1998; Froehlich & L’Roy, 1985; Roberts, 1991). Both Mark (1998) and Woodford (2002) reviewed these studies, focusing on the conflicts of preservice teachers' role identities of musician or teacher. Based on the literature, Woodford (2002) concluded that higher education programs should assist preservice music teachers in adopting a teacher identity over that of a performing musician.

Questioning the place of role identities in investigations of teaching, Dolloff (2007) stated:

I take the difference to be: 'Role' is what a teacher *does* while 'identity' is who a teacher *is*: how an individual integrates his or her ever-growing/everchanging skills, beliefs, emotional response to the teaching/learning act and to students, and subject-specific knowledge. In this identity debate, it seems that we are concerned with 'am I this?' or 'am I that'. Placing identities in an either-or dyad assumes the role that we fulfill as a music educator can be narrowly and indisputably defined. In fact we must bring all that we are to our role as music educators. (p. 3)

Isbell (2008) expanded identity investigations with a study investigating the socialization and occupational identity of undergraduate music education majors ($N = 578$) enrolled in traditional music education programs from 30 randomly sampled institutions. Isbell used the idea of occupational socialization to understand “the process by which a person learns to adopt,

develop, and display the actions and role behaviors typical of and unique to a profession” (Merton, 1957, as cited in Isbell, 2008, p. 163). Isbell was particularly interested in understanding how teachers may develop occupational identities reflecting both musician and teacher. Isbell's theoretical model was symbolic interactionism, focused on how meaning is made through interaction between self and others. Isbell developed a questionnaire based on items used by other researchers who have investigated the socialization and occupational identities of undergraduate music education majors. He found that preservice music teachers had three identity constructs: teacher-self, teacher-other, and musician. Isbell found that teacher identity is strengthened with experience in the field of music education, while musician identity remains stable through the undergraduate experiences. One of his conclusions was that preservice music teachers seek a balance in their teacher and musician identities, and, in contrast to previous research, participant responses indicated they did not feel stigmatized by being labeled teachers.

In a collective case study design, Brewer (2009) explored conceptions of effective teaching and role-identity development in five undergraduate instrumental music education majors, two males and three females, at a major southwestern university. Through interviews, observations, and various artifacts collected in a music teacher education program, Brewer found that participants' ideas of effective teaching practice were the same as the type of teachers they expressed wanting to be. Using the theory of symbolic interactionism, Brewer developed his own theory that a music teacher's identity is devised of what it means to be an effective music teacher, consisting of the intersections between personal musical skills and knowledge, teaching skills and knowledge, and personal skills and qualities. Brewer found participants worked to integrate different parts of their lives in their teaching. In conclusion, Brewer suggested teacher education programs work more purposefully to facilitate the interweaving of preservice teachers' varying

communities, concepts, and parts of self.

Pellegrino (2015b) examined the music teacher identity of four preservice music teachers in their student teaching experiences by exploring the meanings of music making and the intersections of music making and teaching. Data from this descriptive case study were background surveys, three individual interviews per participant, videos of participants' music making experiences in the classroom, and participant journals. In an effort to depart from previous studies' focus on intersections of the musician and teacher identities, Pellegrino focused on finding the meanings made by intersections of music-making and teaching. Pellegrino used Wenger's (1998) theory of Communities of Practice (CoP), focused on how participants connect (a) learning activities that are valued in a community (*participation in practice*): (b) what learning the activities means to each person (*meaning*), (c) the feelings of belonging that comes from being with others who value and share a dedication to the activities (*community*), and (d) how learning the activities changes who you are (*identity*) [emphasis in original] (Pellegrino, 2015b, p. 4).

Findings showed how participants' personal and professional identities were developed through music making, both inside and outside the classroom. Participants also expressed the ways that meanings of music making were linked with spirituality, expressivity, stress management, and mood enhancement. In this context, spirituality was linked specifically to teacher presence as defined by Rodgers and Raider-Roth (2006), the theoretical framework for this study. Music-making in the classroom was connected to both student engagement, “excitement” (p. 13). Pellegrino described how music making was used as a pedagogical tool, as a live musical model to enhance memory, engagement, as well as multiple musical skills and curricular goals. Pellegrino (2015b) highlighted:

[P]articipants used music making *outside* the classroom to remind them of who they were, and music making *inside* the classroom helped them realize what kind of music teachers they wanted to be and to become: excited about music and music teaching, and inspiring students to be excited and engaged in the music learning process. (p. 15)

Investigations of preservice music teachers' identity development show how identities are influenced by their own and others' conceptualizations of self, as well as music-making itself. The studies in this section reveal how preservice music teachers seek to integrate personal and professional aspects of self in teaching, and how elements of spirituality may be linked to meanings of music, contributing to larger aspects of preservice music teacher identity.

Inservice music teacher identity. Using narrative inquiry, Bernard (2004) investigated how music making impacts six elementary general music teachers' lives in and out of the classroom. Bernard used grounded theory with Reconceptualist curriculum and the method of *carrere* to investigate personal meaning in education and subject matter. Participants in her study were six elementary general music teachers who were also musicians. Observations included a over a four month time span. Participant interviews occurred twice, once before the observations and once afterward. Bernard shared each teacher's story through narrative and developed individual themes, but also provided three general conclusions based on intersections of teachers' stories: (1) Each participant discussed their music making experiences when asked to speak generally about themselves and their work, (2) teachers “figure out who they are in relation to the music and in relation to other people,” and (3) “musician teacher identity is processual, continuously under construction, and it consists of shifting positions and contexts” (p. 182).

Dust (2006) studied six secondary music educators in a multiple case study. Dust was interested in describing how “accomplished” musicians who became teachers negotiate musician

and teacher identities. Using a questionnaire and one or two semi-structured interviews per participant, Dust found that all six participants experienced tension between their musician and teacher identities in two ways: balancing time and energy to be active musicians and dedicated teachers and “the need to acquire continual support and recognition from others for the maintenance of their musician identities” mainly through public performances (p. 210). All participants expressed ways that music was a part of their identity rather than an activity in which they participated. Participants reported their well-developed musician identities served as protective agents against the pressures and consuming nature of teaching.

Pellegrino (2010, 2014) examined the intersections of music making and teaching in four string teachers. Within a phenomenological case study design, data included background surveys, three interviews per participant, videotaped classroom observations, and a group focus interview that incorporated music-making. As the precursor to her 2015 study of preservice music teachers reviewed above, Pellegrino used the four component of Wenger's (1998) “Communities of Practice” (CoP) as the theoretical framework: practice, meaning, community, and identity. Pellegrino found that music making helped merge participants' personal and professional lives. Overall, meanings from participants' past music making experiences shaped who they were as teachers. More specifically, these meanings (a) reflected the same beliefs about why their students make music, and (b) informed their teaching practices and content knowledge. Pellegrino found that participants' “music making experiences inside the classroom sometimes mirrored the flow experience, as it brought teachers' and students' attention to each other and the music” (2014, p. 143). Participants' music making experiences outside the classroom served as “a catalyst for solving pedagogical issues and helped participants to be more compassionate toward their students' learning process” (p. 143).

Pellegrino (2010) described how participants experienced presence when music-making alone, through chamber music groups, or while teaching. Although she stated it was beyond the scope of her study, Pellegrino suggested it is perhaps more familiar for participants to experience presence when music-making than in teaching without music making. She stated that “music-making in the classroom might be one way that helped these string teachers to bridge that connection” (p. 279). She described this type of presence in terms of Rodgers and Raider-Roth's (2006) theory of presence, “moments of complete engagement with what-is-there” (Noddings, 2003, as cited in Pellegrino, 2010, p. 279), Csikszentmihályi's (1991) theory of flow, and the importance of being in the moment (Jorgensen, 2008). Pellegrino (2010) suggested “music-making as transformative professional development” activity can promote presence in teaching. She suggested that continuing to study music teacher identity in a holistic manner will be beneficial to music education research (p. 305).

Summary

The literature presented investigating inservice music teacher identity revealed the ways that music may be a very special consideration for investigating presence, as it is a part of music teachers' overall identities, and due to the ways music teachers use music to work out issues of identity. Music teacher identity is described as a contextual, shifting concept, reflexive in context and time. The meanings of music may contribute to overall music teacher identity and presence in the classroom.

Teacher-Student Relationships

Research in general education demonstrates how teacher-student relationships influence student engagement and achievement (Roorda, Koomen, Spilt, & Oort, 2011), student development (Goldstein, 1999) and students' construction of knowledge (Raider-Roth, 2005).

Students' attitudes about such relationships directly impact their quality (Davis, 2001), and teachers respond differently to students based on their sense of closeness (Newberry & Davis, 2008). Researchers have considered teacher-student relationships a basic need for teachers that impacts teacher motivation and well-being (Klassen, Perry, & Frenzel, 2012). There also is evidence that teacher-student relationships may form in distinct phases, both within large groups and individuals (Newberry, 2010). Rodgers and Raider-Roth (2006) conceptualized teacher student relationships more holistically in their theory of presence, stating that teachers' relationships with students are a part of a larger relational triangle of teacher self, student, and subject matter.

Teacher-Student Relationship in Music Education

It has been suggested that developing knowledge of and relationships with students is a core practice needed in music education (Millican & Forrester, 2016) yet, the teacher-student relationship has been primarily theorized through the influence of research in the area of applied studio instruction (Kennell, 2002; Lehmann, Sloboda, & Woody, 2007; Parkes, 2012). The dyadic nature of this relationship was illustrated through the broad “master-apprentice” model (Lehmann et al., 2007), also labeled the “expert-novice” model (Kennell, 2002). In his chapter reviewing research in studio music instruction in *The New Handbook of Research on Music Teaching and Learning*, Kennell (2002) claimed:

In a sense, all music instruction can be reduced to the class dyad of teacher and student. Conductors constantly shift their attention from the entire ensemble to a section and then to an individual performer. In all of these situations, the basic unit of instruction is the expert-novice dyad. (p. 244)

This model is marked by one-way communication from teacher to student where the teacher's

role is to communicate their experiences and demonstrate their craft, which is to be emulated by students. In contrast, Lehmann, Sloboda, and Woody (2007) conceptualized a “mentor-friend” model, which “reflects greater exchange between teacher and student” (p. 187). Within this relationship, the role of the teacher is not primarily to present material for emulation, rather to guide and expand students' prior experiences with music. This relationship is characterized by greater exchange between teacher and student, with claims of increased student experimentation and resulting in students' increased intrinsic motivation and feelings of autonomy. The form that the “mentor-friend” model takes is stated to be influenced by age, musical skill, and teaching tradition (Lehmann et al., 2007, p. 187). However, in describing the two broad models of teacher-student relationships, Lehmann et al. conclude by recognizing that a practical model of the teacher-student relationship may not be as simplistically dichotomous as the two models may suggest: “Of course, an actual relationship between a teacher and student may fall somewhere in between these two models or reflect elements of each” (p. 187).

Critique of relationship models in music education. Through reflection upon the identity literature reviewed above, it is evident that theories of the teacher-student relationship in music education are incongruent with models of identity. Such closed relational theories do not reflect what the empirical literature reveals about teacher identity; that it is in a constant state of revision and evolution through teachers' contextual interactions with both students and music. In this manner, Allsup (2015) suggested the Master-apprentice model perpetuated closed models of music education that do not allow teachers to grow, evolve, and be “made and remade by the music we make” (p. 8). Philosophically, Allsup discussed how music education is an open, discursive field, and, therefore, recommended teachers use their curiosities to “zigzag between the traditional and the innovative—the magnetic forces of change and authority that are

existential aspects of the human experience” (p. 10). He stated

It is not enough to teach what we know. Teachers must be aware of how we teach, what relationships are being constructed and why, and the manner in which the learning environments we create endow our associations with the possibility of good or ill. (p. 8)

Here, Allsup illuminated the insufficiency of the perpetuation of current relational models in music education. In contrast, he suggested teachers autonomously examine of all aspects of their classroom relationships in terms of their implication in moral ends.

Social and Emotional Learning

Although there are no known studies in music education solely investigating teachers' classroom relationships, Edgar (2012) conceptualized the music teacher-student relationship as a facilitating factor in students' emotional, social, and musical development. In his instrumental multiple case study, Edgar investigated approaches of four “caring” high school music educators “assuming the role of facilitative teacher in responding to challenges affecting the social and emotional well-being of their students” (p. 91). The concept of caring was derived from Noddings (2003) and defined as the ability “to meet the needs of another in a compassionate manner (Edgar, 2012, p. 14). He used the Social and Emotional Learning (SEL) construct, comprised of five key components: self-awareness, social awareness, responsible decision-making, self-management, and relationship management (Edgar, 2012, p. 52). The main research question guiding inquiry was: “How do participants (instrumental music educators, students, and parents) describe these facilitative high school instrumental music educators' support of students? (p. 91)”

Data in the study included three music educator interviews per participant, one focus

group for teacher-participants, one student focus group per school setting, one parent interview per setting, and three observations at each setting. Edgar discussed how teacher-participants were able to address musical and extra-musical concerns simultaneously (p. 150). Important for consideration in a relational study, Edgar stated “these instrumental music educators built positive teacher/student relationships (as surmised by the instrumental music educator interviews, student focus groups, and observations) and the results were stronger socialization in the school setting and fewer instances of misbehavior” (p. 151–152). “Students from all four focus groups articulated how they felt a close relationship with their instrumental music educator and have bonded with them” (p. 263). One teacher-participant reported students worked harder in her classroom because of the positive teacher student relationship (p. 266). Edgar also described the negative consequences of close teacher student relationships, such as students “getting too comfortable” (p. 268), receiving more information from students than teachers felt comfortable with (p. 269), and the extra time and stress associated with providing extensive social and emotional support (p. 270). Edgar reported students, also called the “cared-for,” made him as the researcher feel welcome in each setting, in-turn practicing the care they were offered by their instrumental educators. Findings suggested unique elements of the instrumental classroom facilitated teachers' support of students, and that participants provided support in some of the following ways: Making time, being aware, listening, fostering the proper classroom environment, humor, developing trust, modeling healthy interactions, and demonstrating humility (pp. 157–188).

Summary

Constructs of the teacher-student relationship derived from the applied music studio literature have limited applications for the school music classroom, as these didactic

constructions describe only the way that music is intended to be transmitted, and confine relationships to defined roles that do not acknowledge the reflexive nature teacher identity. Edgar (2012) conceptualized a caring music teacher-student relationship as a facilitating factor in students' emotional, social, and musical learning in a band classroom context. Yet, there are no published studies wholly devoted to investigating teachers relationships with students in music education.

Pedagogical Content Knowledge

Rodgers and Raider-Roth (2006) described how teachers' relationships with and conceptualizations of content knowledge contributed to presence in the classroom. Researchers in music education have used the Pedagogical Content Knowledge (PCK) framework to better understand the ways that preservice and inservice music teachers knowledge is conceptualized in teaching (Ballantyne & Packer, 2004; Chandler, 2012; Duling, 1992; Forrester, 2015; Haston & Leon-Guerrero, 2008; Millican, 2008; Venesile, 2010). Established by Shulman (1986), the PCK framework blends content knowledge with pedagogical knowledge. PCK goes beyond knowledge about a subject, but refers to knowledge for teaching the subject matter (Forrester, 2015, p. 10). Although the body of research in PCK within general education is quite extensive, here I will review selected studies in music education that focus specifically on the PCK framework.

Preservice Music Teachers

Within the body of published PCK studies in music education, more focus on the development, acquisition, and reflection upon preparation of PCK in preservice music teachers than inservice teachers. Researchers have investigated preservice music teachers' development of PCK in a general music methods course (Gohlke, 1994), and in planning choral rehearsals

(Snow, 1998). Researchers have examined factors influencing the acquisition of PCK in preservice instrumental teachers overall (Haston & Leon-Guerrero, 2008), the degree to which PCK is emphasized in choral methods courses (Chandler, 2012), and PCK in relationship to teacher thinking (Millican, 2014). Ballantyne and Packer (2004), Ballantyne (2006), and Millican (2008) investigated inservice music teachers reflections on their music teacher preparation in light of the PCK framework. The following portion of the review of literature will focus on the remaining PCK literature examining the knowledge of inservice teachers, as these studies of PCK in context may contribute more directly to understanding in the current study of experienced, inservice music teachers.

Inservice Music Teachers

Duling (1992) used the Shulman Model of Pedagogical Reasoning and Action in his naturalistic case study. He captured two middle school general music teachers' reflective thinking before, during, and after planning and teaching. Data sources included structured and unstructured interviews, classroom observations, researcher field notes, participant concept maps, stimulated recall, and artifacts. Duling used the data to compare teaching practices of both participants. He found more similarities than differences in their applications of pedagogical content knowledge. Findings revealed both participants had strong content knowledge, an organized set of understanding of student characteristics, awareness that extended into the community, the ability to reflect on practice and incorporate student feedback in future lessons, the presence of social mediation into PCK, and the impact of mentor contributions on PCK. Implications from the study included the need for preservice education to address student characteristics and probable teaching contexts.

Venesile (2010) investigated vocal jazz educators' ability to identify and describe the

types of pedagogical skills needed in their field. A secondary purpose of the study was to examine the role of professional development in participants' ability to acquire and develop PCK. Respondents ($N = 93$) completed an online survey, which included space for several open-ended responses focused on music content knowledge and pedagogical skill. Results of the survey revealed how participants acquired specialized vocal jazz content knowledge from listening to live and/or recorded jazz rather than from traditional undergraduate music curriculum. Venesile recommended implementing content and pedagogical knowledge earlier in preservice music education programs, as participants who had preservice experience in vocal jazz described feeling positive about their preparedness to teach it.

Millican (2013) investigated the thinking of three beginning inservice music teachers'. He collected video clips ($N = 52$) of sixth grade beginning band students ($n = 28$) playing one to two lines from a beginning band book. Millican selected clips ($n = 21$) displaying a range of student performance errors on a range of instruments. He then presented 14 of the video clips to each participant in an individual interviews. Participants were asked to respond to what they would say or do to correct problems they identified in the video clips. Based on the data, Millican coded participants' responses and grouped them into a bullet point list of the most common elements of PCK (Millican, 2013, p. 48):

- Teachers evaluate students performance compared to a mental image or model
- Teachers understand the outcome of the manipulation of variables to positively affect student performance
- Teachers gather and interpret specific data to interpret student work
- Teachers develop specific rules, procedures, and guidelines to help students master

principles of performance

- Teacher make conscious decisions about sequencing instruction, and they prioritize which issues they choose to address
- Teachers anticipate and predict student problems
- Teachers engage students by having them compare their performances with teacher and peer models
- Teachers engage students with specific, deliberate questions leading to awareness of the physical process of making music
- Teachers use representations to help students understand musical concepts
- Teachers understand common student misconceptions and misrepresentations

Millican described how all participants used comparison, modeling, and questioning strategies to develop musical skills and awareness with students. In the findings, Millican described how the examined elements of PCK in this study involved a combination of a more complex understanding. “On a deeper level, these specific teaching techniques combine a teachers' knowledge of students, knowledge of content, understanding of curriculum and sequencing, and general teacher skills in order to communicate both abstract and concrete musical concepts to students in an effective way” (p. 51). Outside the scope of his investigation, Millican did not describe how teachers describe their “knowledge of students” plays into the presented common elements of PCK.

Forrester (2015) used PCK as the framework of her multiple case study examining “the complexities of instrumental music teacher knowledge” and “how participants describe the intersections between instrumental music teaching and conducting” (p. 76). The primary research

question guiding the study was: “How do high school instrumental music teachers describe the intersections between instrumental music teaching and conducting?” Forrester used purposeful sampling to identify four experienced secondary band teachers. Data included observations in participants' school settings, and three in-depth, open-ended individual participant interviews, according to the Seidman (2006) three-stage phenomenological interview model. Per participant, one interview occurred in the participants' teaching location, and the remaining two occurred remotely using computer-mediated communication (CMCs) and Voice over Internet Protocols (VoIPs) (p. 84). A focus group interview involved all participants and allowed opportunity for the participants to interact and share their perspectives.

Forrester analyzed data using open coding, and grouped codes into categories. After coding and analyzing individual cases, she proceeded with cross-case analysis to find similarities across cases. Discussion of cross-case findings for research question a revealed issues of identity and professional growth impacted participants' overall approaches to teaching and interacting with students. “Identity” was expressed in terms of roles such as conductor, musician, and educator. Relating to the intersection between instrumental music teaching and their development as conductors, Forrester found “relational work” was the only finding prominent across all four cases, defined by teacher-participant. Data indicated relational work was one of the important aspects of practice in her investigation of the intersections between instrumental music teaching and conducting (p. 191). “The participants described knowing their students, forging lasting connections, building safe and supporting learning environments, and showing vulnerability as being imperative for teaching and learning...” (p. 200).

Discussion

Although most conceptualizations of PCK recognized the need for teachers to understand

how students learn subject matter, most studies dwelled entirely on cognitive understanding, which some claim overlook broader aspects of knowing students and contextual concerns. In his study of a physical education teacher, McCaughtry (2005) challenged the idea that PCK can effectively capture teachers conceptualization of knowledge, and posited teachers may know far more about students than is traditionally captured in analyses of pedagogical content knowledge (p. 392). He found “the connections between knowing students and thinking about teaching were more sophisticated and interconnected than is typically recognized or articulated in teacher knowledge literature” (p. 379). This claim, although outside literature in the field of music education, is supported by findings in Forrester's (2015) PCK investigation which revealed relational work to be one of the important aspects of teacher's practice. Although it was outside of the scope of her study, participants described how relationships were “a cornerstone of their practice that is integrated in every aspect of their judgment, action, and reasoning as teachers, musicians, and conductors” (p. 209). Similarly, Millican (2013) described how participants' knowledge of students were an important aspect of PCK, but did not specifically address how knowledge of students actually informs the way that PCK is formed or used. If the assertion is true that teachers' relationships are central to teacher decision-making and implementation of pedagogical strategies in the classroom, the question of how remains. Missing from the PCK literature is descriptions and accounts of how music teachers fully describe their pedagogical content knowledge in light of knowledge of and relationships with students and in specific teaching contexts.

Conclusion

This chapter has reviewed selected studies relating to music teachers' (a) identity; (b) relationships with students, and; (c) pedagogical content knowledge. Put together, studies point

to a need for a better understanding of music teachers' relationships to students. While studies in general education show how classroom relationships are critical to student achievement and engagement, there are no current published relational studies in music education. The need for a relational study in music education not only emerges from this absence in the literature, but also from evidence in music education research that teachers' identities and pedagogical content knowledge hinge on the nature of classroom relationships. The evolving, reflexive nature of music teacher identity and contextually bound nature of PCK creates additional rationale for this study—an investigation focused on presenting accounts of music teacher presence through descriptions of relationships. In Chapter IV, I will describe methodology for the study.

CHAPTER IV

METHODOLOGY

Chapter IV describes the methodology used in this study, including (a) key question, (c) design, (d) selection of participants and descriptions, (e) data collection and analysis procedures, (f) procedure/timeline, (g) trustworthiness, and (h) reflections on my relational stance with participants.

Key Question

The key question in this narrative study was: How do music teacher participants describe experiencing presence in teaching (Rodgers & Raider-Roth, 2006) in the context of their (a) relationship to self (I-I), (b) relationships with students (I-Thou), and (c) relationship to music (I-it)?

Design: Narrative

“The truth about stories is that that's all we are” (Clandinin, 2006, p. 51).

Narrative is the chosen design for this study of teacher relationships due to its emphasis on relationship and its unique capacity to story experience in an understandable, life-like manner. As a central tenet of narrative, relational elements shape the story itself, the ways in which it is told, as well as the ways researchers interact with participants (Stauffer, 2014, p. 177). I believe narrative captured the essence of participant relationships as they were observed and described by participants, thus providing an opportunity for the emergence of new knowledge and new questions for the field of music education.

Past investigations of teacher presence aimed to resist the homogenization of stories or their confinement to a singular standard. In their inquiry into teachers' capacities for presence, Stieha and Raider-Roth (2011) described how they, as researchers, “did not seek a single 'truth' but rather to understand the multiple experiences of our participants” (p. 20). The expressed goal of narrative scholars is to do the same. “Narratives aim at meaning rather than truth and convince through lifelikeness or *verisimilitude*” (Stauffer, 2014, p. 163). Barrett (2009) described how authors of narrative strive for verisimilitude “in which the world on the page rings true with the reader's experience of similar contexts, interactions, challenges, and resolutions” (p. 196).

Lived and told stories are ways humans create meaning in their lives and communities. Bruner (1987) posited narrative as a mode of knowing, claiming “a life as led is inseparable from a life as told” (as cited in Stauffer, 2014, p. 163). Narrative inquirers regard stories as the essence of being and the source of knowledge, grounding their work on the ontology of experience, a Deweyan concept (Barrett & Stauffer, 2012; Clandinin, 2006). Thus, the emergence of narrative methodologies in social science research is a response to both positivist and post positivist paradigms. Of narrative's characteristic mode of expression, Connelly and Clandinin (2006) stated:

Story, in the current idiom is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful.

Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. Narrative inquiry as a methodology entails a view of the phenomenon. To use narrative inquiry methodology is to adopt a particular view of experience as phenomenon under study. [emphasis in original] (p. 479)

Narrative names not only the experience to be studied, but also the pattern of inquiry for

the study. In this way, narrative is conceptualized as both phenomenon and method (Clandinin, 2006). Methodologically, a narrative inquirer is working within a three-dimensional narrative inquiry space, and by relational nature is a part of the narrative landscape and does not sit separate from it, or in view of it (Clandinin, 2006). As narrative researcher, I viewed the three dimensions of metaphoric narrative inquiry: the personal and social (interaction) along one dimension; past, present and future (continuity) along a second dimension; place (situation) along a third dimension (Clandinin, 2006, p. 47). In this way, I used narrative to focus on temporality and unique nature of each situation or what works “for now.” Barrett and Stauffer (2012) described their aim toward *how to be* in narrative rather than *how to do* narrative, recognizing how a narrative inquiry ethic requires the researcher to move beyond the allure of the story to an interrogation of motives and self.

Scholars have recognized the power of narrative to illuminate experience and stir up status quo perspectives. Stauffer (2014) stated, “The power of narrative inquiry lies in the possibility of troubling certainty, and once troubled, in the possibility of change” (p. 181). Bruner (2002) stated, “If you look at how people actually live their lives, they do a lot of things that prevent their seeing the narrative structures that characterize their lives. Mostly they don't look, don't pause to look” (p. 8). But, in simply noticing, we have the opportunity to change the story as King (2003) illuminated:

In a fractured age, when cynicism is god, here is a possible heresy: we live by stories, we also live in them. One way or another we are living the stories planted in us early along the way, or we are also living the stories we planned – knowingly or unknowingly –in ourselves. We live stories that either given our lives meaning or negate it with meaninglessness. If we change the stories we live by, quite possibly we change our lives.

(p. 92)

Selection of Participants and Introductions

“The more experience, coupled with reflection a teacher has, the greater is her capacity for presence” (Raider-Roth, 2005, p. 279).

Because I am interested in the ways in which teachers experience presence through their relationship to self, students, and subject matter, I selected participants who are recognized both in their school communities and in larger music education circles as those who have consistently exhibited positive, facilitating relationships with students. Participants had at least 9 years of teaching experience in their given contexts. Participants were known as being reflective scholars, and have all been invited speakers and clinicians in their state, nationally, or internationally. I was careful to choose participants with whom I was already acquainted and had established a rapport through my work as a Graduate Assistant Instructor at the University of Michigan or in other professional and personal capacities, as is required for “an ongoing relationship of trust with the participants that affords them a space in which stories—including disturbing ones—can be told” (Stauffer, 2014, p. 177).

The sampling strategy incorporated in the selection of participants reflects mixed purposeful sampling of two strategies (Patton, 2015, p. 272). The first strategy was criterion sampling (p. 281), of which the participants were “critical incidents” of positive, facilitating relationships with students. The second strategy was stratified purposeful sampling, of which the participants were stratified as much as possible based on teaching level, content area, and diversity of teaching setting/school type. Even though the purpose of narrative was not to produce generalizable results, I hope stories from a wide variety of contexts within the diverse body of the P–12 music field will provide pictures of teacher relationships that are

understandable and resonant to a broader audience. The three participants represent schools from private, public, and charter schools, urban and suburban community contexts; collectively representing birth through Grade 12 instruction with general music, choral music, and instrumental music teaching areas. Pseudonyms were used to represent each participant.

Participant #1: “Eve”

Eve was in her ninth year of teaching at an urban elementary public charter school. She held her bachelor's degree in vocal performance with a music education teaching certificate and her master's degree in music education. Her instructional focus was K–5 general music, and she has been in her current teaching setting through her entire teaching career. I first met Eve in 2004 when she was a preservice teacher and I was a graduate student assistant in her elementary music methods course. She completed her student teaching in my K–5 music classroom at a charter school in an urban setting, and she substituted for my maternity leave at the same school where she was eventually hired full-time in the district. I served as Eve's school concert accompanist for three years. Eve and I played in a rock band together for two years, I attended her wedding in 2013, and she and I were together during the course of this study in September 2016. We have been very well acquainted as both friends and colleagues for over 13 years, and we have the type of close, reciprocal relationship that I believe allowed her relational story to be told in a meaningful manner. Eve was a participant in a previous study I conducted in 2013. Through this study, and through my time with Eve in her school context, I have recognized how she is highly regarded as the “nucleus” of her school, with an extremely kind approach that is true to her real-life personality. I have personally witnessed how she is respected and loved by administration, colleagues, parents, and students in her school.

Participant #2: “Stuart”

Stuart was in his 15th year of teaching at a public school in a large suburban high school. His instructional focus in this school was choral music and beginning/Advanced Placement (AP) theory, but through his career has served students preschool through adult. He held a Masters of Music in music education and a Bachelor of Arts in music. Stuart's background in music began with piano study in elementary & middle school, and bassoon study throughout middle and high school. He played bassoon in middle and high school band and orchestra, and in a large state youth symphony orchestra for 6 years. Participation in this ensemble afforded Stuart the chance to travel the globe, play with other high school musicians, and work with faculty from the affiliated state university. He began singing in high school, both as a member of his high school choir and the local children's choir (changed voice ensemble). His experience in the children's choir is what he described as his motivation to pursue a career teaching vocal music.

I first became acquainted with Stuart when I was a graduate student instructor in my Ph.D. program, and took undergraduate students to observe his choir and theory classes. Upon entering Stuart's choir room, I was immediately struck by the positive rapport he exhibited with students, while at the same time upholding an extremely high standard of performance. At the time of the study, Stuart was president of the state choral association, as well as active in adjudicating and conducting honor choirs. Before asking him to participate in the study, my dissertation chair spoke highly of his level of reflection and thoughtfulness, as she witnessed him present on music education panels and workshops in several different contexts.

Participant #3: "Joseph"

Joseph was in his fifteenth year as a private instructor and clinician primarily in percussion, with a focus on tabla. He was in his eleventh year of teaching birth through 8th grade at a private, non-profit school in a suburban city, where he taught general music, band, strings,

modern band, and technology integration. Joseph held a Bachelor's of fine arts in World Music Performance with a focus on Tabla and West African music. He held a Master's degree in music education. As a musician, Joseph performed drum set, percussion, and tabla with many groups since 1994, in styles including blues, jazz, funk, rock, caribbean, Hindustani, Carnatic, Indian folk, Bollywood, West African, and Western children's folk music. Joseph has been a recording artist, engineer, and producer of more than 15 albums including one which received Music Award for Outstanding World Music Album and two other finalist nominations in the music awards of a large nearby city. At the time of the study, Joseph was a quarter-finalist for the national GRAMMY Music Educator teacher of the year.

Joseph was a colleague in my graduate program, although he was a part of the summer master's program while I was in residence in my Ph.D. coursework, and we did not have classes together. My dissertation chair highly recommended him as a thoughtful, reflective scholar who had much to contribute to master's of music education courses. His teaching, described as highly creative, student-driven, and facilitative of warm relationships, was also brought to my attention by a trusted friend who is a nationally recognized scholar of popular music education.

Data Collection and Analysis Procedures

Data

Data gathered for use in this study included one introductory email interview, detailed researcher notes from three to four full-day observations with each participant over the course of the summer and fall semesters, and transcriptions of a one to two hour follow-up interview of each participant. The following section describes the forms of data used for analysis.

Email interview. Participants engaged in one structured email interview at the onset of the study. The same questions were asked of each participant, including those about their

particular school, teaching background, and years of service (see Appendix A). Each participant was provided with a brief description and the definition of presence used in the study. All other questions pertained to teacher presence, including information about personal and musical identity.

Classroom and rehearsal observations. I conducted 3 to 4 full-day observations of each participant in their classrooms. Observations occurred during a summer and fall semester in each school location. The rationale for observing during two different times of the year was to observe a range of teaching practices, as teacher presence is likely to change based on the associated challenges of the yearly teaching cycle. One of Stuart's summer observations was conducted in a state honor camp approximately 230 miles from his public school teaching location.

In my researcher observation journal, I recorded very detailed accounts of the observable relational practices in classrooms. I recorded as many particulars as possible about the physical space and relational elements witnessed and experienced therein. I recorded specific quotes, comments, and accounts of interactions with students and other stakeholders. This running record of my observation was included on the right page of my researcher observation notebook. I listened and looked for evidence of presence in each observation. I marked what I believed to be evidence of presence with a circled star on the adjacent left page of the journal. Also on the left I recorded questions gleaned through such observations, including follow-up items for potential use in participant interviews to follow.

One point I kept in mind throughout my observations was one made by Rodgers (2010) concerning the dilemma of conducting research on teacher presence. She stated, of the challenges of gathering stories that serve as evidence of presence, the most difficult aspect is knowing what to look for.

Presence is largely about the quality of attention that a teacher pays her students, and includes both seeing and accepting, with compassion and without judgment, what *is*: who the student is, what the student does and does not understand, what he can and cannot do, and how he feels. In looking for evidence of presence, one thing that I began to see that 'counted' was evidence of an increasingly differentiated view of the group of students in front of them...by looking closely at one child, some teachers became aware that *each* child was equally complex and promised revelations if they would only look. (p. 55).

Before observations occurred, I recognized this to be a potentially important element for music teachers in particular, who often have substantial numbers of students and teach large ensembles. Rodgers discussed the ways that teachers describing moments of presence often began to see the 'group' not as a faceless, uni-dimensional mass, but as a collection of individuals. "The more these teachers saw, the more they were able to tailor their teaching to the needs of their students. This became another indicator of presence" (Rodgers, 2010, p. 56). She also discussed how the notion of presence may change the perception of what "good" teaching looks like. Rodgers also stated:

[T]he very notion that a 'good' teacher should know, by dint of the very fact of their role as "teacher," what students need get turned on its head. Good teaching instead becomes a process of observation and inquiry, and taking action based on evidence. Presence, then, is not a mystical, magical, numinous thing. It is a science as much as an art. (p. 56)

Evidence of participants' awareness and attention to individual students, and the quality of such interactions, was a point of focus in all participant observations.

Participant interviews. Semi-structured individual interviews were based on (a) curiosities gleaned, stories gathered, and evidence of presence noted through prior observations;

and (b) a list of sample questions shaped by the key question (see Appendix B). As each interview unfolded, I determined emerging questions and topics based on participants' responses, needed follow-ups and clarifications, and the need for addressing content relevant to the key question. I was open to participants sharing live/recorded music-making and other non-discursive forms of knowledge related to the study. I was careful to encourage conversation, not interrogation and to “create relational and conversational conditions that invite the participants' stories” (Stauffer, 2014, p. 178). Each interview was recorded using a hand-held audio recorder. All voice files are stored on a password-protected personal website. I personally transcribed and proof-read all interviews, which were stored as documents in my password-protected Google account and backed-up with an external hard-drive that was secured in a locked desk.

Analysis

The Listening Guide. All interviews were analyzed using the Listening Guide (Brown & Gilligan, 1991; Gilligan, Spencer, Weinberg, & Bertsch, 2006; Raider-Roth, 2014), which has been used by researchers investigating presence (Steiha & Raider-Roth, 2012), as well as by researchers taking a relational stance with participants (Dillon 2010) and those investigating aspects of identity left under examined by traditional methodologies (Estrella & Forinash, 2007; Way, 2001). Brown and Gilligan (1991) developed the Listening Guide for use in psychological analysis, as a way to capture the polyphonic nature of one person's voice:

The collectivity of different voices composes the voice of any given person—its range, its harmonies and dissonances, its distinctive tonality, key signatures, pitches, and rhythm—is always embodied in culture, and in relationship with oneself and with others. Thus each person's voice is distinct—a footprint of the psyche, bearing the marks of the body, of that person's history, of culture in the form of language, and the myriad ways in which

human society and history shape the voice and thus leave their imprints on the human soul. (Gilligan et al., 2006, p. 253)

As a voice-centered, relational approach, it is also a feminist method concerned with the pervasiveness of patriarchal structures of power in society (Brown & Gilligan, 1991), emphasizing subtleties of voice and emotion within a larger story. Gilligan et al. (2015) stated the Listening Guide is:

[A] relational method in the sense that it intentionally brings the researcher into relationship with the participant through making our responses, experiences, and interpretive lenses explicit in the process, and by listening to each participant's first-person voice before moving in to listen for answers to our own research questions. It is also relational in the specific way the method is operationalized changes in response to, and via the process of, analysis. Through each of these steps we actively bring ourselves and our research question into relationship with the person's experience to direct the analytical process, creating an opening for that person to shift our way of listening, the questions that we ask, and the ways in which we ask them. (p. 267–268)

The Listening Guide was developed in part as a response to the uneasiness and growing dissatisfaction with the nature of coding schemes being used to analyze qualitative data, those that did not typically allow for multiple codings of the same text, which reduced the “complexity of inner psychic processes to placement in single static categories” (Gilligan et al., 2015, p. 254). It calls for multiple listenings of a narrative, where one listens to a story at least four different times, listening for varying voices of self telling different narratives of relationship. Each listening amplifies a different voice, where the intricate structure of the person's experiences of self and relationships are revealed.

By acknowledging that people live in relationship, and that language always exists in a dialogical context, this method enables us to begin to trace and untangle the relationships that constitute psychic life, and to speak both about our relationship with another person and about our encounter with a story being told in a clinical or research setting, as well as in a larger societal and cultural context. (Brown & Gilligan, 1991, p. 46)

Following Brown and Gilligan's listening guide procedure, I outline below how I analyzed interview transcriptions. All reflections and readings were recorded in a digital researcher dissertation journal. Detailed notes and reflections were recorded over the course of the 3-month analysis process, and the final journal totaled 50 pages of single-spaced, 11-point font text.

Step one: Listening for the plot. The first listening was in two parts. In the first part, I asked myself to reflect on my position “as a person who is in the privileged position of interpreting the life events of another, and to consider the implications of this act” (Brown & Gilligan, 1991, p. 46). I kept a keen awareness on my own power to name and control meaning by considering my relational stance to each participant. The act of interrogating my own relationship to each participant correlates with both the goals of universal integralism (epistemology) and of narrative (method). Research methods with integrated epistemological foundations aim to bring the researcher and the researched closer together (Saiter, 2009), and narrative methods emphasize *how to be* in narrative, considering stance and position in relationship to the participant (Barrett & Stauffer, 2012).

In accordance with Brown and Gilligan's suggestions (1991, p. 46), I asked myself the following questions and recorded responses in my journal: In what way do I identify with or distance myself from the participant? In what way is she different or same? Where am I confused

or puzzled? What am I certain about? Am I pleased or upset by the story? I considered and recorded how these thoughts and feelings may affect my understanding, interpretation, and response to the narrative. These considerations were taken into account throughout creation of participants' narratives, and the highlights are recorded below in this chapter.

In the final part of the first listening, I attended to the plot, or story itself. I listened for and recorded recurrent words or images, metaphors, emotional resonances, contradictions, or inconsistencies in style, revisions and absences in the story, and shifts in narrative position (the use of first-, second-, or third-person voice). I recorded each observation in my dissertation journal, highlighting and labeling sections of the corresponding transcript to code for all themes in the story itself.

Step two: "I" poems. The second listening involved listening to the participants' stories of self, or what Gilligan, Spencer, Weinberg, and Bertsch (2006) called the "psychic landscape" (p. 262). Gilligan et al. (2006) established that the purpose of this step is twofold:

First, it is intended to press the researcher to listen to the participant's first-person voice—to pick up its distinctive cadences and rhythms—and second, to hear how this person speaks about him or herself. This step is a crucial component of a relational method in that tuning into another person's voice and listening to what this person knows of her-or-himself before talking about him or her is a way of coming into relationship that works against distancing ourselves from that person in an objectifying way. (p. 259)

I listened for the voice of "I" speaking in the story, and also the "I" who appeared as actor or protagonist in the story. I listened for voices of the self by focusing on the first, second, and third person pronouns (I/we, you/he/she, they/them) with their attached verb phrases. From there, I extracted and arranged these sections of narrative in "voice poems," retaining the order

of phrases as they are in the narrative. Each I-poem was recorded in my dissertation journal with an accompanying paragraph describing its connection to the participant's story in the context of the study's key question. I also paid attention to shifts in voice, as well as the loss of a personal voice, or variations from typical speech patterns (e.g., a hesitation, or use of voice "fillers such as "um" or "uh") that may be indicators of dissociation.

Brown and Gilligan (1991) described this step is a crucial component of a relational method in that tuning into another person's voice, engaging with them on their own terms, and listening to what a person knows of self before talking about them is a way of coming into relationship that works against distancing ourselves from that person in an objectifying way. This reading allows the researcher to encounter not simply a text, but the "heart and mind" of another (Brown & Gilligan, p. 46). As the participant's words enter the listener's mind:

[A] process of connection begins between the narrator's thoughts and feelings and the listener's thoughts and feelings in response, so that the narrator affects the listener, who begins to learn from the narrator—about the narrator, about herself, and about the world they share in common, especially the world of relationships. (Brown & Gillian, 1991, p. 47)

Brown and Gilligan (1991) claimed the second step of the reading, when the voice of the participant enters the psyche of the researcher, is when researcher objectivity or detachment can no longer be claimed. This opening of the relationship from participant to researcher signifies a creation of a channel for information, or an avenue for knowledge. Voice poems are considered crucial data sources throughout the analytical process, but due to space limitations, they are used sparingly in written findings (Dillon, 2010; Estrella & Forinash, 2007; Stieha & Raider-Roth, 2012). I determined their use in my narrative and commentary chapters through an emergent

process idiosyncratic to each poem and participant. In my final narrative data and commentary chapters I included only I-poems which augmented or complemented a perspective or added new insight to a participant's story of presence. In this stage, I especially considered Stieha and Raider-Roth's (2012) words regarding the Listening Guide analysis:

[A]s we move from poetic verse into the manuscript representing this analytical process, we create a synthesis that draws a conduit between the participant's 'inner and outer world' rendering it visible to the researcher as the participant's voice speaks to the research question. (p. 520)

In this manner, the inclusion of I-poems and the subsequent creation of pathways through participants' inner and outer worlds reflects the integral nature of the universal integralism framework in its integrated, inner-outer epistemological dimensions.

Step three: Listening for contrapuntal voices. The first and second listening, which established the plot and establishing the psychic landscape, set up and provided context for the third listening. Also called a "contrapuntal listening," the third step of analysis allowed the key question and theoretical framework to come back into the forefront of analysis (Brown & Gilligan, 1991; Gilligan et al., 2006). In these listenings, I opened my awareness to multiple ways that participants may have expressed their experience as it bears to the presence construct. As one may hear independent lines of counterpoint with their own melodic direction (Gilligan et al., 2006, p. 263), I listened for multiple facets of the story being told, whether indicated by tensions, harmony, or contradictory information present in the narrative. Once the contrapuntal voice listenings were completed, and each voice highlighted in a different color, I examined how the transcript's visual revealed the voices relationships to each other. At this point in the listening, relationship between the different voices became the focus of interest in analysis. My

thought process and analysis was guided by the recommendations of Gilligan et al. (2006):

Does one contrapuntal voice move with particular I poems more than others, and if so how do these voices move in relationship with one another? Does one or more of the voices move completely separate from the Is? What are the relationships among the contrapuntal voices? Do some of them seem to take turns? Do they seem to be opposing one another? How do they move in and out of relationship with one another? (p. 266)

All answers, and other related observations were recorded as notes in my dissertation journal.

Step four: Composing an analysis. In the fourth and final step of the Listening Guide, I pulled together what had been learned about this person in relation to the key question. Chapters IV, V, and VI to follow serve as each participant's narrative representation of the fourth step in the Listening Guide. I developed an interpretation of the interview text that synthesized what had been gleaned through the entire analysis process as it related to the construct of presence. Based on the analysis recommended by Gilligan et al. (2006), I asked myself (a) What have I learned about the key question through this process and how have I come to know it? and (b) What is the evidence on which I am basing my interpretations? In response to this series of listenings, Gilligan et al. (2006) stated the key question, or research questions themselves may need to be changed.

Although the main focus of inquiry remained the same throughout the study, my key question initially began as three several separate research questions. I simplified this several times throughout the analysis in an effort to parse out the differences between presence overall and the relationships that inform presence. Before I began the study, the differences were not as clear to me, but I gained clarity as I parsed out participants' descriptions of presence in the context of the relational triangle (Hawkins, 1974). At one point I thought I may integrate analysis more, changing the focus of the study to reflect only presence overall, as teasing out the three

parts of the relational triangle proved challenging. Because of the relational nature of the study, teachers' I-I, I-thou, and I-it relationships consistently overlapped in the context of their stories and I grappled with the decision to keep the composed analyses more integrated. I decided to keep them separate, however, under the umbrella of one key question about presence to aid in a deeper understanding of how each part of the triangle informed the other. Consequently, I feel I was able to gain a more complete understanding of each portion of the relational triangle and understand the holistic nature of presence in a manner I would not have otherwise.

Chapters V-VII narratives. The process of composing each narrative analysis was a multi-stage, multi-iterative process that resulted in very different narrative accounts for each participant. In preparation for composing the narrative analyses, I first re-examined tenets of narrative, and established several aims based on a seminal music education narrative text and a published narrative study that served as a narrative exemplar (Barrett & Stauffer, 2012; Nichols, 2013). Based on these readings, I determined I wished to offer an account which moved beyond the pervasive music education narratives focused on utility and mastery of techniques (Benedict, 2012, p. 292). I determined vigilance would be required to establish a narrative full of rich description, not just sonorous sounds. I was challenged by Benedict's confrontation of "knowing with certainty" and a "complacent repetition of 'truths'" (pp. 302–303). I established a goal of ensuring participants were not presented as "representative cases" and their stories or my comments as "findings" or "results", as this goes beyond the expressed goals and purposes of narrative (Nichols, 2013, p. 265).

To begin the narrative composition, I re-read all observation notes for each participant and extracted poignant moments pertinent to the key question in a file titled: "notebook analysis." I included quotes from teachers that were used in the opening narrative of each

chapter. Moments recorded in this file were marked in the observation notebooks with numbers at the top of the page for reference. From there, I created a new document for each participant, creating separate sections to denote each part of the key question. I extracted notes from the new notebook analysis file, and from notes taken from the Listening Guide (both interviews; listenings one through three), according to their relevance to the key question. Put together, these outlines provided the impetus for each narrative composition.

The meanings of each narrative composition overall unfolded within the telling of the participants' stories themselves. In this way, narrative was not only what I was investigating, but also the mode of inquiry while I re-storied participants' accounts in response to the key question of the study. The purpose of each opening narrative (the first portion of Chapters V, VI, and VII) was to paint a picture of each participant-teacher's teaching practice. I included as many relational elements as possible woven into the music teaching landscape as naturally as possible. All direct quotes in the introductory narratives are participant quotes as recorded through observations, and all interactions are depicted in as life-like a manner as my memory and notes would allow.

The goal of the remaining portion of each chapter was to describe each participant's "story" of presence as it pertained to the relationships outlined in the key question. In the remaining portion of each participant's chapter, I used elements of notes recorded in each participant outline described above, and certain themes and stories emerged as the narratives unfolded. The purpose of these sections was to more directly respond to the key question through examination of participants' stories and descriptions of presence. Sometimes, new meanings and implications would arise from different parts of the Listening Guide analysis, and these additional perspectives would be added to deepen the meaning of the story. My aim was to craft

this portion of the chapter in a way that would unfold in an organic and story-like manner, allowing the reader to digest each new element of the plot as it emerges in the story line. In this way, participants' narratives bore almost no semblance to their original order in interviews and observations.

Chapter VIII commentary. In the final portion of narrative composition, I composed a commentary for Chapter VIII. This process involved two steps. First, I re-read each participant's respective chapter narrative and composed a short summary, characterizing both poignant issues from their early years of teaching and characterizing each of the relationships (I-I, I-thou, I-it) in the context of presence. The logic behind this decision was not to homogenize the stories, but to present them in shorter, more easily "digestible" manner that may be compared side-by-side by the reader if desired. I chose to start with a characterization of the "early years" because the landscape of participant's stories were heavily marked by stories of the present as compared to stories from their past. The lessons learned in the journey from the past to the present were important to understanding each participant's account of presence.

To finish, I documented commonalities between participants' accounts that might be important for emergent questions and insights regarding music teacher–student relationships. I titled this section "Common Expressions of Experience" to reflect that these experiences were shared between participants, but expressed only through individual stories in the context of the study. These experiences were continually documented in my dissertation journal as they emerged after I completed analysis for Eve (the first participant narrative completed) and had other accounts to compare.

Procedure/Timeline

Described in full above, the following outlines the time spent to complete elements of the study:

- May–June 2016: Choosing of participants, initial contact, and verbal consent.
- July 2016: Consent Granted from University of Michigan IRB (see Appendix C).
- July 2016: Introductory interview: email questionnaire, questions regarding teaching/musical background, relationships with students.
- July 2016–December 2016: 3–4 full-day observations with each participant. Detailed researcher notes were taken in a notebook. Casual follow-up conversations occurred with participants if time allowed.
- September–December 2016: Individual Interviews.
- October–December 2016: Researcher-generated transcriptions.
- January 2017: Transcription proofreading.
- January–May 2017: 4-step transcription analysis using the Listening Guide.
- May–July 2017: Narrative analyses composed.
- July 2017: Member checks: A final conversation with each participant after they read their their individual chapters, asking them to reflect, respond, and provide any changes they thought were necessary.
- July 2017: Using each participant’s chapter narrative, I composed a summary narrative for Chapter VIII and documented “common expressions of experience.”

Trustworthiness

Trustworthiness in this study was shaped primarily through the epistemological nature and relational qualities of narrative, but also enhanced through the relational analysis of the Listening Guide. Barrett and Stauffer (2012) provided a reminder of what it means to be “truthful” in qualitative research, particularly narrative:

[T]rustworthiness is not a framework for “truth tests”; rather, trustworthiness emphasizes

the need for “responsibility” (both *to* and *for*) in our conduct and our relationships with others in every phase of the research process, from planning, through implementation, to publication, and beyond [emphasis in original]. (p. 10)

Barrett and Stauffer (2012) describe their narrative ethic as one that is “resonant” (p. 8). Resonant work conceptualized this way attends to the qualities of engagement and the qualities of the work produced, that which they describe must be responsible, rigorous, respectful and resilient. Informed by these symbiotic categories, trustworthiness was established in this study through (a) member checks, (b) multiple readings of narrative through the Listening Guide, (c) multiple data sets, and (d) researcher transparency.

Clandinin (2006) stated ethical concerns in narrative inquiry are rooted in negotiation, respect, mutuality and openness to multiple voices. Ethically, narrative inquiry positions researchers as living alongside participants, who are co-researchers. “Ethical concerns permeate narrative inquiry from one's own narrative beginnings through negotiations of relationships to writing and sharing research texts” (p. 52). Thinking in responsive and responsible ways about narrative inquiry required that I as the researcher recognized how the way a person’s story is told can shift the experiences of those with whom I engage. Of this process, Huber and Clandinin (2002) stated:

We began to see that we needed to be guided by relationships, by the shared narrative unities of our lives alongside children as co-researchers. Engaging with one another narratively shifts us from questions of responsibility understood in terms of rights and regulations to thinking about living and life, both in and outside classrooms and off school landscapes. (p. 797)

Reflections on my Relational Stance to Participants

Relational transparency between researcher and participants is an important feature of narrative, and is highlighted further through the steps of the Listening Guide. In this section, I present pertinent information on my own relational stance to participants. The following responses are derived from my researcher journal, most in response to the first portion of the Listening Guide. I included a few points of analysis from the Listening Guide I felt were important to understanding nuances of participants' voices and perspectives. Overall, the aim of this section was to highlight my relationship with participants, points of resonance and disconnection, and elements that may enhance or prohibit meaning in their stories.

Eve

When I first observed in Eve's classroom for the purposes of this study, there was a familiar situation playing out that caused us both to take note. Eve was pregnant with her first child, and serving as a cooperating teacher for the first time. Michelle, her student teacher, had already received permission to serve as Eve's substitute when she left for maternity leave. On my arrival in her room, Eve pointed out to me that, exactly ten years earlier, she and I were in the same situation, Eve serving as the student teacher as I prepared for the birth of my son. We all recognized the special nature of this parallel situation.

The experience of teaching in this particular context, a public charter school in a large city, and being a White teacher of mostly African-American students, is something Eve and I did not discuss. Race is something on which she and I have both reflected extensively, but race did not naturally emerge in the conversations we had about teacher presence. Reflecting on our conversations, I wonder if that would have been the case had Eve and I not been familiar with one another prior to the time of the study. Perhaps our over-familiarity led to the omission of this topic, most likely shaped by my tacit understanding of many of the factors at play in this

context.

Because I have known Eve through her development as a preservice teacher, student teacher, and beginning teacher, I am deeply familiar with her teaching style and approach. In her school environment, I felt an informed, experiential understanding of her school culture and teaching environment. In our conversations about presence, her responses felt familiar, and her teaching philosophy felt like a reflection of my own when I was in her school district. She referenced several “lessons” I taught her regarding classroom culture when she was student teaching in my classroom. I believe this connectedness contributed to a percipient stance in understanding her stories as a researcher, allowing us to get to the heart of her teaching presence rather than getting tangled up in sorting out the culture of her unique school environment. I recognize how such a long history with Eve may have lent itself to overfamiliarity, however, and the tendency to take things for granted and unknowingly miss details that need interrogation and attention. I was diligent in recording details during observations and take extra time with analysis in an effort not to “miss” something important, however, I recognize how my position as a very familiar former mentor lends to my own specific stance.

In the course of reading one, I felt a resonance with almost everything Eve said, not only because of the nature of our relationship but also because of my 17-year career teaching general music with elementary children. I felt compassion toward the school-related challenges she described, and strongly connected with the ways in which she was confident in her ability to give her students a positive classroom music experience. I could understand first-hand when she spoke of the challenge of teaching the same lesson multiple times. I identified with the ways she described using humor to redirect small children and relieve their tensions. I know how it feels to “feel the love” from kids in this context and work toward a goal of seeing each child as a person,

as Eve mentioned in our last interview. The community she described felt strikingly familiar, as one in which I once lived and worked. I identified strongly with arc of presence she described through the development of her career: an early need for heavy control, a marked relational lull with students after a few years of teaching, then a repair to presence in the classroom through work on a graduate degree and as a cooperating teacher.

Disconnections felt with Eve were very few. As musicians, our backgrounds are quite different, with her focus on vocal performance throughout her development, and mine rooted in instrumental until my undergraduate education. But more poignantly, I believe I identify more strongly as a musician than Eve expressed in our discussions. In Eve's description of her identity as a musician, I couldn't identify with the ways she described her musicianship not being improved through teaching. I feel the opposite—that my musicianship is often being stretched and challenged in the context of working with children.

Perhaps the most puzzling point of the interview listening, however, was when Eve attributed her relationships with students to classroom management. In my own teaching practice, I think much more about relationships with students than I do classroom management, and I have a negative impression of the term “classroom management.” This point of disconnection between our perception of an understanding of classroom management vs. teacher–student relationships became an impetus for a pondering of the differences in terminology, definitions, and the ways in which teachers' understandings of these terms may impact the quality of their work with students. This is an ongoing curiosity.

A full account of Eve's narrative is presented in Chapter V.

Stuart

One of my first responses to Stuart's accounts of presence was noticing how he relied

heavily on describing perceived or hoped-for experiences of students before himself. When asked about bringing “himself” into teaching, he first describes himself in the context of students; that being himself meant being able to respond to students authentically in the moment. He used language that described what he *hoped* students are taking away, rather than a degree of certainty, which I read as humility. He was also very humble in his description of working with other musicians. I was very surprised to hear him describe a primary goal of students learning about themselves *through* music. This “extra-musical” goal was difficult to reconcile after hearing the beautifully refined sound of his ensembles. It caused me to question my own assumption that somehow educators with such a caliber of music-making somehow have a singular, product-oriented goal.

During my initial readings of Stuart’s accounts, I encountered many points of resonance. At similar stages in our career in terms of years of service, we also discovered we had a common mentor who was powerfully influential in both of our early careers. Our children were of similar ages, and I resonated with the fact that having children was a factor in seeing students in a different light. We were at similar stages in terms of our years of teaching service. He described being increasingly focused on individual students today than earlier in his career, and more able to respond to students with compassion. Feeling like “himself” meant responding authentically to students in the moment. Stuart’s foundational musical experiences were in piano, then developed through participation in ensembles, which was exactly my experience.

I especially resonated with Stuart’s descriptions of spiritual fulfillment through music, and his descriptions of an awareness of energies and “vibes” in teaching spaces. This also surprised me, as I held an unfounded assumption that a conductor of that technical caliber would not be so spiritually sensitive or insightful. Further, I was surprised by the way he upheld

vulnerability as a cornerstone of the teacher–student relationship, contributing to students’ ownership of the music and the overall program. In this way, I realized I had more in common with Stuart than originally met the eye.

He himself revealed one large vulnerability at the conclusion of the interview: questioning if there is “too much” distance between him and the students. I did not resonate with this, but I immediately recognized the importance of his transparency in this touching moment. It was one very unsure moment he revealed in his interview, and a time when I felt he trusted me with story of such a sensitive nature.

The main disconnections I felt with Stuart was with his extremely privileged position as a music teacher in a high-functioning high school program, as the pressure I assumed he must experience in a teaching context associated with such rich history and grand expectations. I have never been, nor wanted to be, a large ensemble conductor. The level of music-making with his groups bordered on intimidating to me at times when I was observing. It often brought to mind how competitiveness in music may bleed over into music educators perceptions of each other. Perhaps we see each other through the quality of the music? When preservice teachers look in awe at the accomplishments and music-making of such ensembles, perhaps it establishes unrealistic expectations blinding to the other elements of teaching.

It is important to note that, during the second phase of the Listening Guide analysis, I spent a good deal of time puzzled by Stuart’s use of a “you” voice. For example, when speaking about his relationships with students, Stuart stated

But I think the more that you understand about your students, the more that you know about what they’re going through outside of their classroom, or what they’re engaged in, the better that you can relate to them when they walk through the door. (Interview,

December 13, 2016)

In many portions of his interviews, he used a “you” voice when describing his own experiences. Upon the third listening, I realized these statements most likely represented a contrapuntal voice (Gilligan, Spencer, Weinberg, & Bertsch, 2006). The following bullet points, excerpts from my dissertation journal, show the journey in “figuring out” the essence of Stuart’s “you” voice.

- It does not seem to be a second person pronoun, referring to another, yet he often uses it alongside or in the same context as the first person “I.”
- It does not seem to replace the more formal “one” pronoun, referring to a third person, discussed in Esolen’s (2013) blog entry.
- *The generic you*, (AKA impersonal or indefinite you) is another way of addressing “one” or “someone” (“Generic you,” 2017). This doesn’t seem to be what he is using.
- Per Souag’s (2007) blog entry, the “you” he is using here seems to be a personal one (versus the impersonal). It seems to agree in gender with the speaker, himself.

I went back through the second listening and color-coded Stuart’s “I” and “you” statements to determine how and when he used them. Red denoted the “I”, or first-person voice; blue denoted a self-referential, personal “you;” and purple denoted a “you” that was both personal and used in collective. Through this line of investigation, I determined Stuart’s use of “you” was a personal one, but very occasionally pulled in pieces of the generic you, which would refer to others. After completing the analysis, I recorded the following statement:

The “you” personal voice is so strong here. The “I” voice isn’t definite, and usually precedes a “you” statement. I’m realizing that Stuart’s switching to the “you” voice

seems to reflect distance here. It's his way of distancing himself, maybe in the same way that he describes distance at the end of the interview. There is a part of Stuart (you voice) that feels secure and sure in his relationship, and perhaps there is a part of him that feels a distance.

The perceived implications of this observation are presented fully in Stuart's Story, Chapter VI.

Joseph

During my initial observations and casual hangouts in Joseph's room during breaks, I had many meaningful conversations and moments of resonance with him. I found that he was very open to me, and felt free to tell stories, and open up, even about topics that were sensitive or uncomfortable. There were times during my observations and interviews, and later at our state music conference, where he expressed a lot of enthusiasm about the study, understanding more about his own presence in the classroom, teacher–student relationships, and how he had learned much through contemplation of the topic overall.

I found myself constantly comparing myself to Joseph and realizing how much my practice could improve. At the time of the study, we taught the same grade levels (P–8), expressed similar philosophical ideals, and taught in schools with congruent teaching approaches. It was often difficult for me to analyze and read interviews without constantly referring to my own practice and imagine things I could do better as a music teacher.

A main point of fascination for me was the dichotomy of Joseph's tabla teaching and his classroom teaching. Both were guided by his passion for the subject matter, and while his tabla instruction was grounded in "traditional" teacher–student transmission of skills, his classroom structure was guided by creative principles and student autonomy. The way he discussed this dichotomy through the lens of "ownership" is something I found enriched my understanding of

possible parameters of the teacher–student relationship in light of traditional versus more contemporary musical goals.

A primary point of inspiration was how I saw Joseph working very hard to hold students to their desires. Uncovering and understanding students’ musical goals and dreams were at the core of Joseph’s practice. I think this an element often lost in the idea of "student-led" projects in music education, and it may be a false notion that teachers in classrooms such as these simply sit back to watch their students achieve goals on their own. Perhaps the type of difficult confrontation Joseph describes in pushing students toward their desires is sometimes part of the real work of helping students realize their potential. Otherwise, I know first-hand how students can easily flounder and wander without the right types of guidance.

I resonated with Joseph on many points. Our familial positions as the eldest siblings in our families of origin have influenced us both in how we function in teaching. He described always having had his thoughts “in” teaching in the same manner as I have experienced. His passion for teaching, helping, and fixated desire to see things go a certain way is also very familiar to me, as well as his stated tendency to take things personally in teaching, especially when he was a new teacher. I completely resonated with the way Joseph described expressing anger toward students in these early years, and feeling a great respect for the boundaries it created in his teaching practice. I really appreciated the way he described boundaries and knowing what forms of “self” to bring into his teaching. In the same way that Joseph expressed, teaching in difficult and challenging situations definitely brought out some of ugly parts of myself that I did not realize existed.

I could not identify, experientially, with the sheer amount of time Joseph spent with his older students. He had a handful of students, he saw them every day, and in multiple programs

and capacities. I struggled with this because of the sheer amount of students I work with (more than 400 in my school setting). It caused me to wonder how readers might fail to resonate with Joseph's stories of such a small program. Even though the importance of his stories and perspectives were unquestionable, I recognized how his description of a music program with such low numbers could cause other music teachers to roll their eyes at the perceived "ease" of the situation.

I also did not resonate with Joseph's expressions of experiencing the most challenges with the students who are the most talented. He named students with "talent" as the most difficult to challenge and "because they have a success and it comes relatively easy" (Interview, October 28, 2016). I usually find the opposite in my teaching contexts. When interacting with Joseph's data, I found myself wondering if I have been failing to adequately challenge students. I often found myself wondering why our experiences varied so much.

A full account of Joseph's narrative is presented in Chapter VII.

Conclusion

In this chapter, I presented a full account of the methodology used in this study, including detailed descriptions of the narrative methodology (Clandinin, 2006) and analysis as outlined by the Listening Guide (Brown & Gilligan, 1991; Gilligan, Spencer, Weinberg, & Bertsch, 2006; Raider-Roth, 2014). I concluded by presenting reflections of my relational stance with participants, highlighting resonances, disconnections, and curiosities that emerged in my desire to better understand and represent the voices and stories of teacher-participants.

In chapters V, VI, and VII, I will present each participant's individual narrative of presence (Eve, Stuart, and Joseph, respectively). I story each narrative as a standalone piece for the reader to digest as they consider seeing teacher practice through the lens of relationships.

Stories will be compared to each other in chapter VIII, where I will present “common expressions of experience” to illustrate shared themes and commonalities between participants. Referring to inquiry involving integrated epistemologies such as Universal Integralism, Murray (2006) stated “meaning-making involves a dialectic movement between instances (examples or experiences) and generalities (ideas, thoughts, etc.)” (p. 238). Participants’ chapters are such “instances,” compared to each other and synthesized using “generalities” and connections to empirical literature in chapter VIII. In accordance with the goals of narrative inquiry, I hope such a presentation will allow the reader to stand alongside me and “re-visit a taken-for-granted view of the world and to trouble their own theories and practices” (Barrett & Stauffer, 2012, p. 14) as they relate to each singular story. I present each participant’s chapter as individual narrative in an effort to resist standardization or generalization, and also to allow the reader to question their own assumptions while considering the role of relationships in music teaching and learning.

CHAPTER V

EVE'S STORY

With a goal of better understanding Eve's teacher presence in the context of her (a) relationship to self (I-I), (b) relationships with students (I-thou), and (c) relationship to music (I-it), I will present her story in four parts:

1. A story of second grade general music class
2. A discussion of presence in Eve's early years of teaching
3. Descriptions of presence today
4. Epilogue

A Story of Second Grade General Music Class

A line of chatty second-grade students enter Eve's music room; their black, white, khaki, and red uniforms create the illusion of a homogenous mass. Each student settles directly into a familiar spot on the colorful carpet, forming three neat rows in front of the white board. A recording of "Moonlight Sonata" prompts an end to their conversations and a shift to Eve as their focal point. The familiar sounds of the piece bounce off the concrete walls and towering ceiling of the converted industrial building. Eve leads the group in a mirroring activity, where students recreate her peaceful, flowing arm and upper body gestures. The recorded music takes a swift and unexpected shift to a lively pop song, and the students' bodies immediately respond with swaying, dancing motions, and cheerful bouncing, seemingly unrestricted by their criss-cross seated positions. Eve leads students in a series of body percussion echo patterns, and with the

onset of the song's refrain, students swiftly erupt in singing:

*I feel better when I'm dancing, yeah, yeah
Better when I'm dancing, yeah, yeah
And we can do this together
I bet you feel better when you're dancing, yeah, yeah*

As Eve ends the song early with a volume fade, students mark the beginning of the class by singing a lilting tune in major tonality:

*Hello, everybody! So glad to see you.
Hello, everybody! So glad to see you.*

Using solfège hand signs as their guide, students sweetly sing up and down the major scale.

“Singing like that, you must have a concert tomorrow!” Eve warmly responds.

The second grade students were, indeed, on the eve of their annual school concert with the school's kindergarten and fourth grade classes. In preparation for a final run-through of their first song, Eve asks students to relocate to a spot marked with lines of painters tape in the large, windowless room. Eve disrupts the illusion of the undifferentiated group, inviting each student by name and providing specific feedback at a very quick clip. “Peyton was ready the moment my finger went up! Amari, I can see you are ready in your concert position.” Names of students effortlessly roll off her tongue, despite the fact that Eve serves a total of over 500 students in the school.

I try to say as many names as possible during a class session. Because I think that's a huge thing—just hearing somebody else, especially an authority, say your name. I think is big. Like, “oh, she knows my name!” Even the kindergartners at the beginning of the year, a couple weeks into the school year, they say “how do you know my name?” <and as if to respond, she says> ‘I know you!’ <enthusiastically> To them, even, it's like “She knows who I am.” <assured tone> (Interview, October 14, 2016)

Eve simulates the voices of her students to illustrate how learning their names quickly and using them often means much more than the name alone. Eve describes how she has noticed that the

simple use of a name in the context of the large school setting helps her feel connected to a student with larger implications. That to a young child, the use of their name is a window into *knowing* them. And “knowing” a student in the context of Eve’s large school context is more challenging than one might realize.

Well, it’s funny because maybe like four years ago, I did the math and figured out that over the course of one school year, [I] see each student [a total of] less than 40 hours. Which is less than the amount of time their [classroom] teacher sees them in one week. So that was a big realization. So, it’s like, how can you know somebody in a week? And that didn’t make me feel like ‘I don’t even need to try - I can’t do it’ but what surprises me is how well I *can* get to know students even if it is just [the equivalent of] one week. Like, my 5th graders--I’ve known them for 6 years, but I’ve taught them for [the equivalent of] six weeks of their life, you know? That’s nothing in the big picture.” (Interview, October 14, 2016)

Yet, it seems that Eve’s presence in the classroom is marked by more than an uphill battle to get to know students in an impossibly short amount of teaching time. Her presence is also marked by the ways she brings herself into the classroom, and the ways she shares her own personal connection to music, and the ways she helps students feel valued in the music-making process.

Before students begin their concert rehearsal, Eve draws a circle on the board, labeling it the “compliment circle.” “Last week, we filled the board with smiley faces when you were singing and smiling, and my heart felt good.” She explains that students will be invited to acknowledge the good work of others by raising a hand in the shape of a “C” and put their names inside the circle in colorful markers. “They’ll look beautiful there with all the different colors, just as you will on stage in the concert.” Without pausing, Eve notices a student is putting his hands on his neighbor, and she asks him to sit in a chair just a few feet away, designated for pause and reflection.

“Nathan, go take a break, thank you.”

Eve seamlessly continues with her attention on the whole class, unaffected by the small

interruption. Nathan willingly goes to the chair, sits, and begins the first song with his class.

*I'm singing in the rain
Just singing in the rain
What a glorious feelin'
I'm happy again*

At the conclusion of the song, the class practices a collective bow and Eve motions to Nathan.

While pointing to a picture of a cell phone with a full charge, she quietly asks him if he's ready "to show 100%." He quietly smiles, nods, and safely returns to the ensemble.

Many students raise hands in the shape of a "C." Eve invites a student to give a compliment. "I choose Kaleigh because I like her shoes."

Eve cups the side of her mouth and whispers a corrective prompt to the student:

"About the music."

Students go on to compliment each other on musical and performative elements, writing the name of their classmates in various colors at each turn. Students helpfully coach each other on the correct spelling of their names. At a glance, this activity can appear to be simply a motivational or focus tool for students, but through the lens of presence, this activity also serves as an example of a relational tool for Eve: one in which students are building relationships with one another, and with which she says she can understand her students better. Further, it reflects her own personal connection to music, marked by the relationships experienced in performance and performance preparation.

I think it is through music, like for concerts, like when we're preparing for concerts, when we're *all* doing this together. Just that feeling. I think that's what keeps me as a performer, too, there's just no feeling like that - of performing. Especially with people you like, especially music you like. Getting reactions from the audience, from each other, feedback...I just think that adrenaline rush is just, for me, I can't find it anywhere else, except in music. (Interview, October 14, 2016)

Eve describes the way that she not only understands students better through shared performance experiences, but how the feelings and responses associated with those experiences are idiosyncratic to music. In other words, music uniquely shapes individuals' responses, which uniquely shape the relationships formed in the encounter.

I feel that preparing for concerts can be a time when my presence is felt in the music room. We are all working towards the same goal and having SO much fun! Students can feel the solidarity as they come together to share their music! We often laugh at the same time as correcting our mistakes. And the feeling in the gym during and after a concert is nothing but electric for students, parents, teachers, and myself! (Email interview, September 12, 2016)

After a few more names have been colorfully recorded in the complement circle, Eve begins the instrumental introduction to the next song. The class comes to life in an expressive manner not yet seen in this class period. Students break out into enthusiastic free dancing. Their carefree and loose gestures are balanced with choreography done in unison. At Eve's attentive cue, the students erupt into song:

*Sugar pie, honey bunch
You know that I love you
I can't help myself
I love you and nobody else*

As Eve is totally focused on leading the group, it is hard to ignore the fact that, in 1965, this song was recorded in Motown Studio A, less than a mile away from where the school stands today. It is hard to separate this performance preparation from the music's unequivocal connection to the community and further, Motown's enormous influence on the style and substance of popular music around the world. Eve and her students acknowledged the significance of Motown throughout the school year, with a weekly "Motown Moment" feature. Before each lesson was presented, students would chant together: "My town is your town, and our town is Motown." Eve would present a short story that featured a group or artist who

recorded in the famous converted garage studio just north of the school. “Me and my mom, we used to live very close to it!” A student referenced the Motown Museum. Another student chimed in “My Mom was working at Berry Gordy’s shop.” Eve responded, “Oh wow, that’s good to know, I’ll ask her about that.”

During today’s class period, at the conclusion of the school year, a long line of Motown artists’ pictures filled the back wall of her classroom. The still images of Stevie Wonder, Martha and the Vandellas, Smokey Robinson, and The Supremes, seemingly frozen in time, look on as the students continue their concert rehearsal.

*There's been trials and tribulations
You know I've had my share
But I've climbed the mountain, I've crossed the river
And I'm almost there, I'm almost there
I'm almost there!*

I cannot help but notice a student closing his eyes tightly, his head tilted toward the floor. He appears to be in the moment, his body revealing how he is *in* the music. Then, at the conclusion of the song, a student interjects, “Some of our sight words are in that song!” Eve responds enthusiastically, “Oooh, a connection!” Then she leads the group in identifying the words together. “I’m going to have to tell Ms. Williams,” Eve answers, to the obvious delight of students in the class. Eve leads students from their concert positions on tape lines back to their original spots in front of the white board.

Eve interjects in a new tone of voice. “Get ready for the Zach story of the day. Get ready for cuteness overload.” Students expectantly sit a little taller in their seated positions. Eve clutches a photo, the image hidden from students’ eager eyes. “The tux was too big but there was *one* part that fit.” She slowly turns the photo to reveal an image of a corgi wearing a bow tie. A collective exhale of “Awwws” and “ooooohs,” and wide, genuine smiles take over. Eve

elaborates on the story of her dog, Zach's first birthday. She adds the photo to the bottom of a long row of others, located on the wall by the door leading out. About forty displayed photos chronicle the life of a puppy, also revealing elements of Eve's personal world.

Eve described how her little sharing moments about her new dog opened up a window into allowing students to know *her* better.

I shared about my dog, and that was like, this very, not *life*-changing, but *school*-changing...and really impacted my connection with students. Because I could tell them about my personal life, my family, my parents, my husband - they want to hear about that - but before it's just awkward if you're just talking about yourself. Like, "this weekend, I went to the park", but no "I took my *dog* to the park and you should've seen the mud that he got into!" And then the kids ask me questions, and are "oh, my dog did this" and now they can go through all forty pictures and are like "well, that's her niece, that's her dad, that's her mom, that's when she got a new christmas tree." And, just to give them something about me, but it's not about me initially. (Interview, October 14, 2016)

Eve continues to describe how she believes her stories about Zach have helped her relationships with students:

I think it helps us on both sides, the teachers and students have more of a real friend relationship - not friend relationship but a *friendly* relationship, a more personal one. You know, just taking those couple minutes at the end of the day...I think it just helps them see me as real, you know? And they're like "that's really your porch?" And again, I wouldn't just share a picture of my house, but I understand from a kid's perspective - it's cool to see your teacher's house. Things they'll never see in real life, probably! And it's appropriate, and it's not...oversharing. (Interview, October 14, 2016)

When Eve's "I" statements are removed from the excerpt above, the resultant "I" poem cuts through the narrative to reveal Eve's confident voice, one that feels empowered to share elements of her life with students. The poem reveals why, perhaps seeming self-indulgent on the surface, bringing "Zach stories" to music class was a way to bring more of herself into the classroom. The end of the I poem sounds as a refrain, with the phrase "I think it helps us" repeated with a definitive stop: "I think it just helps."

I shared

I could tell them
 It's not about me
 I think it helps us
 I think it just helps

The following school year, Eve stopped sharing about her dog Zach. She was pregnant and due with her first child about a month following our concluding classroom observation and interview for the study. She thought students' personal connection to her growing belly would suffice as a personal connection to students, but she found students were dissatisfied with her sudden silence regarding the dog.

And I'm thinking...I shouldn't do this again, should I? Like every single week? And, so this week, I swear, it's funny we're talking about this, this week, pretty much every single day kids are like "Well, what about Zach?" Asking. And I'm like "Okay, I'm going to bring pictures of him! He's still alive! He's still thriving. He's a puppy." So I think we lost that element, but being pregnant, that has been a different avenue of...just something like...I don't wanna be just something about me...but I know as a student, you like to learn about your teachers, hear about real things, you know? So, different things about the baby, or just that sweet personal connection this year. Like, they wanna touch it, or listen to it, or you know, just talk about it, so I think that's been in place of the whole Zach thing. But, I get the message that I need to do the Zach thing a few more times before I take off. <laughing> (Interview, October 14, 2016)

The I poem extracted from the excerpt above strongly shows Eve's initial reluctance and resistance to bringing back stories of Zach. When she includes the voice of "we," however, it shows how she also feels absence of a connection that was once shared with students. Cutting through her personal voice of reluctance, the collective expression of loss leads to the humorous conclusion, "I get the message," which also reveals that she is listening to what students are asking for.

I voice _____ We voice

I'm thinking
 I shouldn't
 I'm going to

I think
We lost
I don't wanna
I know
I think
I get the message

The chatter about Zach dies down in the classroom. “Let’s finish up with a book,” Eve interjects and pulls a copy of “No mirrors in my Nana’s house” from the whiteboard shelf. As the acapella recording fills the room, Eve turns the pages in time with the song, and students enthusiastically sing along with the voices of members of Sweet Honey in the Rock:

*I never knew that my skin was too black.
I never knew that my nose was too flat.
I never knew that my clothes didn't fit.
I never knew that were things that I'd missed,
'Cause the beauty in everything
Was in her eyes
Was in her eyes.*

*There were no mirrors in my Nana's house,
No mirrors in my Nana's house.
And the beauty that I saw in everything
Was in her eyes.*

Images from the book show colorful shapes pieced together like a collage. Each figure, whether a building, person, or object, is without fine detail, but allows the reader to fill in the features with their imagination. As *Sweet Honey in the Rock* weaves the story on their polyphonic loom, I see the images of people with brown and black skin throughout the book, and imagine how the students—all African-American—might be visualizing their own likenesses. I wonder if students are completing the shapes with details of apartments, stores, homes, and barbershops of their neighborhoods. I imagine how students might feel while doing so. As I look around, the song is enveloping us all, and I perceive this is a moment where students, fully

engaged in the music and imagery, may be personally present to the entire experience Eve has set before them.

As the last page of the book is closed, the students sing a collective “good-bye.” Eve calls students to another line of tape leading out the door. She tells students she’s “waiting for 100 percent” and students stand in a neat line. She quietly waves and smiles to each individual as they leave the room to meet their classroom teacher in the hall outside, and most students give her a passing hug as they follow the movement of the line.

Presence in the Early Teaching Years

In our conversations about presence, two distinct landscapes are present in Eve’s stories: one of her early teaching years, and one of her practice today. This is an important feature of her narrative landscape: a clear delineation of “before and after” or “then and now.” The dichotomy is separated by three distinct moments of rupture and repair which she describes as invigorating to her practice and influencing her presence in the classroom, mostly focusing on her relationships with students, or the I-thou relationship.

Eve marks the landscape of her early teaching years with a need for control over students:

I think in the beginning, it’s *way* more about control, as the teacher. I needed to control *everything*. Like, I’m going to choose your seat, I’m going to give you the answer if you don’t get it right, I’m going to choose your groups, if we even work in groups, I’m going to pass out your supplies, I’m going to clean up the classroom. And then, as years go by, and you get more experience, it’s like the students, like, this is *their* room now. If there’s something to set up, *they* can do it. They can help clean up the classroom, get it put back together. I always let them chose their own seats now, always choose their own groups. Because, before, I just couldn’t handle it. It’s not that the students couldn’t handle it. *I* couldn’t handle giving up control. (Interview, October 14, 2016)

The I poem taken from this portion of the narrative shows the heavy focus Eve had on herself, and a seemingly unending list of things over which she felt she needed strict governance. It vividly illustrates how she took so much into her own hands, yet she couldn’t handle

relinquishing it at that point in her teaching career. The emphasis on the word “I” at the conclusion of the poem acts as an exclamatory arrow pointing toward herself.

“I” Voice

“You” Voice

I think in the beginning
I needed to control
I'm going to choose
I'm going to give
I'm going to choose
I'm going to pass out
I'm going to clean

you get more experience

I always let them
I just couldn't handle
I couldn't handle.

The ending repetitive lines once again act as an ending refrain to the poem, reinforcing the notion that Eve could not release the grip of control she had in many aspects of classroom life. A shift of voice to the generalizable, yet still personal “you” shows a movement in time to speaking with a present “I” voice until the end. Her reflection on the past provides perspective that this level of heavy control was not needed in reality, but what Eve believed she needed at the time.

I think it's just an experience thing. Because in the beginning you're so overwhelmed with everything you have to do, plus being in a general music position, you have these 500 new kids in your life. You know, the name thing, the connecting “who's that brother? Who's your sister? Who's your teacher?” Things like that, being in the same school, too, I can get a handle on, better and better every year. (Interview, October 14, 2016)

Eve states here that she felt more experience was needed for her to be able to give up the control she had. Yet, that experience she felt was so crucial to getting her bearings also lead to a new problem related to presence. After she had been in her school for a few years to establish her music program, Eve describes a sense of disconnect she felt from students after she worked hard to put routines and traditions in place. This can be characterized as a rupture in the I-Thou

student relationship.

One year I had an especially stressful year, and I think my lack of presence is the reason why. I remember lining classes up at the end of our period, and they would just walk out, none of us saying goodbye or even a wave. This is how I knew I did not stay aware and in the moment enough to build the community I so desired. (Email interview, September 12, 2016).

I feel like I was worried “do they like me?” or “are they having fun when they come?” But over the years, I got into a routine, and sometimes I feel like there was more of a disconnect, because I’m doing my job, you know, getting this done, and we have concerts every fall and every spring, so I was working toward these goals to get them there, and I think I lost a little bit of the personal connection. I wouldn’t remember, like the funny things that the kindergarteners said...it was kind of like, I’m just used to it. Whereas, in the beginning, you remember...I was like “it’s so funny-this kid said this today, and asked these questions.” You remember all these little things that happen. I think four, five, six years in, I got a little stagnant, and I think part of it was the way I was teaching, or the types of lessons I was teaching. (Interview, October 14, 2016)

Listening to the above excerpt of Eve’s I statements through voices of action, thinking, and feeling (Raider-Roth, Steiha, & Hensley, 2012) shows the ways in which Eve’s actions, seemingly “good” markers of teaching experience brought with them a loss of connection to students.

<u>Action</u>	<u>Thinking</u>	<u>Feeling</u>
		I feel I was worried
I got into a routine		
I’m doing my job		I feel
	I think I lost I wouldn't remember I'm just used to it	
	I think I got a little stagnant	
I was teaching	I think	
I was teaching		

This poem speaks strongly to Eve's focus on simply "doing her job" as disconnection from the joys of individual students and a rupture in the I-Thou relationship. Her ending refrain, "I was teaching...I was teaching" ends like a slow dirge, a meaningless act, almost void of students themselves. It speaks to the way that merely "teaching" doesn't necessarily imply presence to, or any input from students.

Repairs to the I-Thou Relationship

On the journey to Eve's "now" landscape, she describes three events she believes changed her relationship with students in the classroom: (1) completing her master's degree, (2) her nephew entering school, and (3) working with her first student teacher. Eve described all three events as shift in lens or position in the I-Thou relationship.

I think that getting my Master's...was a big turning point for me. The constructivist theory--at first I was like "This is weird, this doesn't make sense." But being able to switch to that allows me to have more projects and units and get the students, their ideas out more. Whereas before, I did a little bit of this, a little bit of that. To me, it was even chaotic. For the students, it probably felt like that, too...And [now]...the students are doing more of the heavy lifting if you will. The students [have] much more say, much more interaction, doing more of the thinking and the teaching themselves, not me always at the front and center. And, so that helped me - they're working in groups a lot more - so I could have one on one conversations with kids, whereas before, when it was always full-group, I missed-out on that. I would get the personality of the class, but I couldn't get to know the kids well one-on-one. So, that has really helped for the past couple years. (Interview, October 14, 2016)

Eve describes here how completing her master's degree in a program guided by constructivism helped enkindle her presence to individual students more than classes as a whole. Eve characterizes a shift of power to individual students, and information she gleans from them as a major factor guiding her curriculum decisions today.

The second event that re-shaped Eve's relationship with students was when her nephew began elementary school:

Last year when he started kindergarten, I saw my kindergarteners with *totally* fresh eyes. Like, they hadn't practiced this, or they're not sure how to do this. It's like, well he didn't know, either! You just have a new empathy for the little kindergarteners. Like I see my nephew, he was this little baby that I was holding one day...you guys are *him!* You were those little babies at the same time. (Interview, October 14, 2016)

When Eve's nephew entered school, it changed the lens through which she saw students in her classroom. She experienced life with her nephew from the day of his birth, from the first time she held him. This expanded her consciousness to see the students in her classroom from a larger perspective; one that acknowledged their growth from infancy and seemed to situate them in a larger developmental plane than she would have seen them otherwise. Given this larger lens with which she can see students in the classroom, Eve states:

I don't hold grudges against students. No matter what. I've never had really bad altercations with a students where I'd be like "Oh, they're terrible." I just don't. I think even, in my personal life, my nieces and nephews, that relationship has give me new perspective of my students, you know? (Interview, October 14, 2016)

She describes here how her relationships to students is now shaped by the role she plays in her family, giving her presence a new feel.

The third point of repair to I-Thou relationships happened through Eve's work with a student teacher. At the time of my last observation with Eve, she was a month into working as a cooperating teacher for the first time.

And then, this year, having Michelle, my student-teacher, has just refueled everything again. Because to see my school and my students, and now, *our students*, hers and mine, through her eyes, and hearing her - "Oh, did you hear what this kid said?" or "Oh, that was so sweet" - like, that has really re-energized me, and brought a more loving and personal touch. (Interview, October 14, 2016)

In the excerpt above, Eve changes her own view of students to the vantage point of her student teacher, which shapes a new view of students. This is the first time in Eve's account that she describes experiencing a new presence by shifting her perspective to seeing students and learning experiences anew, through the eyes of someone else who is invested in sharing in the teaching

experience. Her description, “our students” implies a shared responsibility, and quite possibly a shared presence, shaping her relationships to students.

Descriptions of Presence Today

When I asked Eve to what she attributed the quality of her relationships with students today, her response was “Classroom management, partially?” (Interview, October 14, 2016). And the way she placed a question mark at the end of that sentence caused me to immediately question if the term “classroom management” was, indeed, an adequate stamp to place on her relationships with students. As Eve provides supporting details, it becomes apparent that there is more to the story.

Because I know how to manage in a positive way and keep things running smoothly, I think it allows for everyone to have some down time where they’re just asking random questions, or like yesterday in a kindergarten class, one student said something about the tooth fairy, and everybody had to share. And then, I could share. It doesn’t always have to be business. (Interview, October 14, 2016)

Here, I hear Eve describing the space she creates in the classroom for students to express themselves, even in topics outside the realm of music. As she continues her description, I also hear themes of trust and protection.

But, with them knowing that I’m not going to let things get out of hand and I’m not going to let you get hurt, physically or emotionally. Like, I will take care of that. And I name that to them sometimes. Because my job is to make sure you’re safe. If you say that to them, it resonates with the older ones, and the younger ones. (Interview, October 14, 2016)

Like, I’m not going to pull a fast one on them. It’s not going to be like “Go to the office!” <in a harsh tone> I’m not going to do that. Never. And, I think keeping a pretty steady demeanor...they know that’s how I’m going to behave, too, so they don’t have to worry that I’m going to snap or something. Although we all have our moments. <laughs> (Interview, October 14, 2016)

And beyond the realm of trusting Eve to act responsibly and respectfully in the

classroom, she describes how she has the ability to both recognize and help students out of tough emotional situations. She describes a high sensitivity to students' emotional instabilities and signs of stress.

...you can physically see, even in the way they look at you, you can see when they make the switch to come over to your side of music. At first, they're looking around, like "what is she doing? what is he doing?"... you can just see that they're tense. (Interview, October 14, 2016)

Eve's description of "your side of music" seems to imply her keen awareness of students' emotional capacities; that there are times when students are not ready to make music, experience music, or be a part of the musical experience. The following story serves as an example of how Eve, with the music alongside her, helps students move through difficult emotions.

Yesterday we had this first grade little guy, he has a lot of anger issues. Yesterday, he came in, balling his fists, frowning his brow, and he was so mad, just *so* visibly mad. I was just trying to rub his shoulder a minute, just pat his back, and he was like "STOP IT" <harsh tone> "JUST STOP IT" and I was like, "OK, that's not going to work." So I just let him sit out for a little bit and I was kind of like and his anxiety and anger stresses out his class. And they'll react to each other, I think because it makes them nervous...like "Is he going to fly off the handle?" and "Is he going to start crying and screaming today?" I feel like there's an unsteadiness with them and so, I tried to be super goofy in some parts of the class, just really funny...like "I almost fell off my chair you were singing so well!" Or drop something, just things to try to get them to loosen up. And then once they did, they were practicing their songs for the concert, making it really concrete, like here's our goal "Song number 1: got it, check! Song number 2: got it, check! Song number 3..." so we can work through that together and then he was joining the class, he was having fun and when I was like "Smile for your teacher" and I was like "I love to see you smile" <whispers, as if to individual boy> and his face just lit up. And, again, you send them away, and you don't know if it will last, but they can associate this room with that feeling and how they got there...and then his transition, when he left, I was like "And this is why I teach." Even that little 55 minutes, I'm like - this. This is it...using the tool of music to get to a better place. Building them up when they're there. (Interview, October 14, 2016)

Eve expresses great confidence in her ability to help students work through difficulties, both individually and as a group. She describes this to be her core purpose as a teacher.

Sometimes, too, if a class is struggling, thinking of something even small they can do to be successful at. So they can feel what it's like to do the right thing. And not over-praise,

but like “this is our normal.” You’re here and you did this. And trying to take myself out of it, it’s like “you guys did this.” (Interview, October 14, 2016)

And I think what the students, knowing that I’m on their side, and I love them no matter what, and if we have a problem, we fix it. (Interview, October 14, 2016)

When the “I” and “we” voices are separated in the sentence above, it becomes apparent that Eve’s I-thou relationship is not characterized by control over students, as she described her early teaching years, but a solidarity with them.

<u>“I” voice</u>	<u>“We” voice</u>
I think	
I’m on their side	
I love them	
	We have a problem
	We fix it.

This analysis shows strongly that Eve believes she stands beside students. You could read the phrase very differently if she didn't voice the problem in the "we" voice. The "we" implies her willingness to take students’ problems on as her own as she experiments with ways to help them diffuse stress.

Eve describes not only standing alongside students, but holding herself to the same standards she expects of them and being willing to show vulnerability and openly admit when she falls short of an expectation. In our second interview, Eve provided an example of a time when she held herself accountable to students in the classroom. She stated, as if speaking to students “‘I’m sorry, I just broke the rule! I was talking when the music was on. Let’s try that again, and I’m going to do better.’ Naming, that I’m a person, too” (Interview, October 14, 2016). Of her relationships with students, she says, “It’s a very loving and respectful relationship that goes both ways. Any standard that I hold them to, I always name for them how I hold myself up to the same standard” (Interview, October 14, 2016).

I-I Relationship

In the same way that Eve tries to create a trusting environment for her students, she describes her classroom as a place where she herself finds solace, even when she doesn't always experience that comfortability in other parts of the school. She describes her classroom, and the routines she's established, as a grounding force in her own ability to stay personally "centered" in an effort to be fair to students.

This classroom is where I feel safe. Once I get in here and close the door and the kids come in, I know everything's going to be ok...because this is where I'm supposed to be, what I'm supposed to be doing. Like, when I'm downstairs in the office, I always feel really stressed out because there are always so many problems coming down there and they're all different. (Interview, October 14, 2016)

I'm lucky because every hour I can press the 'reset' button. For every class. Even for me, probably, doing the stretches and the warm-ups, that brings me back to center, too...like, don't hold something over a kid's head that happened the week before. So, I think I can just start as a new day, and I get to start the new day five times--every time a new class comes in. And I think, before, I would harbor stress from a class before if it was rough, but I think the farther along I get, I'm able to just leave that, leave that aside. (Interview, October 14, 2016)

Eve has created an environment and routines for students that she herself finds to be centering during times of strain or stress. Eve's presence to students is shaped through her own peacefulness and calm, and the path she's forged finding it.

I-It Relationship

Eve's relationship to music is marked by her desire to make content relevant to her students and the community.

I can break away and make my own traditions here. Like, letting myself off the hook of "I'm not going to have a children's honor choir," because I don't want it. I don't want kids to sing straight tone, perfectly in tune. I love how that sounds and I loved it when I was a student. It's always been weird to me, to be like "Why do I not want to do that for my students?" (Interview, October 14, 2016)

Underneath her desire for relevance, Eve questions her own motives. These insecurities may stem from the fact that Eve herself had an early musical background in the choral realm; in classical, liturgical, and musical theatre genres.

I first gained my musical (vocal) background with my family as a member of our church. Each year we were involved in children's choir and Christmas shows from as early as I can remember. My sisters and I were always singing at home as well. I remember singing in a choir in elementary school and then continued on in Middle School and High School. In middle school, I auditioned for and was offered the role of Cinderella in our all school musical. This really thrust me into a more formal avenue of performing. I loved being on stage and I continued to pursue music very seriously through middle school and high school, singing in the top choirs as well as attending summer camps and honors choir devoted to students who love to sing! (Email interview, September 12, 2016)

Even though her strong connection to performance serves as a point of presence with students, Eve's early experience with these forms of music performance and competition, seem to also underpin questions regarding the legitimacy of her current curricular choices and approaches to teaching. Even as she experiences how her curricular and repertoire choices are relevant to students and their families, her voice of question is worth noting as a feature of her story; one which seems to parallel Eve's relationship to music itself.

I think it's the community that I've set up, or we have. I'd rather have them have an arsenal of Motown songs. Sometimes I just really question myself. I thrived so much as a high schooler, being that choral student who wanted perfection, awards, and competitions. But just seeing, at concerts, too, the reaction from the audience when I choose pop songs, new and old. Or really familiar children's songs, things like that. The reaction is so much more positive and then, to hear the students connecting that... 'Oh, I heard that in a commercial, oh, my granddaddy has that, or my auntie's cell phone has that.' Those connections to me, because of that 6 weeks of their life that I have, is way more important than being 'we're going to study the form of a Beethoven symphony.' And I do that sometimes, too!" (Interview, October 14, 2016)

Eve positions her experience as a young musician as separate from the one she is offering her students, implying a journey in her own relationship to music. Along that journey, Eve has moved from a past identity as a performer to an identity in music teaching itself.

So, I think, I graduated from college about 10 years ago, and I think going into college, when I talked about my musicianship, I'd be like "I'm a singer. I'm a performer" and then, once I started teaching, I feel like that's my instrument. <Laughs> I'm a singer, and I don't play any instruments well, but it's like you don't see yourself really as, I don't see myself as...how can I say this? A teacher, a music teacher who's also a musician. Teaching music *is* my avenue of musicianship now. I mean, I perform on the side, but that's just the side now. And teaching has become so much more of my personality...because I think also, being in elementary general music and where I am, and the stuff that we work on, I don't strengthen my musician skills in school. Somebody comes to sit down at the piano and it's all dusty and I'm like "I'm sorry!" and I move my binders off of it. It was never my instrument and I don't perform at that level as a music teacher...and I think, too, that has become more evident with my student teacher now. She's a phenomenal musician--a singer, plays the piano. I've heard her perform, and then being here, there's just not that avenue...to strengthen your performing side. (Interview, October 14, 2016)

When Eve's I statements are extracted from the rest of the narrative above, the resultant I poem reveals a journey in her own musical identity:

I'm a singer
I'm a performer
I feel like
I'm a singer
I don't play
I don't see myself
I perform
I think
I don't strengthen
I'm sorry
I move
I don't perform

The I poem uncovers a voice of uncertainty—an apologetic tendency toward the fact that she's not strengthening her musicianship skills in specific ways and performing at a certain level in the classroom. The final two lines "I move...I don't perform" take on a new meaning than she intended, but it poetically speaks to her ability to "move" with students rather than simply "perform" in the classroom.

Eve's relationship to music is anchored in her performance experiences, the anchor of her

early life in music. To Eve, music gives deeper meaning to many aspects of her life. Of her relationship to music, she states:

Again, I feel music has the power to create and build community. Music can change anyone's mood and allow them to express themselves in any way they choose. Music is what stabilizes my life both at work and at home. Music allows me to feel the world on a deeper level. Music can connect people from any and all backgrounds and bring them together. In school, music offers students a chance to enliven their imagination and connect to classmates. (Email interview, September 12, 2016)

Epilogue

Eve described an understanding of music's ability to bring community together in closer connection. Watching her teach and interact with students and their families as a loved and revered "celebrity" in her own building serves as evidence that her presence is shaped by this understanding. The second grade students described at the onset of this chapter performed a dynamic concert the evening following their rehearsal, including Motown songs written and recorded in the same neighborhood where the school stood. Although the songs were close to the heart of the city, they were from the era of students' grandparents. As a bridging gap connecting Motown music from past to present, and much to the surprise of everyone in attendance, Martha Reeves, of the famed Motown group "Martha and the Vandellas," was in the audience cheering on the students on as they performed her group's song.

CHAPTER VI

STUART'S STORY

With a goal of better understanding Stuart's teacher presence in the context of his (a) relationship to self (I-I), (b) relationships with students (I-thou), and (c) relationship to music (I-it), I will present his story in five parts:

1. A story of tenor/bass primary ensemble rehearsal
2. Early development of the I-it relationship
3. Formation and development of I-it and I-thou relationships
4. Characterizing relationships today
5. Epilogue: Confronting a certain distance

A Story of Tenor/Bass Primary Ensemble Rehearsal

It is 12:30pm, just after lunch. A few high school students enter the room, as their teacher, Stuart, casually greets them outside the door in a welcoming manner. From inside of the large room where I am seated in the back, upper tier, I hear Stuart's voice faintly from the hall. "How are you today?" Students exchange short greetings with Stuart as they steadily stream into the room.

"Rob, you're back! Feeling ok?" "I was in Florida visiting my brother," Rob responds as he enters the room.

A bell rings, with no visible response from anyone, as the all-male group starts to collect inside the choir room. Students appear comfortable, relaxed, and at home. Some boys form a small

group around a bulletin board titled “Service Hour Opportunities,” while others begin boisterously roughhousing with each other, and one student sprints up and down the built-in risers used for seating. As if almost out of relief, several students vocalize freely the moment they enter the room.

In the Frosty air!

A rapping voice erupts from the cacophony:

Sacagawea is not a state...Sacagawea is not a state...Sacagawea is not...

“Whoa, I thought I was in elementary school for a moment there, which is when I wrote that song,” the same student responds audibly to his own outburst.

I notice Stuart has entered the room and is engaged in conversation with a student.

“Are you done?”

The student nods and says a few inaudible words in response.

“Boom! Done!” Stuart answers back as the student smiles all the way to his rehearsal chair.

Stuart walks up two risers to the bulletin board and joins the group assembled there. The boys engage with him in conversation for a few moments, and he pats a student on the back as he walks down the large steps to the front of the room.

Stuart secures his wireless teaching microphone and begins marking attendance from the teaching podium. Most students have congregated in pairs and small groups about the large choir room, which is a part of a revered, award-winning music program in a large suburban high school.

This is one of three comprehensive high schools in the city. We have just shy of 1800 students. Lots of socioeconomic backgrounds, a variety across the district and in this building. Our entire district is schools of choice, so we have students coming from all around, no specific feeders for middle schools or elementaries. (Interview, December 13, 2016)

A second bell rings and Stuart's smile immediately welcomes them, his warm voice coming through the sound system.

“Good afternoon.”

Although there was no abrupt shuffle of bodies, students seem suddenly positioned for rehearsal, standing in front of their chairs, most appearing ready to sing. Stuart calls them to action, and three rows of students turn and begin rubbing the backs in front of them.

“So, we are wishing Carl well. He's at state water polo right now,” Stuart addresses the group as they back-rub, many responding with enthusiasm to the announcement. Later, in our conversations, he states:

I think the more that you understand about your students, the more that you know about what they're going through outside of their classroom, or what they're engaged in, the better that you can relate to them when they walk through the door. When you know that they had a game last night and they're dragging that day, you're not looking for them to be high energy. And when they're sluggish and you know that they're in AP English 11, and that there is a paper due today, and they were probably up until 3 finishing it. Knowing when to push and when to pull. (Interview, December 13, 2016)

With one quick cue from Stuart, students shift from massage to chops with the knife edges of their hands. A few students in front of me get rowdy with the chopping, quietly laughing with each other.

Stuart counts down numbers starting from 10. When he gets to one, all students are seated. It seems 100% of students are attentive with eyes on Stuart.

Warmups begin with a four-beat delayed echo activity that demands complete focus. Stuart then asks students to use a sweeping gesture with their arm to deepen their breath as they descend the scale. He asks students to choose their “least favorite vowel” on the wall, as students refer to the chart of the International Phonetic Alphabet positioned above the whiteboard at the front of the room. Each vowel has a coordinating number for identification purposes. The tenor

and bass voices vocalize in different vowels and registers, with major, minor, and modal tonalities. The pace is both assertive and calm, as Stuart seems to meet the students' energy as it was when they arrived in the room.

As the accompanist plays various chords, students are asked to engage in an aural skills activity and to find various scale degrees within the context of that chord. Stuart asks students to find "re," and a few students hum their note in anticipation.

"Audiate, don't hum" Stuart says quickly and invites the accompanist to play a major chord in a new tonal center for students to start over.

The sound of a clear, dissonant "re" over the major chord, is disrupted by the distinct sound of a cell phone.

"Ooh, you have a message," Steve responds playfully, smiling, and moves to the next chord.

Through little interruptions like this, Stuart's attention to the music seems hard to rattle. In this rehearsal, and throughout every one I observed, Stuart keeps an extremely quick pace with a constant stream of commentary and analysis. In this primary ensemble, it is easy to forget that this group is comprised mainly of students in their freshman and sophomore years, and that this particular group has only been rehearsing together for about three months. Of his two primary ensembles, Stuart reflects on the great presence required to begin each year:

At the beginning of the year, our primary ensembles require great "presence," because they consist almost entirely of new students. The combination of curriculum, establishing standards, transitioning from middle school to high school expectations, developing relationships, and getting to know and value each student is a juggling act that requires great flexibility and nuance. During the first few weeks, I find myself adjusting and adapting more than usual, in an effort to establish a sense of community and validation. Being "present" allows you to be more responsive to musical elements, as well, and more nuanced in your instruction. In these moments, I feel that I am not only being responsive to student needs, but to the specific musical needs of the ensemble. Having classes five days per week allows for monotony to creep into your teaching and passivity into your responsiveness to students. (Email interview, November 30, 2016)

With a swift cue from Stuart, students sing together.

Do do do is a perfect unison,

Do to re is a major second,

Do to mi is a major third...

Students continue to move up the scale. This warm-up, which weds the intervals in sounds and lyric, outlines the qualities of the intervals above tonic in the major scale. Students use solfege hand signs with a collective, focused energy all the way up the major scale. Then, as they approach the upper “do,” the song moves to the intervals below tonic in the higher octave.

Do to do is a perfect octave,

Do to ti is a minor second,

Do to la is a minor third....

The students rest collectively on do at the perfect unison.

“Friday was Colin’s birthday and we missed it! Cheers!” Stuart cues the ends of the warm-up.

The choir accompanist plays a flowery introduction on the baby grand piano while the students’ tenor and bass voices engage in a rousing, harmonized version of the happy birthday song.

Immediately following, Stuart mentions it was also Zeke’s birthday Sunday, his eighteenth just like Colin. The choir begins again, this time singing for Zeke with an increased energy, and a silly, screeching tone taking over at the end.

“I think they did that out of love,” Stuart jokes, as if in reassurance.

Stuart shifts the focus of attention, giving concise directions about the holiday concert dress rehearsal that will take place in the school auditorium that evening.

“Snap once if it’s clear, twice if you have questions.”

Stuart pauses to attend to the collective snap heard throughout the room.

“If you have any concerns about that, please see me after class,” he gives students another opening to approach him.

Stuart and the students begin a final rehearsal on a song that will be done for the concert in two days. It will be a combined effort with the remaining choirs that meet during the school day—a beginning treble choir and an advanced mixed choir. As the students prepare for their bass and tenor entrances, they sing the parts of the other choirs in treble voices, clearly pleased with themselves.

A student raises their hand during a brief pause.

“Can we do that placement exercise that makes our voices go really low?”

“Can we do it tomorrow?” responds Steve.

“Yes,” the student says in response.

“Great, will you remind me, please?” Steve responds, his demeanor gentle and kind as he recognizes the individual’s request.

The ensemble quickly moves on to rehearse the “A” section of the next piece, in German. Stuart picks out nine students to sing alone in a small ensemble. The remainder of the ensemble’s students snap with enthusiasm as they are finishing the excerpt. Of such moments, Stuart explains:

One of the things that comes up, especially in the primary groups, is their feeling that they can sing freely, that everyone is very supportive and nurturing. When we have soloists come on up here, we do <snaps> it’s sort of glee club thing, but they snap when kids are singing. And it’s hilarious when we have a master class guest. We had <a professional singer> in, who was singing the <local professional ensemble> solo earlier in the week. We had soloists up here and when the kids are doing something really well or they’re singing a beautiful high note, and the kids will sit there and snap. And it’s sort of a way of taking down that barrier of audience/performer, and giving the kid encouragement that they’re not being judged, they’re being supportive. But it’s very disarming when we have a clinician in here because they hear stuff and they go...“why

are you snapping in the middle of a performance?” But we’re not thinking about it as a performance. I mean, it is, but it’s a moment and I want them engaged and I want them to help be supportive of the people up here, because that can be a really scary moment. Those kinds of things can help be disarming. Those things can help take away some of that fear. And so, I think all those little things help to create that sense that they can be whoever they are and it’s OK. (Interview, December 16, 2016)

The snapping comes to an end, and Stuart asks the students singing bass and baritone parts to change positions. He asks them to think about why he might do that, then asks the entire ensemble to change their singing positions to mirror the group of nine.

“You did a good job of reorganizing quickly,” Stuart comments as they settle into their new spaces.

A conversation about the difficulty of hearing the interior voice part is suddenly interrupted by a school district photographer who peeks in the door, asking to photograph the rehearsal.

“Try not to look right at the camera” Stuart jokingly addresses the students, laughing.

He initiates the beginning of the next piece.

This train is bound for glory, this train.

This train is bound for glory, this train.

This train is bound for glory,

Don't carry nothing but the righteous and the holy.

This train is bound for glory, this train.

Singing clearly, and energetically, several students in the ensemble begin bending their knees in time to the rousing spiritual, possibly also in response to the excitement of being photographed.

Students try to coordinate their knee bends on opposite beats.

“Can we cut out the oompa-loompas? Multiply that by 30 in choir robes and it looks a bit ridiculous,” Stuart comments, with a tone that sounds serious without feeling threatening.

The melody is handed off to several voices parts in the song's arrangement. In an effort to help the melody come through the texture of the piece, Stuart asks students to stand when they're singing it. Students quickly follow through, continuing their excited bobbing.

"Now see if you can do it without the oompa loompa up and down," Stuart reminds them.

At the conclusion of the crisp, energetically-performed song, a student puts his hand to his mouth and interjects a shrill train-like sound.

Stuart looks up and smiles. "No whistles."

Later, when I asked him to reflect on the calm nature of his responses in those types of seemingly disruptive moments, Stuart reflected on how he's learned to respond in a way that attends to the larger needs of the students themselves, not just to the tasks at hand:

I think a lot of those quick responses that aren't necessarily as good for team building and motivation come out because you're focused on one aspect not all...anyways, and I guess that as you become more comfortable as a teacher, I think you gain a better sense for what necessitates a certain type of response. In the class that you observed, it's a pretty light-hearted hour. But we're able to get a lot done, hopefully because the pace is quick. But also because, then when they have outbursts or things like that happen, it's not...it doesn't need to be a distraction. The more that you get bogged down on those kind of things, the more of a wall it puts up a wall between you and the students, the angle of doing any of these things together, which is ensemble music. So, if it's a rehearsal the day before or the day of a concert, or whatnot, sweating the small stuff like that just doesn't seem, it's not worth it. And it doesn't put the kids in a position to be successful. They're in a position of feeling judged or evaluated, or persecuted, or...choose your adjective. But it doesn't lend itself to building that sense of community. (Interview, December 13, 2016)

It's a matter of trying to channel that energy and not suppress the energy that they have in the room, but give the music and our relationship time and space to grow, and for them to trust me. The second that I think you come down heavy-handed, you're stepping in the way of that trust. (Interview, December 13, 2016)

Stuart prepares the students to exit to corners of the school's music wing for sectionals. He offers the students pitch-pipes, asking the entire group to prepare to teach a song they know to the advanced mixed choir.

“Use all the techniques we’ve used this year.”

Students exit the room, serenaded by the groaning sounds of a pitch pipe, as a student tries to imitate a yeti.

As most students move to adjacent rooms for sectionals, just a few students stay back by the door of the choir room. They are “on deck” for sight-singing tests, which are done one-on-one with Stuart in the choir room.

Before I am aware of what is happening, a student emerges from the room, already done with his test. He motions to the four students waiting in anticipation outside:

“Good luck, man. It’s not that bad.”

With student’s permission, I observe a few tests. Stuart approaches each student with what I would imagine to be a calming presence and demeanor. After each student sings their excerpt, Stuart offers them a chance to assess themselves, starting with their strengths, before he responds. His feedback is laced with a plethora of knowledge about them as people, about their last sight-singing test, their musical struggles, and strengths. All at once, he is able to offer encouragement and strategies for improvement.

“Trust yourself more. Your pitch accuracy is quite good. Keep your rhythm going.”

After witnessing several students take their sight-singing exam, Pernell was the last student anxiously waiting. He was visibly nervous.

“Hey, Pernell, come on in. How are you?”

Pernell responds, looking at the notation on the stand. Stuart plays the tonic chord on the piano and Pernell begins the excerpt tentatively, and on the wrong pitch. He continues to attempt the solfege. He is lost tonally, and also incorrectly naming the solfege syllables themselves.

“Pernell, I got ahead of myself,” Stuart responds with compassion.

Stuart breaks down how he can find the starting pitch, “mi,” then walks through the syllables, writing them on the notation with pencil.

As Pernell sings through the solfege, he is struggling to sing intervals correctly. Stuart breaks down some intervals further, asking Pernell to echo his own singing:

Mi-so

Stuart sings:

Mi-so

Pernell sings, perfectly in tune for the first time in this setting.

“That’s awesome” Stuart whispers intensely through a beaming smile.

He goes on to describe the progress he’s witnessed during Pernell’s time in the group thus far.

Pernell walks out with a pleased, relieved smile.

Later, Stuart reflected on how the program’s larger structure allows him to have these one-on-one moments with students:

It gives kids the space to be successful working in a small context. I can be with a small group and work with the kid who’s struggling to match pitch independently and privately. Instead of in an ensemble context where that becomes very obvious. You can do some of those things subtly. I can work with the kid who’s just learning how to do solfege, and I can do that in a subtle way while kids are still having success in other aspects. (Interview, December 13, 2016)

Stuart’s own description of his private work with students does not hold a candle to what I felt when witnessing that moment. Stuart had many options for response as he worked with a student whose musical abilities were far behind those of his peers. He chose to meet Pernell where he was, validate his progress, and encourage him to keep working. The quality of Stuart’s presence to Pernell in that moment was a mark of his respect and sensitivity to individuals, not only in their musical, but also their human journey.

Early Development of the I-It Relationship

To any observer entering Stuart’s classroom perhaps the first striking element is the high level of musicianship and craftsmanship; the refined and precise, yet sensitive nature of the music that he and his students are making. Stuart’s music study began when he was young, and the relationship he developed with music serves to inform the ways he approaches his own teaching practice today. Therefore, to begin an understanding of the nature of Stuart’s presence in the classroom, I will begin by looking at his background in, and relationship to music. Stuart states:

I studied piano in elementary & middle school, and bassoon throughout middle and high school. I played bassoon in middle and high school band and orchestra, and in the <youth symphony> for 6 years. [This experience] provided the chance to travel the globe and play with other high school musicians and work with faculty from the [local University]. I began singing in high school, both in our high school choir and the [local children’s choir] (changed voice ensemble). My experience in the [ensemble] convinced me that I wanted to pursue a career teaching vocal music. My parents sang casually and my mother studied piano. I have taught music pre-K through adult. I hold a Masters of Music (music education)...and a Bachelor of Arts (music). (Email interview, November 20, 2016)

Stuart describes his beginnings in private piano lessons:

When I started studying piano, I didn’t...I insisted to my mother...in elementary school...that I stop. And she said, “No, no, no. You have to keep with it.” And thank her for saying that. But eventually she relented because I protested enough that my teacher expected me to practice. Oh, the irony. <laughing> And so she relented. But I had never really...<pause> I connected with piano, but not with the aspect of practicing. It wasn’t there. (Interview, December 13, 2016)

When his I-statements are isolated from the above account, Stuart’s complicated, almost humorous journey with piano is revealed:

I started studying piano
I insisted
I protested
I connected with piano

This I-poem serves to disclose the essence of Stuart’s relationship with piano—one that includes its rejection in the context of structured study and, at the same time, its deep, personal fulfillment

for Stuart.

Then, in sixth grade, Stuart began studying the bassoon.

And I enjoyed practicing bassoon a lot. Because it had the most keys and holes compared to my number of fingers. I looked at the trumpet and I said, “you only have three valves. I need something with more.” Anyways, very simplistic view of the instrument. But I liked that ratio. And I got hooked on it and it was a lot of fun and I had some great experiences. I think though, throughout all of that, even though I stopped playing piano, I have vivid memories throughout all of middle school and high school of being able to go to the piano in our house and just noodle and play and sight-read new stuff and whatnot, and for me that was always a release. And it still is. I go home, I play choral octavos and I can decompress. And I don’t care about the specific octavo, just playing it is gives me that chance and it doesn’t matter to me, it’s not an end game. I’m not practicing it to rehearse with my students. There’s no performance goal. But it’s that moment where, at least I find some inner calm. That’s my way of meditating, or connecting to myself. (Interview, December 13, 2016)

Extending the I-poem to the excerpt above, Stuart’s relationship with piano is further uncovered, revealing its role in Stuart’s connection to his inner self.

I got hooked
I think
I stopped playing piano
I have vivid memories
For me that was a release
I go home
I play
I can decompress
I don't care
It doesn't matter
It's not an end game
I'm not practicing
I find some inner calm.
My way of meditating
Connecting to myself.

Within the context of the I-poem, the third line “I stopped playing piano” stands out to further clarify Stuart’s relationship with piano. In this context, the phrase marks a time not just when he stopped formal piano study, but also when Stuart claimed “practice” for his own purposes. In this way, Stuart seems to cease “practice” in the Western musical manner of technical, product-

driven drill and embrace the type of Eastern “practice” of contemplative traditions, or attention to inner self.

And I didn't find that as much with bassoon, even though I liked practicing it. I didn't find the act...I loved ensemble music, I didn't like playing independently, I mean I liked singing by myself, but I didn't like playing independently, and I didn't find that same sense of solace, I guess, that I found behind the keys, and that I found as a singer. And I think I found that *more* as a singer, certainly going through college, in an ensemble context. There's something unique about, I love singing individually, and that was a good part of my life, but I think in an ensemble context, I always enjoyed the idea that the sum of the parts versus the whole. I think that concept always resonated with me. I really took everybody in the room, you couldn't get 95% of the right notes...you really had to get *100%* within the ensemble. And that required a really neat, just a really neat environment. (Interview, December 13, 2016)

Here, Stuart expresses his overall resonance with collective, ensemble music-making over individual performance. Through this account, we learn how Stuart held up the “solace” or balm of piano as a measure by which other music-making would be judged. He describes finding this same sort of satisfaction in ensemble participation. Today, echos of these musical bonds are heard in his descriptions of his teaching practice. In his 15th year of music teaching, Stuart identifies primarily as a music educator who facilitates multiple levels of musical connection within the ensemble context.

But I see myself as being a music educator first and foremost and I guess I interact with the music from that perspective. You know, what can this music teach us? How can this music unlock, whether it's textual context, or it has a specific component that's challenging for musical literacy. And, I think structuring...I guess in all the things I'm involved with right now with here my students, with the adults that I work with...it's about trying to create experiences...helping to create authentic musical experiences for the people that I'm working with. And hopefully connect with the audience in some way and fill that void that music as, one of the things that music in my life has been able to do. So, I guess first and foremost I see myself as a music educator. Someone that helps open doors for other people, I guess that's what I love about ensemble music. Whether you're working with professionals or amateurs, it's the same kind of approach in an ensemble context where you will have this piece of music and you're trying to bring it to life and you're trying to give new life to older music, and new music. I guess I see myself as being the facilitator *for* that more than anything else. (Interview, December 12, 2016)

Formation and Development of I-It and I-Thou Relationships

In accounts of his early music teaching practice, however, Stuart's reflections on his relationship with music differ from those of his youth. When I attend to the reflections Stuart offers of his first years of teaching, the I-it relationship is not couched in solace, meditation, and connection with others, but rather product, technique, and performance. Further, his relationships with students seem overridden by the product-oriented nature of this musical relationship. In this way, the development of his I-it and I-thou relationships appear to be connected. The following statements, pulled from their original story context, and presented together, paint a picture of Stuart's early presence in the context of his relationship with both music and students.

I think early on, I was so concerned with the musical product...when I first started teaching. Much more concerned with the final product. That's what's being put out there. I don't think I've ever looked at students as cogs. But I think early on, you're so concerned with "how do I get this product", not with the people you're interacting with. (Interview, December 13, 2016)

But early on, [I was] so concerned about making any mistake, and not knowing what I'm doing, and trying to maintain [my] role...early in [my] teaching career. (Interview, December 13, 2016).

Certainly, earlier on, I had a one-size fits-all mentality. (Interview, December 13, 2016).

That at least is influenced by all the "sage on the stage" concept that...well it was pushed on me earlier. (Interview, December 13, 2016)

As with of many accounts of beginning music teachers, Stuart describes a focus on himself, his teaching role, and his technique early in his teaching career. He describes how he prioritized the musical product over a relationship with or recognition of the students as individuals, which reveals how the I-it and I-thou relationships were coupled. While Stuart's fear of doing things incorrectly or making a mistake may be congruent with his personal need to be "deliberate and precise," words he used to describe himself (Email interview, November 30, 2016), this focus on himself put the students in the shadows to some degree. A "one-size fits-all" label implies a lack of attention to and nuance with individual students, and possibly an assumption that teaching

strategies or approaches intended for the large group were able to all-at-once meet the needs of everyone. Stuart's description of the "sage on the stage" concept may also indicate he was influenced by specific expectations associated with the role of conductor.

Stuart stated he did not have critical moments where he felt repair was needed in either his relationships with music or students, but he describes the way these relationships changed gradually through the years. Stuart describes two factors that changed and shaped these relationships. First, Stuart describes having his own children as a presence-enhancing moment in his own teaching practice. It has helped him to see children in a more holistic manner, thus shifting his stance and expanding the parameters of his practice:

I think that changed the way that I saw students. I think very early on, once...my eldest son is ten now, but at that point, I don't think that I looked at students as cogs, but I don't know that I looked at them in as deep a manner as I could have. And what they're bringing to the table, and the myriad complexities that they walk in the room with, and how this space shouldn't just be a sanctuary for music, but for them to explore themselves. And I don't know that I looked at our relationship, as a class and the way that I created a classroom environment or helped to create that, in the same way. And I know that for myself, that was a big paradigm shift. Thinking, OK, if I were the parent of this kid - all these kids have *somebody* at home and they are wanting that kid to come here and be in a safe space. And be in a space with a teacher who is nurturing and supportive and allowing them to become the best kid that they came become. And if I'm not doing that up here, the music, I think, became secondary to some extent. So, this kind of gets to the "end game," thinking about the final product. The music that we're learning and the techniques that we're learning are all wonderful, but they're all geared long-term toward giving them a chance within the high school context to learn more about themselves, about what they're capable of doing, about what they could be when they leave here, and exploring things *in* the arts, and learn more about themselves *through* the arts. Not just learning pieces of music that are performed well. And hopefully that happens in performance still. (Interview, December 13, 2016)

Through the experience of having his own children, Stuart describes his expanded awareness of individual students and their intricacies. He describes the realization of the need for a nurturing classroom environment—one that promotes more than just music as an end-goal, but as something to learn from, connect with, and self-actualize. This can be characterized as a shift

in Stuart's classroom presence in terms of his relationship both with students and with music. His new stance in the I-thou and I-it relationships is analogous to the place he described in his early relationship with music. Just as "I stopped playing piano" indicated the end of his piano practice as a technical endeavor, he indicates how "music as a product" in the classroom was replaced with "music as a conduit," mirroring the meaning of music in Stuart's life. In this way, Stuart's overall presence in the classroom has developed to be reflective of his personal relationship to music.

The second presence-enhancing factor is a set of lessons learned through Stuart's inheritance of his choir program. In the following story, Stuart describes how the "extra curricular" groups established by his predecessor have shaped his teacher presence.

They're all student-run groups. They have student business managers and student music directors. And they appoint them within their groups. And they hold their own auditions at the end of every year. Then, I just sign off on the students that they accept. They're comprised of students at least in their second year of the program: sophomores through seniors. They develop their own arrangements themselves--they either create the arrangements themselves, or they buy or procure their own arrangements. They run their own rehearsals, they come up with their own rehearsal schedule with each group. Their music director runs the rehearsals, or they're run them collaboratively. Some of the arrangements are done collaboratively. They listen to something off the radio and create it en-mass. Then they have hearings, which are basically juries, before each concert, which basically gives me a chance to hear the quality of the performance, give them some authentic feedback, have them go back to rehearsing, and cleaning things up if they need to. So, they're a part of the program, but they're an extension of the program. And what's awesome is that they use, when I watch them rehearse...and most of their rehearsals take place off-site at students' homes. But the groups that do rehearse here, when I watch them rehearse, they're using some of the same techniques that we use in the classroom, but it's an extension of what they're doing. So, they're singing on solfege, they're using some of the rhythmic reading techniques that we use, but they're managing the peer-to-peer relationships, they're managing the role of being the teacher, they're *all* assuming the role and that level of independence, which is really awesome to watch. That's where two of these groups were formed. That's sort of the structure. And there are eight groups now. My predecessor started them in the 70's because he needed to get more boys in the program, so he started a boys group and they sang barbershop and doo-wop. And then all of the the other groups - one of them became a curricular show choir, the the rest grew out of basically the same template, where students approached him and said "we'd like to start another group." And he said, "Ok, that's great." And so, I think a lot of my teaching

has frankly been shaped by this program that I inherited and the way that he had structured it to nurture students and student development. You asked about pivot moments in teaching and I think that, I missed that, really. Because I think I was very focused on music literacy and ensemble performance, and I developed student leadership, but I don't think to the capacity to what we do now. (Interview, December 13, 2016)

Here, Stuart brings to light how the program he inherited educated him about the need for student autonomy, and has helped him recognize and honor student's musical independence. In taking on that established program, it has opened the door for Stuart to agree to more student-run groups at students' requests.

So, with our extracurricular groups, we had two new ones start in the last three years. We already had six - that was *plenty*. From my vantage point, that was plenty! But we had students who were interested in starting another one. So, your choice as a teacher is to say "We've got enough, sorry. Or, "ok." <calm, assuring tone> So, I gave them a rough structure: here's what you need to establish. Here's some parameters so they would understand at least what might give them a structure to be successful. So, they went about holding their auditions, they followed through on all of that, creating their own arrangements, held auditions, did everything that the existing groups had done within in the structure, and now they're in their third year. They came in as freshman wanting to do that. And there's another group that started last year and they have grown leaps and bounds. And here are kids who wouldn't have that chance elsewhere. And I don't know that that's presence, but it certainly has guided the curriculum that I use, so hopefully what we're doing builds independence. (Interview, December 13, 2016)

Characterizing Relationships Today

The I-Thou Relationship

Of his relationships with students today, Stuart states:

I think I'm fortunate in this field because most of the students are here for multiple years. And so, over the course of time you develop deep relationships with the students and a deep level of trust with them because you're in all kinds of environments, working together and singing together. So, those things sort of naturally grow in time. But I think as a result, you learn a lot more about each kid, what baggage they bring when they walk in the classroom, what kind of language needs to be used, what kind of things motivate each child...And finding the student who you can address publically in the class, and that will help motivate that kid, versus the kid that you need to write an email to, to the kid who would rather respond electronically, to the kid who would rather be pulled aside after class. And being able to navigate all of those things within the classroom context. Early on, when you're so focused on what you're doing, it's hard to be focused on what the kids are doing and what they need and what they're bringing to the room. From my own vantage point, that just comes with experience - Being able to connect with them.

(Interview, December 13, 2016)

Above, Stuart reflects on how time and experience in working with students has informed his relationship with students and enhanced his presence in the classroom. He also describes several specific constructs and strategies that help define and characterize his relationship with students.

Autonomy and shared power. Stuart describes how the larger structure of the program has allowed for student decision-making and leadership, leading to student autonomy and shared power. Stuart describes how this structure has allowed him to know students more fully by honoring their needs and desires, even within the context of the large ensemble.

I think the way that this program is structured for them, it gives them the space to...do a lot of things that they might be interested in and give them the support to be successful. So, for instance we have a student leadership group. And it is *very*...there are specific things, like they help take care of robes, and there are very specific tasks, but after that it's *all* up to that individual group what they'd like to do. So, if they would like to fundraise for X, Y, or Z or they would like to do community outreach, I try to give them the space, and the support, and from our boosters, the financial support if needed, to make those things possible, giving them the room to grow.

And I think that translates into the way that the classes are run, so that when we have sectionals, I'm not with a section, and Joe, our pianist is not with a section - the sections are working independently. But the students are running things independently, and, again, there to help guide them...I think that allows you to be more responsive to each kid, because it doesn't put you always in a position of having the entire ensemble in front of you. It allows you to get in...there are simultaneous things, multiple goals that are happening simultaneously. (Interview, December 13, 2016)

In addition to having the structure to help individual students himself, Stuart describes how students have opportunities to lead, and thus help other students.

But I think a lot of things are structured that way. We have a week-long camp and a lot of these activities are guided by our senior class. And I inherited that, I didn't create that and I was very nervous initially of giving them this much control over guiding an entire week's worth of kids' activities. And I found that they took it incredibly seriously. And they were very concerned with student well-being, student health, transitions for incoming students, and their comfortability in this new environment with new students. And they took it more seriously than I ever could've imagined, but it was from a caring perspective. And that gave me a different perspective, also, toward student leadership. That you could have seniors step into this kind of a role, be responsive to each other, and what I think has grown out of that is more responsibility to them to be mindful towards

watching those incoming freshman--how can I help them, what are they missing? So, now they can connect with them during the summer prior to camp. They have get-togethers so that when a kid walks into camp, they not walking into a bus knowing no-one. There's a senior who pulls them aside and has a seat next to them on the bus. (Interview, December 13, 2016)

When separating the “I,” “we,” and “they” statements above, what remains is an outline of the extracurricular groups’ shared roles:

<u>“I” statements</u>	<u>“We” statements</u>	<u>“They” statements</u>
I think	We have	they might be interested in they help they'd like to they would like to they would like to
I try to give them I think	We have	
I'm not		The students are running things
(I'm) there to help I think I can be I can work I can do that		Kids are still having success
I think	We have	
I inherited I didn't create I was very nervous		They took it They were very concerned they took it more seriously they can connect

Reading through the voice poem with the varying perspectives separated shows the voice of “they” (students) having much power and choice. The “I” shows willingness to offer support, help, and structure, even though the “I” voice also shows anxiety at the idea of giving up control. Even though Stuart describes inheriting the program and exhibiting anxiety of giving up that

control, he describes this student-directed element of the program as contributing to presence.

We, the shared voice, repeats “we have” spaced almost evenly three times throughout the excerpt, almost in a perspective of shared ownership in the program.

Textual resonance. Stuart describes how he chooses repertoire around text and language that is likely to resonate with students. Stuart describes below how students’ emotional resonance is the foundation of his repertoire choice.

I asked the students earlier this year to describe the type of music that they would be interested in singing, poetry that they were interested in singing...not necessarily genres of music, but poetic ideas. And a lot of them touched on ideas of...I was very surprised...but a lot of them talked of ideas of grief, loss, how to overcome challenges. These were pretty weighty topics. But when we sing about those topics, there is an inner connection, I think, for them. That’s sort of a natural segue. Which is important, then, for repertoire selection, so that you’re picking texts that hopefully resonate with the kids that simultaneously meet your curricular literacy goals, but also meet their emotional goals for where they are as 13 through 18 year-olds. (Interview, December 13, 2016)

Stuart also describes using repertoire that features some students’ home languages, allowing those students to be in the place of the instructor.

For instance, last night we sang two pieces in Tamil, one of the twenty-some Indian languages. But we have a student who has studied Tamil for her entire life, and her father also speaks it natively. And the two of them were able to help us as diction coaches. Well, if I student is able to bring some sort of unique skill, and share with the ensemble, their role in the ensemble is validated, that kid’s knowledge is validated. We do that similar thing I do with our exchange students who come from elsewhere and they bring all kinds of experience. And lots of other languages, so if we can find literature in their languages. Sometimes we’ve done songs in the spring where they teach us something in their home language and the ensemble learns from them. It turns everything on its head. (Interview, December 13, 2016)

The voice as instrument. Beyond the importance of text itself in choral singing, Stuart attends to the potential pitfalls of the voice as an instrument. He describes relationships with students as central to shaping their ability to accept feedback in rehearsal.

They know that when we stop to fix something that it’s always professional, not personal if we’re fixing something. So, the voice is such a personal instrument that students often feel if you’re criticizing them, if it’s out-of-tune, they themselves are out of tune. As a bassoonist, I can always blame the reed. “Aw, this reed’s horrible! I need to shave it. Oh,

there's water...I got water in the bocal." I had a thousand mechanical reasons why. I can now lay claim to having a cold, or being ill or I didn't sleep enough or whatever, as a singer. But being critical of a singer can feel really personal. Because there's no filter there. It's you, there's no instrument. And I think developing those relationships is so important because as they become juniors and seniors, they know that when you're giving them feedback, if it's an intonation thing or a rhythm thing-that it's not a personal judgment. (Interview, December 13, 2016)

The I-I Relationship

Stuart's I-thou relationships have served to shape the way he sees himself in teaching.

When I asked him what it meant to "be himself while teaching," Stuart's response was couched in his ability to be present to students.

I think a lot of that comes to responsiveness, I think. When you're able to respond in the moment, usually your responses are authentic, and they're direct to the students. So, I think to be myself, hopefully...I don't know...I guess hopefully I'm being responsive to the students in exactly what they're doing. I'm not using a canned response, I'm not using a technique that I learned and this is what I'm going to execute, I'm responding with something specific to the moment or to the challenge that they're seeing. So, being myself in the room, hopefully my personality is coming through in the class. Hopefully, there's a sense of humor, hopefully certain aspects of yourself are coming through to the students. I think that they also sense that what you're saying is not just delivering curriculum, but it's coming from somewhere deeper within yourself. (Interview, December 13, 2016)

Especially when compared to his early descriptions of the I-thou relationship, where Stuart was focused on his own role and technique, his changed stance in relationships with students is quite apparent in this account of how he feels like himself when teaching. He feels true to himself not through execution of feedback based on purely curricular goals, but through authentic responses which include elements of himself that come from somewhere "deeper." When I question the source or implications of this deeper self, I cannot help but to think of Stuart's relationship to music, and the sense of spiritual fulfillment he described as a result of musical engagement.

Stuart describes moments where he felt a lack of presence in the context of relationship to self. When asked to describe a time when he felt a lack of presence in the classroom, he states:

The times when I lack presence in the classroom occur when I am overwhelmed, exhausted, and/or pre-occupied with other things. When I am not well-rested, my ability to respond in the moment, much less with compassion and empathy, is severely limited. Every day, you are making hundreds of decisions in the moment. When I lack presence, my responses to student questions and are not considered or measured, and often must be revised after more thought.” (Email interview, December 16, 2016)

Further, he describes how, in those moments, how apologizing publicly enables him to maintain presence to students:

I think the moments when I realize, in class, that I didn’t have presence, and you respond curtly or you respond in a way that, you know, the second it comes out of your mouth, that you were like “Why did I do that?” That wasn’t a sensitive response. It wasn’t the kind of teacher you want to be. And in that moment, having the presence to be able to step back and apologize the kid in front of everybody else and own it instead of push it back “that’s ok.” (Interview, December 13, 2016)

Through Stuart’s descriptions of moments where presence was both felt and lacking, it is clear he feels much of his overall presence in the classroom hinges on his own ability to authentically and reasonably respond to students. Stuart reveals how he feels true to himself when able to meet students where they are, and also acts in a fair, compassionate, and transparent manner.

The I-It Relationship: Presence in the Ensemble Context

Stuart’s presence in the ensemble context is shaped by the formation and characterization of the relationships described above: his early development of a musical relationship, his relationship to and understanding of his desired role of self, and his relationship with students. With an understanding of how he has conceptualized those relationships both in the past and in the present, it is easier to grasp a more integrated picture of his presence in the large ensemble context. Because Stuart sees himself as a facilitator *for* unlocking the potential of music in students, I will focus characterizing the I-It relationship specifically in the context of ensemble music. When describing students’ and his collective interaction with the music, Stuart states:

...When you’re in a rehearsal and I think in those moments, and this again is ensemble music...it’s real people interacting with the music in real time, and so accidents happen

and mistakes happen. Responding to this...and this kind of gets to presence...in those moments where things align and the chord is perfectly in tune, or they sang a phrase and the text of it resonated with the students in the room and it resonates with you or you're discussing the text and the students are opening themselves up to each other...I think all those kinds of things...or perhaps they're listening to a passage, maybe there's a piano interlude, and we are fortunate to have an incredible pianist. I have had the luxury of working with incredible pianists my entire career. I don't know how lucky...I have been very fortunate. I work with a wonderful colleague now. And he might play something and it might be so exquisitely musical, that you can feel the room just sort of pause, and you can sense in the students, who are so busy every other moment of the day, and you have that moment of....pause. (Interview, December 13, 2016)

Stuart describes how he and the students share an awareness of the music with which they are interacting. As the instructor, he takes the time for a collective pause when he senses these shared moments. He goes on to describe his sensitivity to, and awareness of, students' responses and connections to the music as it occurs in the ensemble rehearsal context. He describes how the awareness may bear a similarity to the type of "inner calm" of his own solo piano meditation.

Maybe it's watching the...it's those "aha" moments students have intermittently that you can't predict. And they have them and I certainly have those, that's not as much inner calm as it is outward joy. But those are great moments--sort of the same kinds of, similar emotional responses, but it manifests itself differently. (Interview, December 13, 2016)

When I asked Stuart what shaped his awareness of these elements, he replied:

But I think sometimes, sometimes there's an energy in the room, there's a vibe. I mean you can read energies in rooms and vibes in rooms of the students. You'd be rehearsing something and there might be a cadence and you'd cut off and you're looking around at the students and you can see that they're attentive, they're engaged. And there's, I mean...anecdotally, you're reading faces, you're reading emotions, you're reading a sense of energy, and you can sense anticipation, perhaps, for the next phrase. Sometimes when students have those "aha" moments, it's very outward. Some students are very outward about those. But others you can just see in their eyes...maybe you're talking about accessing head voice, and you can a kid who's always struggled accessing head voice or feeling comfortable up there, and you can just kind of read in their eyes that they were able to do it. And you confer with the kid, and they're like "yah, I was able to do...." Maybe that's privately, maybe that's publicly. So sometimes, you have kids that you can converse with post-class about what might have happened with them, or I noticed this happened. Or I noticed you had this response, what happened? So, sometimes that's sort of done in private, post-class, and sometimes it happens publicly. (Interview, December 13, 2016)

Here, Stuart describes an acute awareness that the energy of the rehearsal space is shaped by the

music and the students. His description marries his awareness of both students' emotional responses and their musical discoveries and learning milestones. His account brings to light how individual understanding of students plays a role in the ways he acknowledges and responds to these musical moments, whether publicly or privately. His understanding of students may both shape and be shaped in these moments of music-making and interaction. In this way, it can be understood that Stuart's I-it and I-thou relationships continue to be closely and inextricably connected in the ensemble context, as they were in his early teaching years.

Epilogue: Confronting a Certain Distance

Near the end of our last interview, as Stuart became comfortable (perhaps both with me and with the idea of interrogating his own relationships), he told a story from his past that helps nuance an understanding of his relationships to students. Before presenting his story, I will first attend to the I-poem to the excerpt above. It is one that features a distinct element of Stuart's voice, perhaps pertinent to the story to follow. When Stuart's "I" statements are pulled from the prose, they are revealed as linking statements, interjections, and precursors to the main points of the story, in which he regularly switches to a "you" voice. In looking deeper into the manifestations and possible meanings of this voice in other parts of this interview, I found it to be self-referential, reflective of his own experiences and perspectives. In this way, his "you" voice is personal, like an alternate use of the "I" voice:

<u>I-voice</u>	<u>You-voice</u>
I think	
I mean	
	you can read energies
	you'd be rehearsing
	you'd cut off
	you're looking around
	you can see
I mean	

you're reading faces
you're reading emotions
you're reading a sense of energy
you can sense
you can just see
you have a kid who's always struggled
you can just read in their eyes
you confer

While the “you” voice could reflect a collective “you” that indicates a universal experience, it is unlikely that such a personal account was meant to apply to the experiences of music teachers in general. It very clearly references his own experience in the ensemble context. And, importantly, this “you” voice almost exclusively describes his very personal awareness of both the collective ensemble and individual students rather than the “I” voice. It is possible that the “you” voice indicates, perhaps, a sense of distance from his I-voice. While Stuart himself was almost certainly unaware of this as he spoke, the contrapuntal use of different I-voices may indicate the presence of two different “selves”—a teaching self (“you” voice), and personal, story-telling self (“I” voice).

This distance between selves could be, in part, explained by the story Stuart told at the end of our interview. He describes an event from his early teaching years that he believes shapes his relationships with students. The story revolves around a gray binder, sitting between us on the desk as we spoke. Stuart describes how in a different school in another state, he took over a choir program in the shadow of a scandal:

When I started teaching, I was in, it was a very litigious mindset. I was in a district that had...there was a teacher scandal. I still have this is right here...<points down to a binder on the table> There was a teacher scandal and there's a binder that I still use, this has all my dictation examples in it, but it's called “contact log.” And literally, every time that I met with a student, at any point, they would have to sign into this log, I would have to sign in: sign, date, time, and why we were meeting. But it was very early in my career. And that set my mindset...that put me in a place mentally, where I was always thinking from litigious perspective...that framed student-teacher relationships. Because if the

student knows that they're signing in, and you're signing them in, and you have to explain why you're meeting with them. And think of the thousands of times that you speak with students every day. And having to do this every time you're meeting with them privately. A student sticks around for 5 minutes after class to get help with sight-reading: enter it in the contact log. And it was done for good reason. They were trying to make sure that everything was on the up and up and they were trying to be protective of students and teachers both. It was obviously very unfortunate. But that was their response and it was very early in my career. But from very early on, I've approached teacher-student relationships certainly from a distance. And that's been both positive and negative. I don't know...I think I get to know students very well [now]. But there's always been, in my mind, and there always is a teacher-student distance. (Interview, December 13, 2016)

Using only his "I" voice, Stuart reflects how the mandated use of a "contact log" contributed to a distance with students that he feels persists even today. His continued use of the binder to hold dictation examples, perhaps serves as a symbolic, perpetuating reminder of that event. He goes on to describe how he has continued to grow in relationships with students, but the shadows of this early event remain:

But I've made myself more vulnerable to students in the way that I talk about texts, and the way that they resonate with me in my life over the years. Certainly more than I did when I started teaching at 23 or whatever that was. So as my life experiences have changed, I've been more willing to share that with them. But I think that deepens your relationship. But there's always a part of my brain, every time that I'm with a student that I'm thinking about this <points finger on the contact log binder>, this contact log - Mindful of what that, what the interaction is. And that simultaneously happening, when you're thinking also about students...the pivot of having children and thinking of them as young people growing into themselves and trying to support that...having these sort of dual roles in your head if that makes any sense...of making, trying to connect with a student while still having distance. And that's always a juggling act. I'm not 100% comfortable that this contact log episode happened so early in my career, because I think to some extent I put too much of a distance between my students and I, if you know what I mean. And so, we finish...we may have a wonderful moment, and it may be fantastic in the classroom, and, for myself, I always feel like there's still is a distance. And there always will be a student-teacher distance, but I don't like the fact that this is in the background. (Interview, December 13, 2016)

Stuart uses his story of the contact log to bravely reveal a distance he feels in his relationship with students, one that he feels is due, in part, to the influence of this event. As he describes his

increased ability to open up to students through his career, as also described elsewhere in the chapter, he expresses how the origins of his relational journey with students continue to shape the parameters of his distance. He describes his role in relationships with students as one that is two-fold: one part must maintain a distance while another simultaneously forms a closeness. He characterizes this binary as a juggling act, one that is informed by the shadow of the litigious onset of his relationships with students. This expressed distance, while uncovered through an unfortunate story, may provide a more complete understanding of the professional and ethical relational boundaries of Stuart's presence in the music classroom.

In the face of this distance is also a presence evidenced through Stuart's descriptions of commitments to enriching relationships to students, the music, and to himself. In the concluding excerpts, he discusses his presence in the classroom in a way that integrates this relational dyad, and from his story, clarifies how the relationships touch and influence one another in the act of ensemble music-making. Of relationships with students in the choir, Stuart states:

I think the vulnerability is huge. And I talk about that with students a lot...About their need to be vulnerable on stage, especially when they're singing a text that's very personal--that resonates with them. And being able to open themselves up to the text, to the music, to each other, and as an ensemble to the audience. And that's how they'll really connect, at least how I coach it for them, to connect to the audience. But, I think that's really imperative as an educator. The second that you make yourself vulnerable and you're able to use self-deprecating humor...thank [my mentor] for using that...and I learned so much from watching him do that. But being able to be just as hard on yourself and laugh things off rather than take them so seriously. And I think the productivity goes through the roof when you're doing that. The kid buy-in goes through the roof. They feel comfortable making mistakes because you're comfortable owning all of yours.

And so, I guess when they walk in this classroom if they can power down and sort of get lost in the music for an hour, it's been a success. And if they've been able to connect to themselves, that's a success, too. And if they've been able read the text and somehow it resonates with them and they learn more about themselves or why they feel a certain way or they think about something in a deeper fashion than they've thought about, it's been a success. And so I think there are lots of ways that we can get to that, and I feel it myself when I'm working with them.

...My relationships with students have certainly improved over the course of my career because I've been more concerned about them and also more willing to open myself up to them. And I think that makes a big difference. It makes a big difference when the text that you're selecting and using, that we're studying, resonating with them, and they're willing and able to share, and you're willing and able to share. It's a two-way street. I think, as I've gotten more comfortable with the craft and responding in the moment, then you're more comfortable admitting when you've made mistakes. And that happens a lot. I tell this to, like, hundreds of them every day. So, I won't judge you for your mistakes and likewise, just accept that that's a part of what we do. But early on, so concerned about making any mistake, and not knowing what I'm doing, and trying to maintain your role...and I think it goes back to how your class is structured and how you deal with rules in your classroom. So I think in that regard, the comfortability with teaching, and the time spent teaching, you know those 10,000 hours. To feel comfortable, knowing that you have lots of techniques and tools at your disposal, you're more able to respond to students. You're more able to understand more of where more of where they're coming from because you're less concerned about your conducting pattern. You're better able to open yourself up to them about the text or about the music, or about moments like we talked about earlier where they sing a chord and it's just gorgeous. And you can stop and remark about how gorgeous that is and not think, oh my gosh, we've got to get to the next phrase. Because it's worth stopping and enjoying that moment and having that collective, "something awesome just happened and you were all here." We were here together. (Interview, December 13, 2016)

As I look up, I notice Stuart's hands are clasped hands together, in a symbolic gesture of this togetherness: One that is only recognized through his presence in that particular moment.

CHAPTER VII

JOSEPH'S STORY

With a goal of better understanding Joseph's teacher presence in the context of his (a) relationship to self (I-I), (b) relationships with students (I-thou), and (c) relationship to music (I-it), I will present his story in four parts:

1. A story of technology integration class
2. "It's Not About Me": Characterizing the I-I relationship
3. "Where Are You?" / "I Got You": Characterizing the I-thou relationship
4. "One Way to do this": Characterizing the I-it relationship

A Story of Technology Integration Class

One by one, eight middle school students casually enter Joseph's classroom for their ten o'clock technology integration class. Each student chooses a different path to their destination in the open, sun-drenched room brimming with instruments and computers, flanked by an irregular configuration of chairs, stands, microphones, and amplifiers.

"What do you call a spinning potato?" Joseph jokes with two students who have just arrived.

They smirk at him in silence as they anticipate the punchline.

"A rotator," he replies dryly with a pleased smile.

Allister, a tall eighth grade boy with glasses and a messy plume of blonde hair, heads directly to Joseph's desk area and buries his head in the screen of a large desktop computer, while three girls chat excitedly around a large board on casters featuring a beautiful metallic design. They

start the process of untangling and sorting out wires and alligator clips protruding from the bottom of the board. They attach each individual clip to motherboards near two more desktop computers. After asking Joseph what they should work on today, two other students begin transcribing information from a rolling chalk board, and another student is sent to the office to call home to arrange to come to a school alumni rehearsal coming up that evening.

“It’s two weeks before the concert and we don’t even have a band,” Joseph nervously comments as he sorts some papers on a table.

“I don’t know what I was thinking. Well, I don’t know what everybody else was thinking.”

Joseph and his middle school musicians are preparing for concert where current students, middle school and upper elementary levels, share the stage in collaboration with school alumni from the past ten years. Kelly, a seventh grade student, is sitting sideways, hunched over the piano bench, preparing something of her own for the show. On a scrap piece of paper, Kelly begins scrawling new lyrics to a song titled “Travelling”, which was written five years prior by a former student named Luke. Joseph expresses his enthusiasm about her desire to do this, and cautiously inquires:

“Did Luke have any say in that? He ran out of time on those lyrics. But the idea behind this concert is that we can make these things complete.”

Joseph continues to move about the room in an organic fashion, engaging with students about their individual projects. Allister emerges from his intense focus on the computer to engage in a conversation with Joseph while make adjustments with a few instrument cords. Through large speakers, Allister plays the track which he has been refining. The sounds of the upbeat instrumental pique the ears and attention of several others in the classroom. Several months later, after Allister had left for high school, Joseph reflected on Allister’s journey in

music:

One of the students, you met him, Allister, you saw him at his pinnacle. He's recording a full length album....But Allister when he started in the music program, would stare at me, shaking his head, pretending to play. And it made me *so* mad! Like, "dude, you're just pretending. You're not even *trying*." But he just had this desire to *feel* this certain way and do this certain thing and so I'm just like "Ok, what is it is that you're you trying to do?" and I got down to it like "What are you trying to do? Because I need to help you do *that*. I don't need to help you do what *I* want you to do because you're just not doing it." And he would laugh about that. And he'd be like "Yah, I know." I was like "What is it that *you* want to do?" and he said "I want to make music with people." And I'm like "OK, well you're in a group"...apparently he's not seeing that he's in a group with people and this is one way to do it. (Interview, October 28, 2016)

Here Joseph describes his past interactions with Allister, who was floundering in band class, not actively participating and unable to articulate his musical goals. But Joseph recognized a desire in him, and thus, the need to help re-direct Allister toward something that meant something to him personally. This glimpse of Allister's past seems a huge departure from the intense focus he is exhibiting today while working on music of his own. Joseph calls Allister's attention to the other side of the room by pointing at Bryan, a seventh grader who is gleefully dancing to Allister's track. "*That's* how you know you're successful."

The trio of girls has sorted through the wires and is experimenting with assigning different sounds to the Makey Makey motherboards. Joseph suggests I get closer to the large, beautifully designed board, and the girls give me a tutorial on how it works. The large board on wheels is named "The Interactive Music Board," or more lovingly referred to by the acronym "TIM(B)."

"But the 'B' is silent," I am informed by a student.

I learn that TIM(B)—a hand-made board approximately 4x5 ft in size—is a collaboration between the technology integration class, music class and the art class. TIM(B) is designed with conductive materials so the Makey-Makey alligator clips can be attached to it, hidden behind the

facing. As I touched parts of the board, various digital sounds were triggered. I “played” the board by tapping it on different spots on facing, and with different timing to create various patterns and rhythms. The girls proudly tell me that a local children’s museum has expressed interest in having them help with installing a TIM(B)-like device in their facility. Then, they quickly turn the conversation toward re-assigning some of the existing sounds and creating an ostinato pattern to use in the concert.

A few months after this observation, Joseph reflected on the work required on his part to create such a classroom environment, which reflects the organization and climate similar of his other classes:

The first month of the school year consists of a massive organizational effort on my part to set up the structure, create the space and empower students to create, observe, practice good habits and communicate. Once this effort has been made, my role in the classroom goes through a rather large shift from leading from the front of the room to sitting on the side, keenly observing, providing the tools, guidance, and praise that is required to keep the students focused, happy, and creative. When class starts and a 4th grade student walks to the front of class to get everyone’s attention to start a warm up, then proceeds to guide the warm-up for the next 15 minutes uninterrupted (by me), I feel the sense of presence ...[as defined by Rodgers and Raider-Roth, (2006)]. I feel lucky to have this feeling on a daily basis with my students. (Email interview, October 12, 2016)

Joseph describes above how he feels he is present to students when he removes himself from the instructional role, allowing them to take the lead without him. He mentions the preparation is extensive to create such an environment, and then his job is not to simply relax and observe, but to provide many other types of assistance so the desired balance may be maintained for students.

As I leave the area where TIM(B) stands, I notice Kelly is still at the piano, but is now sitting upright, experimenting with a few sparse chords on the piano while humming a melody. Two students sitting close to her begin a discussion of how hearing her play “Travelling” triggers

fond memories of other songs from that time. They nostalgically reflect on songs they wrote together in third grade, erupting in fragments of songs, laughing, and sharing memories. One of the students goes to a classroom computer and finds files of these recordings made four years prior. They turn on the song they have been singing, “Rainy Day,” and quickly begin rocking back and forth, singing loudly to their childhood recording. “I can’t sing this anymore because I can’t go that high” comments one of the girls, to which Kelly turns from her work at the piano and interjects “You gotta use your head voice.” The two girls reminisce about their years at the school, and mark the years by songs they’ve written together like “Eggman,” a fantasy-based collaborative creation.

Joseph notices me noticing the girls and their trip down memory lane. “It’s about ownership. The kids wouldn’t be reminiscing about a Beatles medley they did.” Joseph pauses and checks in with Kelly. “Kelly, how are you doing on those lyrics?” She responds with a shrug which contains just the right amount of confidence.

“You guys probably need to get going,” Joseph says as he glances at the time.

“We have a couple more minutes” a voice emerges from the group.

Suddenly a loud, operatic electronic voice emanates from TIM(B) like a beam of light. I turn toward it as I hear the sounds of giggling and see a trio of very pleased faces.

“I love that!” says one of the girls.

“Then use it!” Joseph responds as he rearranges some instrument cords from far across the room.

Kelly’s voice disrupts the sound of the operatic voices. “OK, everyone. Quiet on the set.” She announces she has finally come up with a new part for “Travelling,” and students respond by maintaining silence for the backdrop of her recording. At the conclusion of the short recording,

Joseph turns to me, commenting on the progress we've witnessed during the class period.

"That's four notes in an hour. That's what ownership is about."

In a later interview, Joseph reflected on his feelings about ownership:

Sometimes...I see somebody who I see is in the right kind of mindset to be dedicated at something, and I see the sparkle in their eye and they love it and whatnot. So, for me, it boils down to ownership. If you don't own what it is that you're doing, then you could be doing it for any number of reasons that have nothing to do with the end result of where you're going to be when you're done doing it. (Interview, October 28, 2016)

Joseph describes here how he believes ownership to be a crucial tenet for students learning music. He describes ownership as observable, and visible. To Joseph, the essence of ownership in music is one which remains true to the core outcome of the act itself.

Hearing a consistent ostinato loop coming from the TIM(B), Joseph picks up his guitar and heads toward it. As he listens, he explores his guitar until he finds the matching progression in E-flat.

"I think I have your accompaniment."

He plays along several times with the girls' TIM(B) musical excerpt and motions to students that class is over.

"We'll see you in strings! What are we going to do in strings, by the way?"

Students slowly put away materials and leave the room, rendering the room silent once again.

Not five minutes after students leave the room, Joseph has opened up a container to eat lunch, and an adult peeks her head into the classroom.

"Oh my goodness, I totally forgot," Joseph responds, but welcomes her in the room.

"Come on, come on in!"

This teacher, a "different" Kelly, is here to video an interview for Joseph's GRAMMY Music Educator nomination video. She sets up her equipment as Joseph arranges a few guitars and tabla

as a backdrop.

Joseph smooths out his plaid shirt and begins the recording by introducing himself and his school. As the recording captures his thoughts about teaching music, many of his words directly reflect what has just occurred in class.

I've been the music director here for 10 years and I've had the great experience of being able to start this program from scratch. Because of that, I've had the freedom to innovate and try new things and it has been an amazing experience. It has also come with many challenges. The greatest of these challenges was the pressing need to define and at times defend my unique, modern approach to music education. The music program centers on three main areas: ownership, composition, and production. So, students at this school, they not only learn how to play music - learn how to sing, learn instruments, learn music appreciation, the history of where the music comes from, they also learn how to create music. And not just create their own songs, but create the settings by which these songs are presented. The students here record music. We use pro tools, we use soundtrap.com, we use noteflight.com, they arrange and compose their own music, the students choose their own repertoire, they create their own repertoire, and they work with each other. It's a very collaborative environment here. Students are constantly finding and innovating ways to create music in this environment. Whether they are making interactive music boards, or they're recording their own album, or they are arranging tunes that classmates of theirs have recorded seven, eight, ten years ago. The students here *own* their musical life. And when students take ownership of their music, they get more involved, and they're more engaged. They take it seriously in a way I've never seen when they're working with another composer's work. One of my proudest moments at this school... (Observation, October 25, 2016)

Joseph pauses while he fights back tears and is unable to continue speaking. He starts and stops recording the video recording several times, overwhelmed with emotion. He is soon able to resume his story.

...One of my proudest moments at the school was when our modern band, our older group of students—they compose their own music, they arrange tunes—during the spring concert, they were at the big grand finale, and when the finale was over, they had me sit in the front row and they performed a song that they composed, arranged, and practiced without my knowledge, which is hard to do. This is a small building. I still, to this day, have no idea how they did this, and it was a tribute to me. It was called, “Hey, Mr. Joe.”

Joseph exhales audibly, his emotion visible for all in the room.

It wasn't because the song was to me, it wasn't because the song was about me, it was because they did it.

His voice pauses where the finished video would show video clips of children singing around a

microphone, students composing at computers, and preschoolers in a neat circle ready for music class.

I absolutely love what I do. (Observation, October 25, 2016)

“It’s Not About Me”: Characterizing the I-I Relationship

In understanding how Joseph describes presence in the context of his relationship to self, this section will explore stories of rupture and repair in Joseph’s I-I relationship.

Rupture and Repair

When Joseph was asked to describe the nature of his relationships with students, he began by zooming out to reveal a larger issue he faced within himself in his early years of teaching:

OK, first of all, let me back up a little bit. I came to teaching because, one, I’ve always been good at it. I have memories of being in fourth grade and thinking “I could teach this to the third graders. I know that now and I could do that.” And part of that, I understand now, is being an older brother. Watching my sister learn my mistakes and the struggles that I went through and her going through it much easier and understanding what to avoid and whatnot. And I felt like I could just apply that kind of mentorship to younger people...or less experienced people, I should say, because I’ve had a lot of older students. And so, my whole life I’ve always been one of those people who liked to talk, “loquacious”, as [a mentor] says. And so, for me to talk through things has always been the ways I’ve dealt with any issues with my family. We’ve always talked things through, to great lengths. And so, for me, having the opportunity to do that in a school setting, in a music setting, having to define for myself, “what is music?” so I can help students find their definition of music and what does it mean to them, I was so passionate about it, that I would get my feelings hurt by what they’re thinking of, or what they don’t care about, or what they do care about - if it’s different from mine. And my mentor said to me “it’s not about you. It’s not about you. It’s not about you.” The student might have just yelled at you, they might be calling you a jerk, they might be saying ‘you’re doing this and that’, but this is not about you. All this stuff that they’re doing, it’s not about you.” Over and over and over again. And getting my head around that was *very* difficult because I’m a passionate person and I feel like I envision where I can see things going, but when it doesn’t get there then I get frustrated and I express that frustration. But that’s the wrong approach, because when I express frustration, students feel bad and then suddenly, we’re miscommunicating all over the place. So, if it’s not about *me*, then what is it about? (Interview, October 28, 2016)

Joseph goes on to describe a clear vision of “what it is about” in his music teaching practice, but

I will suspend the passage to first stop and attend to what he has described about his relationship to self thus far. Joseph tells the story that is most likely familiar to many music educators entering the field: that he became a teacher because it felt a culminating extension of his place in his family, his strengths in the world, and his love for the art. His story shows how this path did not naturally lead to easy relationships, rather his great passion was misguided in his relationship with students. His repetition of the phrase “it’s not about you” three times shows how letting go of self and possibly redirecting that passion, has been his strategy for repair, and has been a heavy burden for Joseph to bear. This illustrates a rupture in the I-I relationship.

The I-poem extracted from the above passage helps sort out what Joseph was experiencing within himself. The first of Joseph’s I-statements articulate the great confidence he had in his own teaching ability early on—“I could teach, I could.” Through his I-statements, the poem takes us through his emotional journey - from confidence, to expressions of fervor, and eventually to frustration.

I first started
I came to teaching
I've always been good
I have memories
I could teach
I could
I understand now
I went through
I felt
I should
I've had
I've always been
I've dealt
I was so passionate
I would get my feelings hurt
I'm a passionate person
I envision
I can see things
I get frustrated
I express

I express

The larger passage shows how Joseph's expressions of frustration lead to miscommunications with students. But the above I-poem shows a progression of emotions: passion and excitement for music, while tacitly understood as important to good teaching, opening Joseph up to a vulnerability that allowed him to feel hurt in interactions with students. I have never considered that passion for one's subject area could be a point of vulnerability, but it is clear here that Joseph's ideals and visions for "what should be" in music at times lead him to exhibit behavior which drove a wedge between himself and students.

In the following story, Joseph reflects on a moment where he became angry with a student, which was brief, yet served as a defining moment for Joseph.

I yelled at a student once in my life. And he didn't react very much to it, but it tore me up inside. There's this poem I read about somebody who was laying, sunbathing on their porch. And then they saw a snake next to them and there was a shovel on this side of them and they took the shovel and went "BAM!" and then cut the snake's head off. Just, gut reaction. And then, they were so shaken up they went to the bathroom and they looked at themselves in the mirror and they hated who they saw. They hated what just happened. They hated the person that they saw. And, I've been to that point with teaching. Where I'm just like, "Oh my gosh, I yelled at this student." It was my frustration and I yelled at him so hard. I gave him what he gets at home and he just took it on the chin and didn't, just totally didn't show anything, but I hated when I went to that place. And it was just a small moment, and nobody wrote it up as an incident or anything. Honestly, I think everybody understood my frustration because he was really giving everyone a hard time with his behavior. But I did not like going there. (Interview, October 28, 2016)

Joseph goes on to describe how it was difficult for him personally because he has been on the other side of a teacher's anger in the past.

And I've had teachers like that, who act out of frustration and anger and I've had it directed towards me. And it's a horrible thing to be in. It's like, "that's done, write that off, I'm not involved in that anymore." I see him now and I talk to him and I make it a point to ask how he's doing and kind of joke about the past - "Man, oh man, we really got into it. I've never got into it with somebody more than you." But I haven't had the courage to tell him, you know, "you've really showed me one of the ugliest sides of my professional career. You showed me that." And when I got to that point...well, maybe you have to be there in order to understand where not to go. You have to get sucked down

into those waters to know what a rip current is. And until you do that, you don't respect where you're swimming, the waters you're treading in. (Interview, October 28, 2016)

Reflecting on his time as a student, Joseph describes the metaphor of familiar "waters" of an angry interaction from his youth. In his account, he speaks inner feelings he has not had the courage to express to his former teacher. Having experiencing these waters in the past, when he found himself treading in them as a teacher, he immediately recognized where he was. Joseph describes this as a boundary-defining moment in the I-I relationship: brief, yet highly impactful. Here, the memory of a negative relational experience as a student helped to define the boundaries of his desired teacher-self.

Joseph described the key repair in overcoming his early tendency to take things personally as the ability to talk through problems. Just as his family of origin worked through problems by talking through issues at length, this need is paralleled in Joseph's professional life. Below, Joseph tells the story of how a past administrator cut him off from the open communication he felt he needed:

We had an interim administrator who came in before the one here, and I was able to talk to him at first, and then a door, an administrative door so to speak was being closed. It was like "I get what's going on here, and I'm not dealing with that drama anymore." So, he would label it as drama. So, when he wouldn't deal with it anymore, we lost that channel of communication. Once that was lost, then I was left to deal...with a situation where I have to explain how I'm not emotionally in this, however the decisions and the things that I'm asking you to do are going to stir up your emotions. <sighs> (Interview, October 28, 2016)

Joseph describes above how his administrator's lack of willingness to openly work through challenges with him left him in an uncomfortable spot with students, as he expected them to be open to their own emotions for the sake of expression in music. When his administrator closed this door, Joseph felt vilified with no way to redeem himself.

When we can't see it from all angles, there's shadows. And, so people will put you in the shadows. And if you're in the shadows, you have nothing to do but to sit there and deal

with the fact that you're a jerk. And there's no outlet for that, and that's frustrating. I remember I heard a guy say once about his wife, he said "she calls me an asshole so much, that I think I'm finally gonna start *being* one." I've thought about that *so* much. It's like, if you can't deal with it, then maybe you just become it. And that is a *dark* place to get to. (Interview, October 28, 2016)

Joseph goes on to describe how, after pushed into this negative place, he was left to draw uncomfortable boundaries that went against his educational ideals and negatively affected his relationships with some students.

If you're labeled as a problem, and the people who are your support allow that label to persist and you are left to deal with the fact that you are a problem in this child's life, then you have to approach the situation like you are a problem. Like, "I know I'm a problem, alright." I told a student, one time I had to tell him, "Look, we don't have a deal, I don't have an agreement with your mom, I don't have an understanding with you about how we're supposed to move forward, so you can't move forward in this next task that we're doing *with* us. And that's just the way it is." And I know that he's going to go home and say "well, Mr. Joseph didn't let me do the improvisation/composition assignment that we did." And, I tried, but he was fooling around, he was talking, he was being disrespectful, because he didn't need to listen. You know, I'm a problem. And, so I have to go, and I have to own the fact that OK, you can't be a part of this. Because we don't have an understanding. And until we have that understanding, you cannot participate here. And that's me owning the jerk. And it hurts me to have to do that. It's not right. It shouldn't be that way, but it's the only choice that I have. (Interview, October 28, 2016)

A New Stance

The stories above highlight conflict in Joseph's relationships with students and administration which disrupted or changed his relationship to self. In a repair of his relationship to self, Joseph also exhibits a new stance in his relationships with students. Joseph describes how having a mentor and a supportive administrator helped him talk through problems.

And so I've learned to understand that, I guess in the past I would get upset about it, and I would go talk to someone about it and they would help me. Like, my mentor, or my administrator. And they'd say, "let's get to the bottom of this."

After working through the challenges of taking things personally, and drawing personal boundaries, Joseph's stance appears to shift. A marked difference can be heard in Joseph's voice

when he describes an difficult interaction with a student the week of our last Interview. In contrast to past experiences, Joseph describes here a confidence in himself, his relational abilities, and even the recognition of great opportunity when engaging with students who might be angry or agitated. The two accounts below illustrate his personal stance when dealing with student conflict. Here, he is telling the story of a student who is showing anger toward him:

Because this child is not going to just lash out at someone who's going to lash out back. Because she's lashing out at somebody who's going to provide her with the opportunity to reflect on what it is that she's doing and how it affects people. It has nothing to do with my feelings. This is the kind of thing where it's like "I can see the path!" These are the things that are beautiful. Because we start talking and as people, as humans, we need to figure out where is this dissonance coming from and where can we shore this up to now get to a place where, after this is over, we can work together. And be happy. (Interview, October 28, 2016)

Joseph's account not only exhibits his changed ability to suspend self, but a joy in being able to do so. The following story further illustrates his new position when responding to a student going through a difficult time. When I referred to it as a "difficult situation," he responded:

I don't see it as problematic. He's going through something heavy. And I feel like I'm uniquely suited to help him in the situation he's in. I'm one of the people in the situation he's in that he does not like, that he doesn't understand. I'm one of the people uniquely suited to give him guidance through it. So, I'm able to, through constant communication with his mother, I'm able to really push him to reflect and get on it about what is he going to do with this situation he finds himself in. Yah, and that was something that got me very excited.

When Joseph's I-statements are extracted from the story above, his voice reveals a great confidence in his ability to help this student—not just a desire, and not just a commitment, but a recognition of the strength of and aptitude of his new position.

I don't see it as problematic
I feel like I'm uniquely suited
I'm one
I'm one of the people uniquely suited
I'm able to
I'm able to.

“Where Are You?” / “I Got You”: Characterizing the I-Thou Relationship

As we return to a narrative from earlier in the chapter, it is important to note that, as

Joseph enters this part of his story, his I-voice stops. His strong I-voice, explored in the section above, is silenced the moment he unveils and untangles his struggles with self. This can be seen as another indication of a shift in his stance. When viewed from within the I-thou relationship, Joseph describes his stance helps him focus on understanding the unique position of every student.

That, to me, is what it's become.
It's like, where are every single one of you?
Where are you? (Interview, October 28, 2016)

Joseph speaks here of his desire to locate students' positions within the three pillars of his program: ownership, composition, and production. Joseph's I-thou relationships are marked by his facilitation of these processes in individuals. In this manner, Joseph describes his "best teaching self" as one that is able to identify students' musical desires, goals, and ambitions, and help them move toward them. During my final observation in Joseph's classroom, I witnessed this teaching self he describes in an interaction with a seventh grade student named Selena.

"My Best Teaching Self": The Story of Selena

As Joseph and the modern band students began rehearsal, they discussed what they planning to play that day. Joseph mentioned that maybe it'd be a good day to share Selena's first recording of her original song "When You Feel." Selena looked embarrassed and expressed reluctance to share her recording. In response, Joseph launched straight into a story. He briefly spoke of a friend who had just requested scratch tracks from others on social media and received hundreds of replies from those wanting to share their incomplete songs. Joseph mentioned how students can find scratch tracks online of popular songs, like "Take on Me" by A-ha. After the short conversation, Joseph implored Selena again, and she agreed to share her song.

I had no plan to play Selena's piece the other day. That wasn't in a lesson plan or anything. That was just that like, OK, Selena mentioned a month ago she wants to play

this piece for modern band. It's at a point where we can probably listen to it now, but she doesn't think so. But kinda all of that was in my awareness, so I have to approach this in a way that makes her feel comfortable to be able to do that, because I know the benefit it will have to the rest of the students who have never even tried to write a piece yet. (Interview, October 28, 2016)

In the passage above, Joseph describes his effort to set the stage in an effort to help Selena feel comfortable enough to agree to share. Following the debut of the recording, Joseph spoke to the class of her courage, especially to play her song for others before it was complete. Selena's peers, who were in awe of the song, expressed their enthusiasm and gave her words of praise and encouragement. As Joseph continued to reflect on the experience, he described the composition process and how he views students' creative achievements in terms of levels or planes.

So that's where all that comes from. I then tap into all the things they know about helping and what the process is...it's all about *where are you in the process*. Selena's up here, but she's looking up there [higher]. But you guys are down here [lower]. And I need to let her know: "you know, they're down here. They can't even see what you see yet." And you see all this up here, and I see it with you, and we are going there, and they're going to be amazed when you get there. But right now you're here so we have to show them where you are so they can see where they need to go. And it's that kind of mentality, I *love* that. That for me, puts on my best teaching self. I'm just trying to make this thing that I see, work and happen. (Interview, October 28, 2016)

Joseph's story here reveals the way that he views students' positions on an level of musical achievement, and his aim is to facilitate students' upward mobility. As the discussion of Selena's piece concluded and modern band students transitioned toward a new activity, Joseph stated "So, we have some more to do to get it done," indicative of his larger desire to help students continue their evolution in the composition processes. Here, he speaks of his desire to help students continue moving toward their goals.

And I might just nudge it one day, it just might go forward a little bit, but I'm always trying to nudge those things forward. Like, "Hey, you mentioned you want to do seven tracks. You haven't gotten one done yet, so, let's try to get one done and see how long it takes. The first one's always the hardest one, so it might take a lot longer, but let's try to get somewhere with it *today*. What can we do?" (Interview, October 28, 2016)

Foundational School Support

Joseph describes the way that his relationships with students hinge on the larger supportive school community. Joseph's school, though small in size, has a diversity marked by approximately 64 different languages spoken in students' homes. Below, he describes the school climate, and the ways the community unites in support of students and their relationships.

Everything's out in the open, it's like in a household or something where it's not easy to hide things or hide your hurt or your sorrow or your frustrations. Everyone's kind of there to help - fellow students, faculty, administration - everyone's kinda there to help everyone succeed. Our school, we don't expel people. There's not suspensions, detentions. There's no incidents of...there's bad behavior, but then we have procedures and protocols to deal with the behavior so you're reflecting on the bad behavior, and you're expected to go in and figure it out. You're expected to go back in the group and the group has to figure out how to deal with you if you're having a problem. It's all talked about...So, one teacher put it, we have a jock who's friends with a ballet dancer, who's friends with an academic superstar, who's friends with somebody who's on the autistic spectrum, who's friends with somebody who just moved here from Mexico and hardly speaks English and they all learn to work together. So, it's like all of these groups exist in this small group, all of these societal groups, but we have these opportunity to forge those relationships and understand differences, and so the community starts on that basis and from that basis, the opportunities just keep coming to understand how they fit in the world at large and so the opportunity opens up for them to become comfortable with themselves. (Interview, October 28, 2016)

Joseph goes on to illustrate how this open environment serves as a foundational support for students in his program:

And once they become comfortable with themselves, that's when I feel like I come in and say "OK, you've got this safe space, you have all this support for whatever might come up, now what do you want to do?" Because music is such a desire-driven, passion-driven thing. I don't if I've ever met anyone who hasn't been passionately driven by music in some way. I don't think it exists, actually. And so, I'm able to tap into that in a safe environment where students are comfortable - they're not dealing with issues that they're not telling somebody....So, all of that really opens up....when it's time to do something creative or something expressive--or something that really shows who you are--the students are at a place where they're ready to do that. (Interview, October 28, 2016)

Challenges

Joseph demonstrates a keen awareness to the factors that may interfere with students' paths toward individual musical goals. Below are several such stories, which illustrate challenges

in Joseph's relationship with individual students.

“Talent.” Joseph describes how students who have achieved a high level of musical skill can present a challenge in the face of his desire for their continued growth.

I have the most difficulty always with the students who are the most talented. Because they have a success and it comes relatively easy because they've put together some pieces and they've “Oh, I'm a good practicer [sic], because my mom always made me practice and so I have all this and I can do this task really easy and Mr. Joseph said if we do that then we'll be doing a really high advanced thing, so I can do that high advanced thing.” And they do it. And then, “OK, well that was easy. I'm one of the most high advanced students in the class so I can just sit back.” And I'm like “well, what are you going to do *now*? What's next? What's the next thing? You've reached this height, now what's the next thing, now where do you go?” (Interview, October 28, 2016)

Hiding. Although Joseph consistently describes his willingness to understand and work through students' personal struggles, he also acknowledges that conflict can arise when students hide problems and he is unable to meet them where they are.

And still with the small group, people fall through the cracks and they become quiet in class and they don't say what they're thinking or feeling all the time and I don't always get an opportunity to ask. And then something might happen in their lives that causes them stress or strain and if I am there pushing them, like I'm always trying to push, then I can get construed sometimes as being the problem. That's a very real thing, and I think it's very easy for me as a music teacher to fall into that because I'm dealing with people's passions, and if they can't access their passions because of a problem that's going on at home or with friends or something and I'm asking them to access their passions, then I'm not meeting them where they're at. I'm meeting them where they were last week. (Interview, October 28, 2016)

Joseph describes above how, when students are not forthcoming, he is trying to be in relationship with them in a place they're not able to access. In turn, he describes how students may turn to other adults to understand the situation.

And they're not telling me where they're at, so then they go home and they might say “Mr. Joseph made me feel really bad today.” They don't say “He was really just trying to get the best out of me and access...” They don't reflect backwards on themselves like “he said I'm not doing as good as I could be doing.” If the parents don't want to deal with the stress or the strain that's happening, they'll say “HE DID? Mr. Joseph is making my son feel bad,” and write a letter to the principal or something. And these things happen, and so the administrator I have now, we have a constant open channel, between parent,

student, and teacher. There is no “we’re going to open an investigation.” There is though “we’re going to bring Mr. Joseph in, and the student in, and you in, and we’ll talk about this. We’ll talk it through and see.” (Interview, October 28, 2016)

In this administration, unlike the past interim administration, Joseph has the support of his principal to facilitate conversations with students and parents.

From there it’s like, I celebrate those times now. When a student is struggling and they speak up to somebody, we celebrate that. I try to tell parents that. And now, with our administrator as she is, the students are empowered to speak up to her, which is so much better for our environment than going home with their frustrations. So, they go to *her* with their frustrations. (Interview, October 28, 2016)

Resistance. Joseph describes the story of a student who was extremely resistant to learning and practicing standard percussion repertoire. The student had no goals and no clear idea of his musical path, and was resistant to the standards Joseph was putting before him. But, using the tenet of ownership, Joseph describes how he attempted to help move the student through this place that was working for him.

Sometimes you’re not helping somebody to get somewhere, you’re helping them to get *through* where they’re at. And so, you have to understand that you don’t know, they don’t know, nobody knows where they’re going - they just know that where they’re at right now is not working and you have to help them through that. And that can simplify what you’re trying to pound home. Maybe the facts and the figures of what you’re trying to pound home don’t matter at all. It matters more, that, OK--you need to feel safe and happy in order to get through here so let me back off all of these requirements. (Interview, October 28, 2016)

Joseph describes below how understanding students’ positions in the program, both musically and emotionally, sometimes requires relinquishing some skill-based requirements in order for students to gain a connection to the music.

I can think of a percussion student where it’s like “if you’re in percussion, you gotta do the snare drum, you gotta do the practice pad, you gotta do the bells, you gotta know your scales, you’re gonna have to trade each part each time. And this student was resistant. Resistant, resistant, resistant. So I said “OK, you are going to play the bass drum only. Play the bass drum. And you don’t have to read any music. The bass drum is the big stamp on the big moments in the music. So, when you feel a big moment in music, whenever you feel...play the bass drum. Make sure we’re talking about the music. Not

how you feel, but how the music is driving you to do.” And so then, we stripped all of that responsibility away. No more any kind of responsibility or a mark that they have to hit, it’s just - come in and feel, and when you feel right, hit the drum. I mean, it never got any simpler for me. You’ve got one mallet, one hit, you can hit the bass drum...and I actually said that, too - “you’ve got one hit in this song. Make it count.” And so, the light when one when that student waited until the very end of the song. I just saw him beaming the whole time. Just beaming like, waiting for the end...and it was like <singing> “duuun, duuun, bahhhhh!” And it was like, victory! And so now we have a starting point from which, what we did there was like *you* did it. *You* had intention. And this was over months of struggle. And suddenly you take all that struggle away - that’s hard to do as a teacher. That’s hard to explain to the parents. It’s hard to explain to the other students who are working hard and practicing. This student has nothing to do, except for this one thing. But that’s where you have the small community and you understand that this person doesn’t have what you have. You have this grit that you can go home and practice and do that. They haven’t found that yet so they need that. And you start to have those relationships and it becomes meaningful for others and *they* celebrate the one bass drum hit. (Interview, October 28, 2016)

Through this story, we understand how Joseph manipulated what would have normally been standard percussion requirements to help a student feel a measure of success and ownership to the music. Joseph also illuminates the way his acknowledgement of and attendance to the needs of individuals is recognized by other students who can, in turn, mirror his compassion and presence to one another. Through his story, Joseph reveals how, though challenging, this type of transparency allows other students to recognize and celebrate accomplishments, great and small.

Allen’s Story

The culminating story in the I-thou section sheds light on what Joseph describes he looks for in order to understanding students’ desires and abilities. We learn this through Joseph’s story of Allen’s struggles, unknown abilities, and a curious tale of ownership.

So, at the beginning of the semester, Allen was hardly playing at all - he was on violin. He was hardly playing at all. He was slouching, he was putting his mouth on his violin and doing all these disturbing behaviors. One day I’m sitting in my office after school, and [his] Mom comes in and says “Can we use your piano? Allen has this big test he has to do for the Royal Conservatory...on piano. Can he use your piano to warm up?” And I was like “yah.” And he comes in with a tie on and he sits down at the piano. Mom’s like “G Major.” <Joseph sings up and down the scale> Two hands, two octaves. “D minor” And he plays through two octaves. And she says “C minor 7.” And he plays it, and she’s like, “OK, now let me sit there.” And she plays and she starts quizzing him on musical

skills. This is like the stuff I did in college. And he's doing this piano proficiency exam. And it's like the same one I did to get my teaching thing. And I stopped doing my work, and I was sitting at my desk like this...<Joseph is leaning over with his head resting against his arm in awe> And I watch this thing just happen in front of me. I watched Allen go through all of this and when he was done and his mom was there and he was there, I slammed my hand down on the desk and I was like "I GOT YOU! WHAT WAS THAT? WHAT WAS THAT? Allen, that was the most incredible thing I've ever seen you do, hands down. That was the same piano proficiency exam that I did to get my teaching certification." And Mom says "Oh, yah, this is a really intense program...this is where he spends his time." I was like "I can tell. It's intense. That's amazing, congratulations. That's incredible, Allen." And I'm just pumping Allen up. That skill, that ability that you have, just, you don't have to take it home with you, but bring it to class. Bring it to class. Just take that skill and bring it class. I want to find a way for you to bring that to class. Where is that? You were sitting up straight, you were paying attention, you were listening. You have all these incredible skills." And it's like "What do you have to do to bring it?" And this year Albert is playing trombone, and he's in the modern band, which is an audition-based thing. He has to keep up on all his other work so he's made HUGE strides. Huge strides. He's trying to find ways to do better. But he's got to do it himself. When he's at home, Mom can make him do anything. Mom's *very* strong. And so, when he's here, like, I'm not Mom. You have to be *you* doing this. So whatever you have to do to muster all that energy up and focus and whatnot, it's the same focus you can use it right here, and it actually makes your focus over here stronger. (Interview, October 28, 2016)

He may do more for himself with his trombone than he will do with his piano, even though his piano is way up here, level-wise.
It's like he has to recontextualize himself in a world that he owns. (Interview, October 28, 2016)

Joseph describes the shift he sees is needed for Allen to own his own music practice at school. As illustrated through Allen's story, Joseph describes how he looks for potential in students in terms of their awareness of desire, of passion, or of ability. Joseph describes how these looks for these moments.

I get marks. I get these moments where I'm like "Got you." And I will tell them that. "I caught you. This is your ability level. This is your desire level. This is your passion level. This is what I'm here to pull you to." So, I look for those moments where they're succeeding, they're doing it. (Interview, October 28, 2016)

When the I statements are extracted from the excerpt above, the resultant I-poem cuts across the narrative to paint a vivid picture of the simplicity of Joseph's overall presence to students.

I get marks
I get these moments
I will tell them

I caught you
I'm here
I look.

“One Way to do This”: Characterizing the I-It Relationship

Understanding Joseph’s relationship to music is important in understanding his presence to students. (The following section is presented sentence by sentence to allow the reader to pause and digest each piece of the statement) Of music, Joseph states:

It is important to me because it deals with the fundamental vibrations that affect humankind.

I believe the study of music is the study of the human experience as it relates to space and time.

I believe an understanding of music leads to a larger understanding of relationships, emotions, feelings, flow, and nature (to name a few).

I believe musicians do work with the human soul, on par with that of a surgeon or therapist.

The experience of music brings people together (literally) using vibratory frequencies that resonate every part of our physical being.

Music is used to sell everything there is to sell, (aside from itself, ironically).

It is a vehicle for social change and understanding, which makes it vitally important to understand and administer with good intentions.

As a performer and educator dealing in the medium of music, I feel a great responsibility to show people the good that comes from pouring positive physical energy into musical experience. (Email interview, October 12, 2016)

The strong connection of which Joseph writes is further described through his personal study of tabla, which he also describes as a grounding spiritual practice.

If music is God, tabla is my religion to practice to get to God. So is everything else - all the other music stuff - but it’s the place where I push to take time every day to quiet my mind. (Interview, October 28, 2016)

Joseph describes tabla as both a grounding spiritual force, and also something at which he works very hard. He describes his hard work, and relationship he has with his tabla teacher, and the way he feels he can mirror that with his students.

It's the place where I have a teacher who's at this insanely high level on the other side of the planet, who has expectations of me to push myself. And how ever hard I can push myself, I'm totally confident that he will be able to meet wherever I wind up...I can't push myself harder where he's like "whoa! You're out of my league!" That's never going to happen. And so, that is one aspect of my personality, of my life, that I can also share. (Interview, October 28, 2016)

In this manner, Joseph discusses how being present to students can include attending not only to the creative process, but to the technical proficiency of a desired end - that sometimes an expressive musical goal includes work in skill-based tasks.

So, it's not necessarily about sharing how are you being creative today, how are you exploring yourself, your expression of yourself, but how, maybe in tabla we're talking about this very specific task that we need to get through in order to get to this expressive place. And to get to the expressive place, you know, I'm all about showing students what they can do and where they can go.

He describes how, with a skill-based practice like tabla, he feels being present to students means sharing his passion and dedication even while simultaneously maintaining sequencing in the learning process.

Students who are learning tabla are mostly pushed by their parents, that I have, the ones I saw yesterday, came in because their parents wanted them to learn this thing. So, it becomes my job to show them - what is this thing that you're being made to do? And how cool is it? I have super high passion about it. And I have this very important dedication to it. And so, I'm willing to share that with you. But if you're going to do it, you have to do it, like...it's where I'm most like conservatory music teacher. It's like we have to do *this* next <tapping on table>.

However, he describes the importance of ownership with such hard work and musical skill acquisition, and brings it back to the creative process and the story of Selena.

When they own where they can go, then they tend to seek out the tools that they need to get there, whether it be hours of practice a day to be able to play through their song. Like Selena, she practiced her song a TON, because she knew when she came in to record she had to get it from beginning to end. So, she went and did that.

The lessons learned from the diversity of Joseph's musical experiences in spiritual and religious settings serve to both shape his relationship with music, and provide a metaphor for music education.

Of his own approach in music education, he states:

"I always know that what I do is *one* way to do it. One way to do this." (Interview, October 28, 2016)

And to a degree, it seems fair that he would speak objectively about his practice, understanding that it is one of many viable ways to educate in music. But it is clear, through Joseph's account of presence in the classroom, and through observation, that this "one" way is uniquely his own.

And I will prepare you for the real world. No, the real world exists in everybody all the time. There are always struggles. There is always pain. There are always things that people are dealing with, and I don't pretend to have the ability to teach somebody how to do skill acquisition. Even in tabla, I feel like I have the ability to bring them to my teacher's door. *He* has the ability to show them where God is. So, for me, I speak very freely about spiritual and religious stuff. I don't get to because not everybody does, but for me it's a very...for years I played in just about every Black Church in Detroit. I've played in Muslim gatherings with 500 Muslim men and all the women are in the other room. I've played Bollywood music for that crew. I've played at weddings where there's a Catholic husband getting married to a Muslim wife and they have an Imam and a Priest there. I've played at a Jewish Kirtan, which is Jewish chanting but with Hebrew instead of Hindu Sanskrit chanting. I've seen too much. I've seen too much of the world of religion, and I've been too intimately involved with all of it, being the music-maker, the one who's delivering the sugar. You know the message...the music is the sugar that delivers that message. I've been too involved to think that there's a right and wrong here. Because the message is always the same. Everybody's message is always the same. Do unto others as you would have do unto you. Give yourself up to God. The message is always the same no matter what the situation is. So, to me, it doesn't matter how affiliated you are with any religion or anything. We're all trying to get to the same place. So, we're all trying to get to the same place. We all require, we're all on a different path getting there, we all require a different skills set. Maybe the skill acquisition this child needs is self-awareness. And maybe the skill set this child needs is a skill set in scales. This child needs to stop with the wrists...This child needs to sit up. Skills set, you know. So, where is it....So, that's where it comes. (Interview, October 28, 2016)

The I-poem derived from this passage is one that I believe encapsulates Joseph's presence to students in the context of his relationship to music. It paints a picture of his instruction as a real form of preparation. It showcases a voice that is free, vulnerable enough to feel, and confident in its work. The confidence is anchored by the recurrence of "I've played," which serves as a reminder of the extent of Joseph's musical experience. The end repeats like a song, fading out, a reminder of the support Joseph is able to offer students through the intimate involvement with music he loves.

I will prepare you
I don't pretend
I feel
I have the ability
I speak very freely
I don't get to
I've played
I've played
I've played
I've played
I've seen too much
I've seen too much
I've been to intimately involved
I've been too involved.

CHAPTER VIII

REVIEW AND COMMENTARY

This study emerged from a central curiosity that has pressed me for some time: As music educators, how do we “know” students? In the context of heavy teaching loads, large ensembles, and engaging with students in limited time-frames, how do our relationships inform practice? Knowing students is a tacit foundation of what most consider to be “good” teaching, and student-centered rhetoric is widely used to promote practice intended for students’ benefit. Yet, as I have heard the term wielded in all manner of contradictory and vague ways, I see how meanings associated with the term itself may impede the view of the very students we claim to serve. I see how categorizing types of instruction into “student-centered” and “teacher-centered” columns creates polarizing views of teaching that draw lines dictating acceptable and unacceptable teacher behavior. Such strict notions may leave teachers void of viable options for seeking ways to reach students in their teaching contexts, leaving lingering questions about the nature and efficacy of their role. The “who is more student-centered” debate often heard in the wings of music teaching conferences and workshops is one I believe is tearing at the fabric of the profession, as music education professionals couch their own ideologies in terms of students’ best interests, and use them against each other. I believe the thoughtful interrogation of this term, especially in light of the way it has been used as a tool of judgment and dismissal in music education, is paramount to empower teachers to make independent, context-driven decisions.

Distilled conceptions of student-centered practice do little to describe or conceptualize

how teachers carry embodied identities, assumptions, and content knowledge into teaching. They mask the ways that teachers bring both themselves and the music to the classroom. Rather, when we see teaching as a relational endeavor, the complexity of the integrated and situated factors involved in each teaching encounter become more explicit, rendering them more likely to be understood. Each teacher-participant in this study expressed a strong commitment to the musical and personal lives of their students, describing rich webs of relationships central to the essence and direction of their teaching. Within stories of teacher presence through their relationships to self, students, and subject matter, I hope the meanings constructed may reveal the power of these classroom relationships in shaping teacher practice. I believe viewing teaching as a relational endeavor may help these stories be “generalizable” in the sense that relationships are a human construct, a familiar one in which we all encounter and participate. I hope the *verisimilitude* renders participants' stories relatable and meaningful to preservice teachers, inservice teachers, teacher educators, and policy-makers.

Chapter Overview

In first portion of this final chapter, I present a review of the key question, conceptual framework, methodology, data collection and analysis of this study. Next, I present an overview of participant's stories and common expressions of experience. I conclude by offering suggestions for teacher education, teaching practice, implications for policy, and suggestions for research.

Key Question

The key question in this narrative study was: How do music teacher participants describe experiencing presence in teaching (Rodgers & Raider-Roth, 2006) in the context of their (a) relationship to self (I-I), (b) relationships with students (I-Thou), and (c) relationship to music (I-

it)?

Review of Conceptual Framework

I used Ravitch and Riggan's (2012) parameters for a conceptual framework, as also discussed in music education by Schieb (2014). The conceptual framework's three separate, but related parts were: personal interests, theoretical framework, and topical research.

Personal Interests: Epistemological Foundation

The "personal interests" portion of the conceptual framework was based on the epistemological foundation of Universal Integralism (Wilber; 1977, 2000a, 2000b, 2004, 2006), which draws together modern, postmodern, and spiritual traditions into an all-encompassing framework. "The integral framework provides 'orienting generalizations' from which models or perspectives can be compared and synthesized, and related to the perennial questions of the human condition" (Murray, 2006, p. 215). The integral method is an approach that:

[I]n the presence of apparently incompatible, conflicting, or unrelated data, tries to make a productive, creative synthesis of the divergent elements with a gracious, spacious, and compassionate embrace. It takes a both/and rather than an either/or or right/wrong perspective and assumes that any person or group that has put considerable and sincere effort into discovering knowledge has at least a kernel of truth and deserves consideration. Integral theories are particularly sensitive to multiple perspectives, and claim that we gain an ever-better understanding of a thing through additional perspectives. (Murray, 2006, p. 216)

The AQAL model, the foundation of the theory derived from Universal Integralism, is an inclusive model that suggests there are four aspects to every experience that are true and relevant: the objective, the inter-objective, the subjective, and the inter-subjective (Wilber, 1977,

2000a, 2000b, 2004, 2006). The use of the integral upper left quadrant makes the study unique in the recognition of teachers' subjective, inner, or spiritual perspectives, in conjunction with the other experiences represented. The definition of spirituality used for the study was guided by Boyce-Tillman's (2007) descriptions of the spiritual in musical experiences. In this way, and especially in light of much debate on the place of the spiritual in music education (Boyce-Tillman, 2007; Carr, 2008; Jorgensen, 2002; McCarthy, 2009; Mell, 2010; Palmer, 2006; Yob, 2011), my aim was to establish a framework to view the ways in which teacher's inner, subjective selves and experiences play a part their classroom relationships. This reflects my own belief in the power of music to connect us to deeper parts of ourselves and to each other, which I believe has profound and unexplored implications for music education.

Theoretical Framework

The theoretical framework of the study was the theory of presence, which Rodgers and Raider-Roth (2006) developed in an acknowledgement of the nuanced efforts required in maintaining relationships between teachers and students. Building on past research that established classroom relationships as an essential, vital element of schooling, Rodgers and Raider-Roth (2006) drew from philosophical, psychological, and pedagogical literatures to describe quality teaching as authentic engagement between students and teachers, where teachers seek to know and understand students and respond with compassion and intelligence. They established the concept of "presence", which they defined as:

[A] state of alert awareness, receptivity and connectedness to the mental, emotional and physical workings of both the individual and the group in the context of their learning environments and the ability to respond with a considered and compassionate best next step (p. 266)

Influenced by Hawkins's (1974) work on the instructional triad of teacher, student, and subject matter, Rodgers and Raider-Rother (2006) conceptualized presence in three contexts (1) presence as self-awareness or connection to the self (I-I), (2) presence as connection to students (I-thou), and (3) presence as connection to subject matter and pedagogical knowledge (I-it). Hawkins (1974) described the relationships involved in learning between I, thou, and it—the teacher, student, and subject matter. He described the potential for “it”, or subject matter, to have a profound impact on the relations between the other two corners of the triad, Steiha and Raider-Roth (2011) described how the strength of each member of the triad contributes to the vitality of the other, and all have the ability to weaken and strengthen one another.

Topical Research in Music Education

The relational, instructional triad on which the theory of presence was built (Hawkins, 1974; Steiha & Raider-Roth, 2011) shaped the key question for this study. Research from three topics in music education provided empirical background as it related to the I-I, I-Thou, and I-It relationships: identity, teacher-student roles and relationships, and pedagogical content knowledge (PCK).

Music teacher identity. A review of literature in the realm of music teacher identity provided empirical background for the portion of the key question investigating participant descriptions of relationship to self. Sociological, anthropological, and narrative lenses have been used to explore music teacher identity (Dolloff, 2006; Green, 2011; Hebert, 2009; Regelski, 2007; Ruud, 2006). Recent investigations of preservice music teachers' identity development show how identities are influenced by students' music-making, as well as theirs and others' conceptualizations of self (Brewer, 2009; Isbell, 2006, 2008; Pellegrino, 2015c). The studies show how preservice music teachers sought to integrate personal and professional aspects of self

in teaching, as well as how meanings of music may be connected to spiritual elements in their lives.

Selected literature focused on inservice music teachers described identity as a contextual, shifting concept, reflexive in context and time (Bernard, 2004; Dust, 2006; Pellegrino, 2010, 2014). These studies highlighted the ways in which teachers “figure out who they are in relation to the music and in relation to other people” (Dust, 2006, p. 182) and how music, a factor in forming and working out issues of identity in inservice teachers, may be a very special consideration for investigating presence.

Music teacher-student relationships. A review of literature in the realm of teacher-student relationships in music education provided empirical background for the portion of the key question investigating participant descriptions of relationships to students. Despite extensive research outlining unique features, qualities, and influence of teacher-student relationships in general education (Davis, 2001; Goldstein, 1999; Klassen, Perry, & Frenzel, 2012; Newberry, 2010; Newberry & Davis, 2008; Raider-Roth, 2005; Roorda et al., 2011), the teacher-student relationship in music education has been primarily theorized through literature in applied studio instruction (Kennell, 2002; Lehmann, Slobida, & Woody, 2007; Parkes, 2012). These broad models exhibited the dyadic nature of the teacher-student relationship, with specific ideas of what defines and constitutes such interactions and exchanges. Such models have been called “closed”; limited both in their ability to be flexible within a time of innovation in music education, and in recognition of the ways teachers are shaped by a dynamic and changing interaction with music itself (Allsup, 2015).

Pedagogical content knowledge. A review of literature in the realm of Pedagogical Content Knowledge (PCK) provided empirical background for the portion of the key question

investigating participant descriptions of their relationship to subject matter. Referring to knowledge for teaching the subject matter, the PCK framework blends content knowledge with pedagogical knowledge (Shulman, 1986). Researchers have investigated PCK to understand the ways that preservice and inservice music teachers conceptualize knowledge in teaching (Ballantyne & Packer, 2004; Chandler, 2012; Duling, 1992; Forrester, 2015; Haston & Leon-Guerrero, 2008; Millican, 2008; Venesile, 2010). While PCK has been an effective tool in capturing teachers' conceptualization of knowledge, most studies dwell entirely in the area cognitive understanding, which may downplay contextual concerns and the sophisticated, interconnected nature of how teachers understand students (McCaughtry, 2005). In investigations of PCK in music education (Forrester, 2015; Millican, 2013), researchers recognized how teachers' relationships with students are integrated in every aspect of their decision-making, but the boundaries of the framework limit an understanding of how music teachers fully describe their PCK in light of knowledge of and relationships with students and in specific teaching contexts.

Review of Method

Narrative was both the mode of inquiry and the experience that was studied in this investigation of teacher presence (Clandinin, 2006). In this relationally focused study, I chose narrative inquiry due to the unique ways relational elements touched every aspect of the investigation: Its stories, the ways they are told, and the ways in which I, as the narrative researcher, interacted with participants (Stauffer, 2014). The goal of narrative inquiry is to illuminate meaning rather than find truth (Barrett, 2009; Stauffer, 2014), which is congruent with past research on presence, in which researchers resisted the homogenization of stories (Stieha & Raider-Roth, 2011). In my use of narrative, I viewed the story itself as the essence of being and

the main source of knowing, grounding this work in the ontology of experience (Barrett & Stauffer, 2012; Clandinin, 2006). My hope was that narrative's potential for illuminating experience would help raise new questions and potentially disrupt implicit assumptions and status quo perspectives surrounding relationships in music education contexts.

Reflections on Narrative Inquiry

Nichols and Brewer (2017) described the varied and differentiated pathways of narrative inquiry. Stauffer cautioned "Those seeking the certainty of a straight-and-narrow research pathway or who are attracted to narrative simply because by the romance of telling a story should look elsewhere" (Stauffer, 2014, p. 176). And, appropriately, one of the main questions I had during the entire course of this narrative study was "am I doing this 'right?'" But, as Stauffer suggested, there are few "right" answers provided by or through narrative inquiry. In the spirit of shedding light on meaning rather than truth, I focused on unravelling meanings provided by each participant's story. Through my own doubts of methodological correctness, I focused on what the stories told me, and how these meanings could be illuminated through re-storying participants' accounts. I recognize the way that the Listening Guide shaped the format of my particular style of narrative, including a form of poetry to delve into deeper meanings of participants' stories. At times I struggled with the line of truth versus meaning, but often returned to narrative scholarship and exemplars for examples of narrative formatting, presentation, and ideals. I recognize how this study is merely a dip of a toe in the waters of as a narrative inquiry, and I look forward to experimenting further with my particular style as a narrative scholar while the field of music education at large also expands our understanding and acceptance of narrative as a form of knowing.

Review of Data Collection and Analysis

Data Collection

This narrative study was an investigation of three music teacher participants' descriptions of presence in the context of their relationships to self, students, and music. The sampling strategy reflected mixed purposeful sampling of two strategies: criterion sampling and stratified purposeful sampling (Patton, 2015, p. 272). The first strategy was criterion sampling, of which the participants are "critical incidents" of positive, facilitating relationships with students (p. 281). In order to provide a broader spectrum of stories and allow for a possibility of resonance with a broader audience, I used stratified purposeful sampling and chose teacher-participants from three different contexts: elementary general music in a public charter school within a large city; middle school modern band, orchestra, technology integration, and sonic workshop in a private, non-profit school in the suburbs; and high school choir in a large school in the suburbs. Data sources in this study included one introductory email interview, detailed researcher notes from three or four full-day observations with each participant over the course of the summer and fall semesters, and transcriptions of a one to two hour interview with each participant.

Analysis: The Listening Guide

All interviews were analyzed using the Listening Guide (Brown & Gilligan, 1991; Gilligan, Spencer, Weinberg, & Bertsch, 2006; Raider-Roth, 2014), which has been used by researchers investigating teacher presence in general education (Steiha & Raider-Roth, 2012) as well as many others in the field of psychology. The Listening Guide is a feminist methodology that calls for multiple readings of a narrative, listening for varying voices of self telling different stories of relationship. This method is close to the relational heart of the study, as it served to pull me into closer relationship with participants through careful attention to their voices. The first reading involved both recording my own stance in relationship to participants, and listening for

plot. The second listening involved listening to stories of self, attending to the ways participants spoke about themselves, and constructing “I-poems” from shortened statements about self. In the third listening, I listened other contrapuntal voices, and multiple facets of the story being told, whether indicated by tensions, harmony, or contradictory information present in the narrative. I constructed each participant’s narrative through the careful compilation of information recorded through observations, and understanding of relationships evidenced through the Listening Guide analysis. Each participant’s story was constructed individually by nature of its idiosyncratic interaction with the key question.

Overview of Participant Stories

Eve

Early years: Rupture and repair. Eve, a teacher in her ninth year at a public charter school in a large city, taught K-5 general music to over 500 students. A “before and after” landscape marked her descriptions of teacher presence characterized by her own need for control in the early years. In the years following, as she established routines and traditions, as the time was marked with increased comfortability in her teaching role, she simultaneously experienced rupture in her relationship to students, with feelings of disconnectedness and lack of attention to individuals. This was followed by three distinct moments of repair. She described (a) getting her master’s degree in a constructivist-focused music-education program, (b) seeing students with the same eyes as family members, and (c) mentoring a student teacher as moments in which her perspectives and stances shifted to in a way that enhanced her presence in the classroom.

Characterizing the I-I relationship. Eve described her presence in the context of the I-I relationship as one marked by her willingness to share parts of her personal life with students. Eve described feeling agency to share “Zach stories”, weekly tidbits about the adventures of her

Corgi puppy, as a window into her own life. When she stopped sharing these stories, students asked for their return, and Eve described feeling a shared loss of connection with students.

Eve's presence in the context of the I-I relationship was also marked by her own feelings of solace and safety in her classroom. In times where the larger context of the school felt overwhelming, Eve knew her room could provide a place for music and sanctuary. In times when she felt stress and strain, the routines and traditions established for students also served as a point of "reset" for her herself. In this way, her presence in the classroom could be characterized as one with a genuine connection to the parameters Eve herself needed for safety.

Characterizing the I-thou relationship. Eve attributed her relationships with students to good classroom management, which exhibited as positive, fair, organized, and consistent. In a school with a large amount of students, her commitment to learning and using students' names often was symbolic of a larger gesture of knowing *them*. Beyond "managing", Eve described giving students space to express "non-music" related connections and concerns, and helping students feel safe, ensuring her responses were consistent, non-shaming, and non-threatening. Eve described her desire to protect students, and expressed great confidence in being able to help them through stressful and emotionally difficult times. She described a keen awareness of students' emotional states, recognizing when barriers to music-making or safe participation were present, and helping students move through them. Her confidence turned to joy when she described helping a student work through a difficult situation with the music as mutual focus of enjoyment and release. She expressed how these moments provided a central purpose to her teaching life.

Characterizing the I-it relationship. Eve saw music as a force able to bind communities together, and able to change people through its ability to help them encounter the

world in new ways. For Eve, music performance was a “rush,” unparalleled in any other experience. She described feeling presence both in preparation for and during performances, which reflected her personal connection to and past experience in music performance. Her relationship to music was marked by her desire to choose relevant repertoire that reflected both the racial and cultural make-up of the school community and the city’s rich musical legacy. Positive responses and strong connections with community members even beyond the walls of the school served as evidence of this commitment, even through her feelings of uneasiness surrounding not teaching what and how she was taught.

Stuart

Early years: A disconnect between the I-I and I-thou/I-it relationships. In his 15th year of teaching, Stuart taught choir and AP theory in a large suburban high school. Stuart described how his relationship with music began in his youth in the context of a spiritual, meditative connection to piano, and a love of the connections felt in ensemble music. In his early years of teaching, however, he viewed music primarily as a product with focus on himself and attention to the maintenance of his teaching role. His early classroom relationships can be seen as incongruent with the bond he made with music in his youth. His focus on the musical product and his own conducting technique cast a shadow over attention to students. In this way, the I-it and I-thou relationships were very closely coupled. Stuart described no distinct moments of rupture in his relationships with students, but, along with experience and time, named two specific experiences that contributed to an improved presence: Having children of his own, which lead to increased awareness of student complexity, and inheriting a program structured to give students musical and organizational decision-making power.

Characterizing the I-I relationship. Reflecting a changed presence from his early years

of teaching, Stuart described feeling like himself while teaching when he was able to authentically respond to students in the moment. He described feeling presence in the classroom when his responses allowed elements of his personality to show, including humor and responses coming from “somewhere deeper” within himself, which can be related to his spiritual connection to music, described above. Stuart described feeling a lack of presence when his responses were curt or insensitive, and worked toward a maintained presence by publicly apologizing. He described his own vulnerability as paramount for students being vulnerable to connect with text, music, and audiences. In both feeling presence and lacking presence, Stuart put a lot of stake in his own position and response.

Characterizing the I-thou relationship. Related to themes in the I-I relationship above, Stuart described how his compassionate responses and efforts to positively channel students’ energies through music contributed to trust. He described how newly formed ensembles required great attention at the onset of each year, and required increased presence, both musically and personally, to individuals and the ensemble as a whole. He described how knowing more about students’ personal lives contributed to his awareness of when to provide opportunities for musical challenges, or the need to pull back. Stuart described a great desire for students to feel belonging in the group, and facilitated opportunities for students to show their support of one another. The structure of Stuart’s program allowed opportunity for both student leadership and autonomy, and openings for one-on-one time to work on musical skills. Stuart recognized the need for repertoire to reflect emotional needs of the students, thus asking for their input regarding texts and languages that will reflect their experiences. He recognized the idiosyncratic nature of the voice as student’s internal instrument, acknowledging the ways the strength of the I-thou relationship lessened the likelihood of students taking musical criticism personally.

In a previous school location, Stuart's early years of teaching were marred by the aftermath of a scandal involving his predecessor. Through his mandated use of a contact log to record every student interaction, he described a distance created with students that remained even at the time of the study. The event, though still a source of uncomfortability for Stuart, can be characterized as boundary-defining in Stuart's I-thou relationships.

Characterizing the I-It relationship. Just as it was characterized in the early years of Stuart's teaching, his I-it relationship was strongly linked to the I-thou relationship. In the present, Stuart saw himself as a facilitator *for* unlocking the potential of music in individual students' lives. Consequently, Stuart described how the music itself became secondary to what it was able to do in students' lives. He described and exhibited an alert awareness of students' collective and individual responses to the music in rehearsal. He described his desire to recognize and respond to students' individual responses to the music, as well as moments where the group is collectively recognizing the beauty of the moment. In this way, his relationships with students both shaped and were shaped by the music. His relationship with music in the classroom at the time of the study more authentically reflected the bond he had with music as a child, and the meditative connection he felt with the piano at home.

Joseph

Early years: Rupture and repair in the I-I relationship. Joseph was in his fifteenth year as a music educator and his eleventh year teaching birth through 8th grade at a private, non-profit suburban school. His early years of teaching were marked by rupture and repair in the I-I relationship. His tendency to take things personally in interactions with students caused him to have to re-direct some great musical expectations and passions to develop a mantra-like understanding: "it's not about me." Joseph's reflections on a teacher who, as a child, brought out

the worst in him, served as a point of repair in his I-I relationship. Reflecting the structure of his family of origin, he described the ability to talk through problems as a repair to both his own difficulties (I-I relationship) and challenges with students (I-thou). When an interim administrator cut off his ability to talk through problems with students, he felt forced to draw boundaries with students that opposed his teaching ideals, compromising his presence.

Characterizing the I-I relationship. Joseph identified his “best teaching self” as one who both recognized and encouraged students to achieve their individual goals. He described feeling uniquely suited to help students achieve their goals and work through difficult emotional situations. In instances where students exhibited anger, he described his own ability to suspend self and respond compassionately as a factor contributing to trust with students.

Characterizing the I-thou relationship. Joseph’s I-thou relationships were characterized by his desire to facilitate musical ownership. His desire was to see students own their own music-making in a way that remained true to the music itself, apart from extraneous, extrinsic factors. Joseph began each school year with a large organizational effort to shape a structure to empower student leadership, creativity, and independence. He described his perpetual search for evidence of students’ work within the programs’ pillars of ownership, composition, and production, looking for “marks” of their desire, commitment, and achievement. He described how his relationship to students hinged on the support of the larger school community.

Joseph described three challenges within the I-thou relationship. First, he described “talent” as potentially disruptive to students’ desire to keep improving, and potentially obstructive to ownership of the music. Second, he named student hiding, or failure to disclose problems, as disruptive to the very transparency required for Joseph to nudge students toward

their potential. The third factor was student resistance to established standards of musical practice and participation in student groups. In this last case, Stuart described how he adapted musical expectations for individual students to facilitate ownership and foster feelings of success.

Characterizing the I-it relationship. As an active, performing musician in a variety of instruments, styles, genres, and within many faith traditions, Joseph described a deep, spiritual relationship to music. His tabla study was a spiritually grounding force requiring attention to a specific sequence of skill acquisition, a “technical” endeavor from which he drew immense fulfillment. He drew metaphoric connection between spiritual universals gleaned through playing music for ceremonies of many faith traditions with approaches in music education: Stating his way of teaching was just “one way” to educate in music.

Common Expressions of Experience

Even though the goal of narrative was to seek meaning through participants’ individual stories, the expressions of experience shared by two or more participants are worth illuminating. I present these commonalities with the hope of possible resonance for teachers, teacher educators, and researchers in music education. Although they are not intended to be generalizable to or reflective of a larger population of music teachers, the ways that participants express common experiences may bring new meaning to old topics, or spark new questions for others in the field. In the following section, I will outline common expressions of participants’ experiences, in terms of the larger landscape of presence, the I-I relationship, the I-thou relationship, and the I-it relationship. I will relate them to extant literature in presence and teacher-student relationships, and also highlight the roles that music played in these descriptions.

Presence Landscape

The three-dimensional nature of the narrative (Clandinin, 2006, p. 47), and the evolutionary assumptions of Universal Integralism (Wilber; 1977, 2000a, 2000b, 2004, 2006) provided the framework to highlight the differences in music teacher participants' past and present landscapes. Without being asked to reflect on the past, each participant described vast changes in classroom relationships over time, influencing the ways they experienced presence today. Eve experienced rupture and repair specifically in her relationships with students, Joseph experienced rupture and repair specifically in the context of relationship to self, and Stuart described a gradual, but large shift in his relationship to both students and his technically-oriented vision of the role of music. Steiha and Raider-Roth (2012) suggested states of unease are prerequisites for transformative learning in teachers. Raider-Roth, Steiha, and Hensley (2012) suggested disconnections and repair are central forces in teachers' learning and ability to make changes in order to preserve or develop presence to students. Becoming attuned to the moments of disconnection can offer key moments of learning and growth, also described as resilience (2012). In several cases, participants described the lack of presence experienced in the act of music-making as an indicator of a need for repair in relationships.

The I-I Relationship

Researchers suggested engaging in the process of establishing and maintaining classroom relationships requires a substantial emotional and personal investment (Aultman, Williams-Johnson, & Schutz, 2009; Hargreaves, 2000; Isenbarger & Zembylas, 2006; Schutz, Cross, Hong, & Osbon, 2007). Participants in this study described the various ways they were personally and emotionally invested in their work, and some of those some descriptions of their I-I relationships were expressed similarly between them. All participants expressed how their senses of self have evolved in the context of their teaching settings. In the same way, Rodgers

and Raider-Roth (2006) described the I-I relationship as “an evolving entity, continuously constructed and reconstructed in relationship to the contexts, experiences, and people with which the self lives and functions” (p. 271). Each participant described how they have evolved in ways that have added purpose and meaning to their practice.

All three participants used the phrase “it’s not about me” at some point in our discussions of presence and classroom relationships. Although on the surface, the phrase sounds like a complete dismissal of self, each participant’s “it’s not about me” phrase illustrated a suspension of some part of themselves, their identity, or perceived role in the classroom. Joseph used the phrase as a mantra to increase his ability to respond to students compassionately during times when he tended to take things personally. Stuart used the phrase to reject a “sage on the stage” notion of his conducting role, highlighting how he still felt the connectedness of ensemble music even from the podium. Eve described how she shared weekly stories of her dog, which were “not about her” because, while they opened up a window into her life, they ultimately served to strengthen her relationships with students.

When considering the structure of Hawkins’s (1974) relational triangle, and that teachers’ relationships to self are imperative to the health and connection of relational dynamics in the classroom, “it’s not about me” can be seen as a paradox. At first, a denial of a part of themselves seemed contradictory to the importance of the I-I relationship, one that Dolloff (2006) posited is constructed as a “dynamic and evolving sense of who we are through our experiences and relationships to our environment, others, and the results of our actions” (p. 125). Participants’ suspensions of self seemed to stem from such contextual factors. These constructions of self may have evolved through their very suspension or denial of parts of self, which may be both indicative of and crucial to healthy classroom relationships. Through the act of diminishing parts

of self or denying perceived roles, each participant seemed to honor the integrity of their place in the relationship. In that way, “it’s not about me,” was not a denying of the importance of their position as it may have sounded at face value, rather a strengthening move in the context of the relational triad.

All participants described being true to themselves as teachers when they were able to help students move through musical and personal challenges. Eve and Joseph expressed a sense of joy and core purpose in those moments. Joseph described even celebrating conflict because of the heightened opportunity for repair. Both Stuart and Joseph described “feeling like themselves” through authentic responses that helped students realize their musical potential. Although each participant had unique relational challenges, they each felt especially equipped to help students, either through the music itself, or with the music alongside them. Joseph’s description of being “uniquely positioned” to help students illuminated how these feelings may be associated with a shift in stance, idiosyncratically shaped by the very factors and challenges presented in his teaching setting. In facing their challenges, each participant was uniquely shaped, thus better positioned to face further challenges. This evolved stance became an important element of how participants saw themselves, a valued part of their relationship to self.

The I-Thou Relationship

Although participants described vast differences in the characteristics of their relationships with students, each described their I-thou relationships in the context of a desire to create a classroom that was a “safe space.” Curiously, each participant used this exact term - which may or may not be a reflection of its current popularity in educational communities. Eve described her classroom as a sanctuary for both herself and students alike from the larger, sometimes stressful environment of the school. When Stuart described his shift to seeing students

in a more developmentally broad manner after having his own children, he realized how a “safe space” was necessary in the classroom for students’ self-actualization. Joseph used “safe space” to describe the ideal classroom environment that must be established before students can be free to set and work toward musical goals. In each instance, participants wrapped up the idea of a “safe space” with slightly different parameters, but established it as a foundation of the I-thou relationship.

Through observations and interviews, each participant exhibited their awareness of and responses to individual students’ musical and personal needs. Just a few illustrations of this awareness were Eve’s description of helping the student who came to class exhibiting extreme anger, Stuart’s careful work with Pernell who struggled with sight-reading, and Joseph’s simplification of percussion requirements to give a resistant student a chance to experience a meaningful musical moment. In her study of preservice and inservice high school teachers’ experiences with descriptive inquiry, Rodgers (2010) stated:

Presence is largely about the quality of attention that a teacher pays her students, and includes both seeing and accepting, with compassion and without judgement, what *is*: who the student is, what the student does and does not understand, what he can and cannot do, and how he feels. In looking for evidence of presence, one thing that I began to see that 'counted' was evidence of an increasingly differentiated view of the group of students in front of them. (p. 55)

Through observations and participants’ descriptions, many examples of this type of seeing and accepting were evident. Participants described an almost constant awareness shifting among the musical and personal states of both individuals and the large group. This presence to students created many opportunities for teachers to offer students adaptations, both musically and

emotionally, often changing the direction of a lesson in big and small ways in the process. Mutual attention to the music was a common way of getting through challenges. Teachers structured this attention to the music in a myriad of ways, including changing expectations and parameters to facilitate feelings of success and personal connections to the music.

In their desire to create “safe spaces”, themes of trust were present accounts of teacher-student relationships. All participants acknowledged an acute awareness of how their responses shaped the I-thou relationship. Each spoke of their desire to be fair, steady, and compassionate, and to exhibit consistency in their behavior that would lead to trusting relationships with students. Bryk and Schneider (2003) stated one of the variables on which relational balances rely is trust, described as “connective tissue that binds individuals together to advance the education and welfare of students” (p. 44). McDermott (1977) stated rather than being a characteristic of an individual, trust involves the work of two or more people:

I am not suggesting that some children or teachers are more trusting than others and thus they learn better in school. Trust is not a property of persons but a product of the work people do to achieve trusting relations, given particular institutional contexts. (p. 199)

This desire to work toward trust was apparent through participants’ descriptions and observations, even when students themselves showed apprehension or resistance. Steiha and Raider-Roth (2012) said trust “requires continual effort, attention, ethic of care neither of which appear to be naturally occurring in school organizations” (p. 516). Participants’ accounts mirrored this description in their constant examination of self in the context of strengthening relationships with individuals and groups alike. Despite many challenges presented even within their own buildings, this type of relational trust was a theme in many of their stories.

The I-It Relationship

Eve, Stuart, and Joseph each expressed the rich and deep meanings that music held in their lives, and their commitment to making meaningful music with students was evident in classroom observations. At some point in my conversations with all three participants, however, each described the music as secondary to what it can do in students' lives. This idea of music as a conduit is an important one in understanding the nature of the I-it relationship. Though all participants described striving for technical and artistic excellence through the music, each expressed how this was never at the expense of the students themselves or the larger meanings of music in students' lives. This is another paradox emerging through participants' stories: That music became secondary to other purposes in music classrooms.

When viewing music itself through the lens of Universal Integralism, however, it provides a more complete picture of what participants may have been describing. I posit these statements are indicative of participants' relationships with music becoming more fully realized in an integral manner in the context of the instructional triad. When participants stated the music was "secondary" they were not saying the music was unimportant. On the contrary, I believe through those statements, they are acknowledging the power of music in its integrated, holistic form. Participants' descriptions of the music being "secondary" is illustrative of their view of music evolving beyond a reductionist perspective (Sarath, 2013), defined solely through technical, theoretical features. To say the music was secondary was to acknowledge the limitations of seeing music only in its objective form. To see music in an integrated context, however, is to recognize it *and* the larger meanings it has in the lives of the music-makers. When teachers described seeing this view through interactions with students and their mutual attention to the music, they saw the frivolity of championing only the technical aspects of music teaching and learning. In this way, describing the music as "secondary" to other purposes can more

accurately be described as seeing the music in its complete power and potential.

Each participant expressed presence to students in the same context as their own relationship to music. Eve described her desire to provide an equalizing environment, where students could escape the stresses of life through music. Stuart described his connection to piano as meditation rather than technical, performance-focused drill, and, in the same manner, described his goal to be a facilitator for the potential of music in students' lives. John described how he could bring students to his "teacher's door," a place where his teacher can "show them God," (Interview, October 28, 2016) indicating his desire to foster the kind of spiritual connection his teacher allowed him to experience through tabla. These commonalities relate directly to Pellegrino's (2015b) study that identified a link with some participants' meanings of music with spirituality, which she posited contributed to presence in the classroom. These connecting experiences serve to highlight the importance of music teacher's relationships to music, and the strong impact they have in the classroom as the core essence of a music teacher.

Challenges to Studying and Observing Presence in Music Education

As I untangled and grappled with participants' accounts of presence, and conducted observations in search of understanding relationships, a specific challenge emerged for consideration in future studies or inquiries surrounding presence and/or relationships in the music classroom. I recognized the way music itself may contribute to masking relational elements in classrooms. When witnessing students make music together in each classroom, I often found myself taken by beauty and impressive quality of the music, championing the musical "product" over other relational interactions happening around me. This is another example of a reductionist form of seeing music, to only recognize its sonorous presence, but without acknowledging its important ties to the meanings and implications of this musical

interaction in context. Instead, I had to be careful to pay attention to the qualities of teachers' and students' personal and musical interactions, words, body language, and the physical surroundings, paying particular attention to not just the *sounds* of the music, but the ways in which the music impacted or was impacted by these other considerations. Sometimes this meant watching one student at a time, or focusing on one element as it presented as critical in the moment. The music made in all three classrooms was powerful, however, and it was often difficult to resist the urge to focus solely on the music-making. As musicians who may be uniquely drawn to the musical in every experience, seeking to see and understand the relational workings of music classes may require practice. While students' and teachers' interactions with music play a critical role in understanding presence, positioning the musical product over all else may also interfere with a more integrated understanding of the situated relationships in the classroom. While attention to the music itself is important, in an integrated view of a classroom, it is one element of the relational whole.

Suggestions for Teacher Education

The experience of a state of consciousness is colored by our general stage of development and the belief systems tied to that stage....the interpretation of a contemplative or spiritual or ethical experienter is as important as the raw experience itself....reflection and dialog can lead to important new awareness and experiences, but the transformative potential of these experiences depends on how they are interpreted. (Murray, 2006, p. 264)

In the context of Universal Integralism, Murray (2006) described the ways in which the meaning made from experiences depend on the lenses with which they are interpreted. In making suggestions for teacher education, the primary challenge for teacher educators lies within the

broadening the epistemological and ontological lenses with which we present to students for meaning-making. The nature of how we know and the sources of these knowledge are paramount in guiding preservice teachers to meaning-making and deriving lasting understandings of school observations and experiences. Post post-modern and integrated forms of seeing, such as Universal Integralism do not require philosophical sophistication on the part of undergraduate students, rather exposure to, and validation of the understanding that knowledge can come from and be formed through an integrated web of experiences, including those in the spiritual realm. Sarath's (2013) parts-to-whole/whole to parts epistemic interplay, with one line anchored in improvisation, the other in meditation and contemplative practice, is an example of a template for invoking and developing presence.

Past investigations of preservice music teachers' identity development show how identities are influenced by students own and others' conceptualizations of self, as well as music-making (Brewer, 2009; Pellegrino, 2015b; Isbell, 2008). Although these studies point to the ways that preservice teachers already integrate personal and professional aspects of self in teaching, and how elements of spirituality may be linked to meanings of music (Pellegrino, 2015b), a challenge for instructors is providing both the experiences and the broad epistemological frameworks with which they may draw these together in ways that are both meaningful and practical. Within the demanding work of preparing music teachers for the field, it seems the greatest challenge related to presence and teacher-student relationships may be guiding students to maintain a sense of openness to the full musical experience—that learning oboe embouchure and French Horn fingerings may be just as important as recognizing the potential for the larger meanings of music in their lives.

To further students' integrated understandings of classroom relationships, instructors in

higher education are encouraged to help preservice teachers to see classrooms through relational lenses such as presence, paying close attention to the functions of the relational triangle of teacher, student, and subject matter. Rather than being just another item in a packed curricular agenda, this relational triad could be a helpful framework for student reflections in observations, field experiences, and student-teaching. Teacher educators should also encourage students to continue to foster their own relationships to music itself. The technical-rational approaches of many music schools, however, may present very real challenges to students maintaining the connections and relationships with music that may have sparked their interest in music education in the first place. Further, students should be encouraged to seek out an understanding of the role of music in the lives of the students they observe with the central importance of knowing the subject matter from a basic perspective and looking at it from “the inside out”, an important tenet in sustaining the integrity of the triangular set of classroom relationships (Rodgers, 2001, p. 478). In this way, preservice music teachers would benefit greatly from long-term, one-on-one experiences with students in range of developmental levels. Preservice teachers may benefit from practice in private lessons, coaching, or even remediation with struggling singers at the elementary level. These experiences would be especially helpful within methods courses so preservice teachers can engage in reflection and connection to course content. Individual interaction with students is especially crucial in light of the overwhelming amount of students many music teachers serve in their programs. Thus, it is important that preservice music teachers begin to experience the formation of individual relationships with students. In this context, preservice may also begin to experience the meanings and understandings of music that students make. Although the most demanding work related to presence in teaching will come later in music teachers’ careers, the impact of these types of preparations may be impactful in

understanding teaching as a relational endeavor.

Suggestions for Teaching Practice

Teachers need reflective opportunities—such as meeting with a community of peers, keeping a reflective journal, or participant in mentoring conversations—to help us reflect on our classroom practice, think about the aspects of self we bring to the classroom, and understand our ways of connecting and disconnecting with students. This kind of reflective thinking allows us to gain insight into our identity and practice as teachers and allows us to take restorative action. (Raider-Roth, 2005, p. 158)

While it may be important to introduce inservice teachers to integrated epistemological understandings and relational lenses in their undergraduate curriculum, the crucial time for developing presence is during inservice teaching. Suggestions for professional development include using reflective tools used in past investigations of presence including descriptive inquiry (Rodgers, 2010) and core reflection (CR) (Meijer, Korthagen & Vasalos, 2009). Descriptive inquiry is perceived to help teachers pay close attention to students in a slow, deliberate, and non-judgemental manner in an effort to gain a fuller understanding of students' complexities and be drawn into closer relationship. CR as been used in research involving the professional development of music teachers (Stanley, 2009) and is perceived to help teachers move beyond a focus on problems to awareness of strengths, to helping build classroom strategies that match the ways teachers see themselves (Meijer, et al., 2009). In this way, CR may help new teachers move beyond the early obstacles to presence described by participants in this study. Meijer et al. (2009) recognized how the integration of the CR process can have profound impact, especially with beginning teachers' abilities to link their personal and professional experiences to promote presence.

Stuart's experience of taking over a choir program in the shadow of a scandal brings to light the importance of teachers understanding and recognizing boundaries in student relationships. Aultman, Williams-Johnson, and Schutz (2009) described categories of boundaries associated with teacher student relationships (p. 639), recommending teachers engage in professional development activities that focus around implications for balancing care and control in both early teacher and preservice programs (p. 645). Such opportunities may give music teachers a broader understanding of the impact of boundaries in their own teaching practice.

Reports from participants in Roger's (2010) study stated they were able to become more aware of their students as complex human beings and "works in progress" (Rodgers, 2010, p. 55) when they used descriptive inquiry. A focus on product comes into question when considering how presence is largely about accepting *what is* with students. In this way, Joseph's descriptions of his frustrations early in his career show how great passion and enthusiasm for the music to "be a certain way" may interfere with teacher's presence to students.

Implications for Policy

Implications of this study as well as the research of Stieha and Raider-Roth (2012) highlight the interconnected web of relationships within the school context that shape teachers' abilities to establish and maintain presence in teaching (p. 530). Stieha and Raider Roth highlighted an important dimension for policy and decision-making: That the blame placed on teachers over failures in education (Cochran-Smith & Lytle, 1999) may stoke teachers' sense of vulnerability and threaten to destroy relational trust. Stieha and Raider-Roth (2012) stated:

In this unhealthy atmosphere the very relationships that support growth and resilience, and contribute to a teacher's presence, are strained and innovative teaching practices are compromised. Ultimately then, threats of sanctions against schools that focus on teachers'

performance can actually produce an effect that is counter to their purported intentions. That is, rather than strengthening student learning, they reduce student learning as such contexts undermine presence (p. 530)

Schmidt and Colwell (2017) described how policy's power to shape the lives of music educators and quality of instruction establishes the need for music teachers to become key policy stakeholders. In the context of presence, it can be seen how music educators' specific relational experiences could shed light on policy conversation and construction, especially when considering how mandated, artificial constructions of teacher roles can interfere with presence (Rodgers and Raider-Roth, 2006, p. 272). Schmidt (2017) described how policy-making as a top-down endeavor must be challenged and interrogated, and described the potential for the work of policy to be linked to the work of teachers:

The new and viable disposition that *policy is personal* and that the same deliberate skills we use to challenge and create our own representations of knowledge and learning—the same things we do as teachers—are also at the center of policy formation (p. 15)

Suggestions for Research

Through both the epistemological lens of Universal Integralism (Wilber; 1977, 2000a, 2000b, 2004, 2006) and the feminist analysis methods of the Listening Guide (Brown & Gilligan, 1991; Gilligan, Spencer, Weinberg, & Bertsch, 2006; Raider-Roth, 2014), an important feature of this study was researcher transparency. It is important that, as researchers, our epistemological groundwork, methodologies, and analysis tools allow for our stances to be clear and open. Of psychologists, Brown and Gilligan (1991) said:

We are able to (*licensed to*) treat people, assess people, test people, and write about people in ways that affect their lives, their thoughts and feelings, and even their economic

and social opportunities. Questions, therefore, about voice, authority, truth, and relationships, which may be academic within other disciplines, become, within the field of psychology, highly personal and highly political questions. [emphasis in original (p. 43–44)]

In music education research, I believe we could make similar claims. Our understandings of the sources and nature of knowledge shape what we wish to study, how we study them, and the conclusions we draw. We must constantly examine our epistemological and ontological understandings in light of the work we do and its potential impact for participants and audiences. We must recognize the powerful act of interpreting the experience of another and also “the implications of such an act for those who tell...[researchers] stories about their lives” (Brown & Gilligan, p. 54).

Pellegrino (2010, 2014) suggested continuing to study music teacher identity in a holistic manner will be beneficial to music education research. If a role refers what a teacher does, and identity is used to describe who a teacher is (Dolloff, 2006), then investigating further into how roles and identities intersect in the context of relationships could deepen understandings of teachers. Although researchers have investigated music educator identity in many contexts, all three parts of the relational triangle (Hawkins, 1974) have not been equally considered in the context of how teacher identity is both experienced and developed. The relational triangle could be an important consideration for relational studies in music education overall.

Whether through the lens of presence or on other groundwork, the field of music education is rife for studies focused on teacher-students relationships. Davis (2001) suggested teachers' beliefs can shape both the quality of their instruction as well as the the quality of their interaction with students, and implied there may be relational consequences for different

instructional pedagogies. Music education, with its distinct methods and approaches all claiming to be “student-centered” would be uniquely positioned for investigations of possible relational implications of instrumental pedagogies and music learning approaches such as Kodaly, Orff, Music Learning Theory, and the like.

Another important direction for future research in music education would be to examine how teachers' cultural competence is associated with the quality of the student-teacher relationship. In this study, Eve, a White teacher, demonstrated her desire to use repertoire that resonated with her African-American students. This desire became a marker of her own relationship with music, even while she also expressed a degree of uncomfortability in not teaching the type of repertoire she was taught. Decker, Dona, and Christenson (2007) described the potential for cultural competence to strengthen teacher-student relationships marked by cultural difference. They posited “[p]erhaps the cultural competence of a teacher is more important for promoting positive student-teacher relationships and student outcomes than the racial and ethnic background of the teacher” (p. 107).

In the same manner, teacher–student relationships could be examined in light of specific teacher or student identities, such as LGBTQI, gender, socioeconomic status, class, etc. The manner in which issues of identity may intersect with teacher–student relationships in music education contexts could provide new understandings for the field, specifically for understanding the ways teachers navigate identity divides through relationships. Placing a relational lens on issues of identity may provide new insights for the field, and perhaps present new dilemmas and challenges for researchers.

The scope of this study focused solely on teachers’ descriptions of classroom relationships. It is recommended that further study be done to gain broader perspective on

relational aspects of the classroom, especially from students' points of view. The field would benefit from stories from students of a range of ages, and within many different ensembles, courses, and music making styles. Raider-Roth (2005) studied the relational experiences of four students in an independent school in the Northeast and found that the culture of curricular standardization tore at the fabric of teacher-student relationships. Studies of music teacher relationships and presence from students' perspectives may shed light on other aspects important to consider in music classrooms.

Concluding Remarks

One crisp, spring morning, I took a break from analysis of participants' stories and went on a walk. To fuel the journey, I chose to listen to my favorite podcast: *On Being*, with host Krista Tippett. That week's episode featured an interview with Carlo Rovelli, scholar in theoretical physics ("Carlo Rovelli - All interaction," n.d.). I found his words directly pertinent to the data in which I was so immersed, and they renewed purpose and provided clarity. Here, I present concluding remarks through presentation of Rovelli's words that surprisingly brought me changed perspective at a time when I thought I only needed fresh air. The following statements are portions of Rovelli's narrative, which explored the importance of seeing and understanding life in terms of relationships:

We do understand the world better not in terms of things, but in terms of interaction between things, and how things interact with one another, even in biology. We understand biology in terms of evolution, how things change, and how — we understand the antelope because there's a lion and the lion because there's antelope. We don't have them in isolation. ("Carlo Rovelli - All interaction," n.d.)

So, I think this is general — even we human beings — I'm not a thing; I'm a net of interactions with the world around me, with the people who know me, who love me. It's a more powerful way of trying to grasp reality by focusing on what interacts with what and how. And somehow, the objects are just the nodes of interactions. They're not primary thing; they're secondary thing, I think. ("Carlo Rovelli - All interaction," n.d.)

A thing is something which remains equal to itself. A thing — a stone is a thing because I can ask where the stone is tomorrow, while a happening is something that is limited in space and time. I don't know. A kiss is not a thing, because I cannot ask, "Where is a kiss tomorrow? Where's this kiss tomorrow?" I mean, it's just happened now. ("Carlo Rovelli - All interaction," n.d.)

And I think that we don't understand the world as made by stones, by things. We understand a world made by kisses, or things like kisses, happenings. In other words, the elementary quantities or ingredients for describing the world are not things which remain through time. They are just limited in space and time. And I think which remain through time are processes that repeat themselves. A stone is just a common flickering of electrons and things and stuff, which remains together not even forever, of course, because it goes into powder for a long time, for a while. So, to better understand the world, I think we shouldn't reduce it to things. We should reduce it to a happening, and the happenings are always between different systems, always relations. ("Carlo Rovelli - All interaction," n.d.)

To understand teaching and learning in this way is to resist the idea to see it in terms of singular "things" such as methods, techniques, or even notions of "acceptable" practices. To see music instruction as interaction, however, is to understand the encounter in more complete terms. As a researcher, looking at one classroom element at a time is much more simple and straightforward, as seeing the whole in its myriad of complexities is difficult work. To look at music education in terms of the relational interactions between teacher, student, and subject matter is to begin to understand the ways in which all three shape and are shaped by each other in each encounter.

Seeing the world through the lens of relationships gave me many moments of pause during this study. Many of my own assumptions were challenged through pleasant surprises and curious paradoxes. I noticed how teachers honestly viewed challenges with students not as impediments, but as possibilities for growth and development. I saw the way they felt an unfettered joy in their most challenging moments with students. I saw how terms like "classroom management" felt so empty in the context of the vulnerability and trust they and their students were mirroring and cultivating. I saw the way music making could be much more than mutual

sonic and aesthetic enjoyment, but was an endeavor which also served as self-actualization, meditation, solace, meaning, fulfillment, and spiritual connection.

As a elementary general music educator myself, I am building an understanding of how being present to students means acknowledging and attending to the fullness of each encounter. In my interactions with children, I am learning more about how to attend to the whole child through music, and how to be mindful of the implications and consequences of our musical and personal interactions. Understanding relationships and presence in these terms is allowing me to start permission to live out my teaching life more freely and openly as it is shaped by students and through our musical interactions. Even after 18 years in the profession, I now feel more validated than ever before in moments where students' attention to the music leads us elsewhere or sparks "non-music" associations and conversations. On the other hand, I also feel compelled to be more present and committed to music making, seeking students' connections, sharing my own, and acknowledging how our relationships to music are mutually strengthened and validated when we commit to it with our full attention and care.

Most of all, I am beginning to understand just how lucky I am to be an educator who has the privilege of sharing this connection with students—through an art that can inspire human expressivity, creativity, love, and healing. This study has strengthened my own relationship to music and enlivened my passion for teaching it. Acknowledging the ineffable nature of music in its wholeness is to acknowledge that same power and potential in a child. And in our presence to students and the music in each moment, we provide the possibility that the encounters may shape and change us all.

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Appendix A:
EMAIL INTERVIEW QUESTIONS

Please answer the questions to the best of your ability. You may skip questions for any reason.

Beyond the questions included here, you may include any information (even musical) you believe may be relevant or important to the topic of study. Thank you!

- What is your background as a musician and music educator?
- How do you describe yourself as a person?
- Describe why music is important to you.

“Presence” in the classroom has been defined as:

[A] state of alert awareness, receptivity and connectedness to the mental, emotional and physical workings of both the individual and the group in the context of their learning environments and the ability to respond with a considered and compassionate best next step. (Rodgers & Raider-Roth, 2006, p. 266)

- Describe a moment when you felt you had “presence” in the classroom.
- Describe a time when you felt a lack of presence in the classroom.

Appendix B:
SAMPLE INTERVIEW QUESTIONS

- Describe your school and your student population.
- What does it mean to you to “be yourself while teaching?”
- How do you describe yourself as a musician?
- Generally describe your relationships with students.
- To what do you attribute the quality of relationships with students?
- Describe how your relationships with students may have changed through your years as an educator.
- What do you perceive are the successes and challenges of building and maintaining relationships with students in your music classroom?
- How do you feel your knowledge of students shapes or does not shape your instruction and curriculum?